

MOTION PICTURE

EXHIBITOR

Plus...

**SHOWMEN'S
TRADE REVIEW**

SEPTEMBER 26, 1962 Volume 68 No. 14

Founded in 1933 by
CHARLES E. "Chick" LEWIS

IN THREE SECTIONS • THIS IS SECTION ONE

Presenting...

The International
**LAUREL
AWARDS**
1962 Season

Now
'THE
INTERNS'
goes wild
in the
small
towns
too!



ASK THE MEN WHO PLAYED IT IN... HACKENSACK, N.J., Oritani ... ASBURY PARK, N.J., Paramount ... WAUKESHA, WISC., Park ... ELGIN, ILL., Crocker ... GALESBURG, ILL., Orpheum ... ALEXANDRIA, LA., Don ... EAU CLAIRE, WISCONSIN, State ... GRAND FORKS, N.D., Empire ... SAN CARLOS, CALIF., Laurel ... SALINA, KAN., Vogue ... EUGENE, ORE., McDonald ... PROVO, UTAH, Academy ... CLARKSBURG, W. VA., Ritz ... MENLO PARK, CALIF., Park ... APPLETON, WISC., Viking ... PORT HURON, MICHIGAN, Huron ... NEW BRUNSWICK, N.J., State ... BURLINGTON, VT., Flynn ... KINGSTON, N.Y., Community ... MORGANTOWN, W. VA., Metropolitan ... GREENSBURG, PA., Manos ... OWENSBORO, KY., Malco ... TYLER, TEXAS., Tyler ... NEW LONDON, CONN., Garde ... BOISE, IDA., Boise D.I. ... BILLINGS, MONT., Motor Vu D.I. ... GLENS FALLS, N.Y., Rialto ... and KANKAKEE, ILL., Paramount!

ASK THE COLUMBIA MAN FOR YOUR DATE...

The Trade Paper Read by Choice—Not by Chance

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Volume 68 • No. 14

SEPTEMBER 26, 1962

WHAT'S AHEAD FOR SMALL THEATRES?

A GOOD MANY of our editorials are inspired by the needs and wishes of our subscribers. This one is a case in point. J. F. Davis, owner of the Vance Theatre, Chipley, Fla., in resubscribing to MOTION PICTURE EXHIBITOR, asked us to comment on the future of the small theatre (400 seats and up).

This is a rather perplexing question to answer. It would take a greater mind than ours to give a definite, concrete answer. There are so many factors to be considered and so many problems to be solved. The question does, however, lead to a consideration of other questions, and they deserve close consideration by every facet of the motion picture industry. Finding the correct answers to these questions will decide in the long run whether exhibition as we know it will survive and prosper or wither and diminish in success and importance.

Will there be more available product at prices the exhibitor, particularly in small situations, will be able to pay? What about these "no look" deals? It seems to us that theatremen who sign them are committing economic suicide. Will distributors make an honest effort to sell the smaller theatres? Many pay eloquent lip service to the principle of assisting the small situation in its struggle to continue operation. You can't bank lip service, however, and we have received many complaints that distributors just don't seem to care whether they do business with the smaller houses or not. This charge includes many companies.

Will clearances be designed so as to avoid costly and time consuming law suits or to protect the theatres that make it possible through higher admission charges to produce more product?

Will the so-called "do-gooders" get behind family entertainment pictures? Or will they, as they have too often in the past, stay away from theatres in droves and then shout with self-righteous fervor at some sexy import that the average theatre

will not play anyway? In such situations, the small theatre trying to cater to a family audience with decent entertainment is put in the impossible position of losing business as charges are hurled that the entire motion picture industry is creating problems in the fields of morality and juvenile behavior.

Looking at the problems facing small theatres from another angle brings up new questions. Does the owner of the small theatre present a picture to his community of just what the far reaching consequences are when a theatre in a small town closes? Are neighboring merchants aware of just what a traffic magnet is provided by the theatre? In many cases, it is possible to bolt the door before the horse escapes. Make your neighbors mindful of the fact that other businesses suffer and move away when theatres close.

A necessity for the small theatre is a dependable "orderly release" system instead of the current "once-in-a-while" releasing technique. Distributors must advertise their own wares and not expect the theatreman to be a mind reader. You just can't sell to a customer who has no idea what is for sale.

No less important is the proper maintenance of the small theatre. Dirt or discourtesy are as responsible for driving business away as anything else. The small theatre owner must be sure his projection, sound, seating, and ventilating are in perfect working order. He must be sure that his employees are courteous, polite, and presentable.

What is the future of the small theatre? We wish we knew. We do know that the entire motion picture industry has an important stake in that future. We know also that the small theatre needs and deserves all the help and consideration it can get from the rest of the industry. We wish Mr. Davis well. He and thousands of exhibitors like him are fighting a good fight.

If any of our readers have other ideas or suggestions, these columns are always open to constructive thought.

This is your page.

A CASE OF UNSELFISHNESS

WITHOUT BALLYHOO, self-glorification, or government subsidy, the motion picture industry, during World War II, gave nearly 15,000 free performances by industry personalities for American G.I.'s all over the world.

In addition, the industry donated 43,000 prints of feature films and 33,000 prints of short subjects without charge. The total value of these prints exceeded four million dollars.

This generosity was extended at a time when American taxpayers were paying dearly for every other item used in the war

effort from shoe laces to battleships.

No other industry did so much for so little. When American fighting men went to Korea, the industry again opened its heart and pocketbook.

Yet, when Congress could help an industry that has demonstrated so emphatically its support for the country, it falls down on the job. By deciding to continue charging the war-time tax on admissions over one dollar, this legislative body has given the cold shoulder to an old friend.

38 YEARS TO UTOPIA

IN THE JUNE ISSUE of Films In Review, Eric Johnston offered some optimistic prophecies about the state of the motion picture industry at the turn of the 21st Century, now only 38 years away.

The president of the Motion Picture Association predicted, among other things, that U.S. theatre receipts will increase from the current \$1.5 billions per year to \$4 billions. The num-

ber of theatres across the country will double from today's 17,000, he said, and the number of Hollywood films will increase from the current 150 to 500.

But why go on? It must be nice to dream these pretty dreams and ignore the very real problems most of the industry faces every day and will continue to face right up to the magic day 38 years away.

NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

Douglas Granville, Universal International's British representative, announced that his wife, Jean, presented him with a seven and one half pounds son, Andrew James.

Gold Bands

Barbara J. Greenebaum, daughter of Mr. and Mrs. Henry Greenebaum, was married to Lieutenant John T. Lazarus, son of Mr. and Mrs. Paul N. Lazarus, Jr., executive vice-president, Samuel Bronston Productions.

Obituary

William Butler, 28, manager, Turnage, Washington, N.C., drowned in a boating accident while fishing with friends in Pamlico Sound, near Ocracoke, N.C. Surviving are his wife and a four months old son.

"WE'LL BURY YOU!"

Rube Jackter calls "We'll Bury You," Columbia feature documentary on the rise of Communism from Marx to the present day, "a tremendously important film with great topical as well as entertainment values."

We second Mr. Jackter's view. This compilation of newsreel shots is engrossing as well as important, and the exhibitor playing it can be sure he is doing a real service to his community. Industrial, philanthropic, cultural, and educational groups everywhere can be counted upon to support the playdate enthusiastically. This is a picture they will talk about.

"We'll Bury You" is an important, exciting motion picture. It deserves wholehearted exhibitor support and playdates everywhere. It must be seen to be appreciated.

JAY EMANUEL

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., SEPT. 24

Mich. Allied Meeting Attracts 300 Exhibs

DETROIT—Over 300 attended Allied Theatres of Michigan 43rd annual convention at the Sheraton Cadillac Hotel.

President Milton H. London charged that "there have been no new equipment developments in a decade, but new equipment is ready for market that will bring people back into theatres." He specified carbonless and shutterless projectors and outdoor screens for daylight projection.

Reelected were London; vice-president Jack D. Locks; treasurer William Wetsman; and secretary Fred Sweet.

Named to the executive committee were A. W. Smith, S. H. Barrett, Carl Buermele, William M. Clark, and Lou Mitchell.

Howard Denial, manager, Wyandotte, Wyandotte, was voted the "showmanship award" for 1962.

"Michigan Movie Month" was presented by Gordon Bennett as a showmanship contest for 1963. This will feature a drive to get five million Michigan citizens "out of the living room once a week," and plans call for accessory kits, trailers, caravans of stars, adequate prints, multi-city premieres, etc., and use of the slogan, "Join the majority, go out to a movie."

An offer of volunteer hostesses and other aid to theatres to present good pictures to children was made by Greater Detroit Motion Picture Council through its president, Mrs. Earl Seielstad.

Nathan E. Jacobs explained the forthcoming "Movie Guide," which will appear monthly beginning in November. Aimed at movie goers and intended for giveaway at theatres, the publication is designed to bring patrons to theatres and will be so scheduled that it will apply to films in release at or about time of issue. Contests are planned for each issue with prize money already set aside. These contests are to cover a talent search for new industry faces, and one to take place in con-



BROADWAY GROSSES

Kids Return To School

NEW YORK—Despite the arrival of several newcomers, the back to school movement shrunk grosses in the Broadway first-runs.

"THE 300 SPARTANS" (20th-Fox). Paramount reported \$27,000 for the opening session.

"THE MUSIC MAN" (WB). Radio City Music Hall, with stage show, hit \$95,000 for Thursday through Sunday, with the fifth, and last, week sure of \$135,000.

"LOLITA" (MGM). Loew's State claimed \$14,000 on the 15th, and last, week.

"THE SPIRAL ROAD" (U-I). Warner reported \$8,000 for the seventh week.

"THE PIGEON THAT TOOK ROME" (Paramount). DeMille garnered \$15,000 for the fifth session.

"THE WONDERFUL WORLD OF THE BROTHERS GRIMM" (MGM-Cinerama). Loew's Cinerama hit \$30,000 for the seventh week.

"THE MIRACLE WORKER" (UA). On a re-run with "premiere showcase" showings, this did \$18,000 the first week at the Astor.

"I THANK A FOOL" (MGM). Victoria did \$15,000 the second week.

"FLAME IN THE STREET" (Inde.). Forum announced that the second week was \$13,200.

"DAMN THE DEFIANT" (Col.). Criterion took in \$25,000 the first week.

"WEST SIDE STORY" (UA). Rivoli registered \$33,000 on the 49th week.

"MARCO POLO" (American-Int.). RKO Palace claimed \$15,000 on the first week.

nection with the annual Oscar Awards. The publication will cost exhibitors three and a half cents each, and this will be offset entirely by the sale of advertising space locally by the theatres.

Robert Mochrie, general sales manager, MGM; Frank McCarthy, assistant general sales manager, Universal; and Jerome Pickman, chairman of the "sales managers' million dollar committee," spoke on behalf of the Will Rogers Memorial Hospital Drive.

Atlanta "Reviewers" Rapped

ATLANTA—Judge Pye, Fulton County Superior Court of Georgia, declared that the City of Atlanta had no authority to enact the ordinance requiring the classification of motion pictures passed by the City of Atlanta in June this year. This ordinance required the classification of motion pictures as either objectionable, unsuitable for the young, or approved.

In ruling on the case Judge Pye implied that the city could not require the submission of all pictures in order to find the few that it might consider objectionable.

It is expected that the City of Atlanta will appeal this decision.

Buhler Heads Boyd Firm

PHILADELPHIA.—Frank Buhler was elected president of A. R. Boyd Enterprises, succeeding the late Alexander R. Boyd. Helen R. Landy was named secretary and treasurer.



With the world premiere of Embassy's "Long Day's Journey Into Night" set for Oct. 10 at the new Loew's Tower East on road-show scale, a joint merchandising conclave was recently held in New York City by, left to right, Carl Peppercorn, general sales manager, and Leonard Lightstone, executive vice-president of Embassy; Ernst Emerling, vice-president; Arthur M. Tolchin, assistant to the president; and John F. Murphy, executive vice-president of Loew's Theatres.

WORLD PREMIERE OCTOBER 4

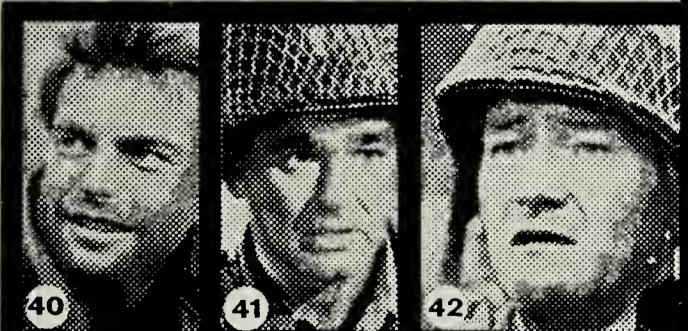
MAIL ORDERS NOW!



THE CAST ALPHABETICALLY LISTED:

1 EDDIE ALBERT 2 PAUL ANKA 3 ARLETTY 4 JEAN-LOUIS BARRAULT
5 RICHARD BEYMER 6 BOURVIL 7 RICHARD BURTON 8 RED BUTTONS
9 SEAN CONNERY 10 RAY DANTON 11 IRINA DEMICH 12 FABIAN
13 MEL FERRER 14 HENRY FONDA 15 STEVE FORREST 16 GERD FROEBE
17 LEO GENN 18 HENRY GRACE 19 JOHN GREGSON 20 PAUL HARTMANN
21 WERNER HINZ 22 JEFFREY HUNTER 23 CURT JURGENS
24 ALEXANDER KNOX 25 PETER LAWFORD 26 CHRISTIAN MARQUAND
27 RODDY McDOWALL 28 SAL MINEO 29 ROBERT MITCHUM
30 KENNETH MORE 31 EDMOND O'BRIEN 32 RON RANDELL
33 MADELEINE RENAUD 34 ROBERT RYAN 35 TOMMY SANDS
36 ROD STEIGER 37 RICHARD TODD 38 TOM TRYON 39 PETER VAN EYCK
40 ROBERT WAGNER 41 STUART WHITMAN and 42 JOHN WAYNE

Released by 20th Century-Fox



THE WARNER THEATRE BROADWAY AND 47TH STREET
Columbus 5-5711

Price Scale: EVENINGS (Mon. thru Thurs.)	Orch. & Loge \$3.00	Balcony \$2.50 & \$2.00
EVENINGS (Fri., Sat., Sun. & Holiday Eves.)	Orch. & Loge \$3.50	Balcony \$3.00 & \$2.50
MATINEES (Wed.)	Orch. & Loge \$2.50	Balcony \$2.00 & \$1.50
MATINEES (Sat., Sun. & Holidays—Christmas Week Mats. Daily)	Orch. & Loge \$2.75	Balcony \$2.00 & \$1.50
NEW YEAR'S EVE.	Orch. & Loge \$5.00	Balcony \$4.00 & \$3.00

MAIL SELF ADDRESSED, STAMPED ENVELOPE WITH YOUR CHECK OR MONEY ORDER PAYABLE TO: THE WARNER THEATRE, 1585 BROADWAY, N.Y.C.
ALL SEATS ARE RESERVED. HOLIDAY PRICES PREVAIL DURING CHRISTMAS AND EASTER WEEKS. ALL PRICES LISTED ARE TAX INCLUDED.

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NO. OF SEATS _____ AT \$ _____ MAT. EVE.

DATE REQUESTED _____ ALTERNATE DATES _____

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N.E. Exhibs Hear Blasts At Pay-TV

Convention Speakers Warn Of Attempts To Sneak Toll Systems In Via Community Antenna Lines

WEST HARWICH, MASS. — Exhibitors were warned that pay-television is "a deadly enemy and a menace to our industry," and alerted to keep on the watch for a new strategy—attempts to get permits for community antenna lines, at the 31st annual regional convention of the Independent Exhibitors, Inc., and Drive-In Theatres Association of New England, unit of TOA, at Hotel Belmont here.

While two speakers dealt with the industry's fight against toll-tv, a third speaker detailed plans for the new TOA Hollywood Preview Engagement picture campaign for "Whatever Happened to Baby Jane," citing the experiment as the answer to shortage periods.

"We consider pay-television a deadly enemy and a threat to our survival," John H. Stembler, president of the National TOA, told the convention.

Herman Levy, general counsel for TOA, sounded a sombre warning to exhibitors, especially in Connecticut and Massachusetts, to be on the watch for the "new strategy of pay-television in filing applications for community antenna lines."

"It's an insidious thing that gets in without anyone knowing about it," he said. He advised exhibitors to look in classified advertising sections and to watch for pressures for community antenna line permits. "They file applications with the town, and agree to give them five percent of the gross intake," he said. "We must fight this wherever it takes place.

"Getting the permit is only half the battle for the pay-television interests. The utility companies have to rent poles and wires and there will be bills to have the public utilities companies do this in every legislature this coming year." He urged exhibitors to watch for such bills and applications for community antenna lines and to fight them vigorously.

"One of the most effective ways to combat it is," he said, "to try to teach the people that all they are paying for is something they got yesterday for nothing." He said the Hartford pay-tv experiment has a 17-day first subrun deal, and "the next request will be for first runs, and that will be the end of the present day motion picture business as we know it, if they get it," he emphasized.

In some areas, the permits for community antenna lines have been restricted to the effect that the lines can never be used for pay-tv.

Morey "Razz" Goldstein, president and general sales manager of Warner Bros., speaking on "Where Are We Going?" indicated that the direction of the motion picture business is "toward a better industry than ever before, but a smaller one. I don't think it will be a bigger business because this is now economically unfeasible.

"The laggards will fall by the wayside," he said. "The day of quick profits is over for all of us. Nobody is going to make the money they made 20-30 years ago on low and flat any more.

"You've got to go first class, or you don't go at all. This is the age of showmanship, and that's what counts. We're going into an era of bigger and better product, and more suc-

Exhib Cites Reasons For Closing Theatre

KEY WEST, FLA.—Closing of the Monroe by Carbonell Corp. has been attributed to a shortage of product, the unfriendly attitude of civic officials, and tv and Navy theatre competition by exhibitor Ygnacio Carbonell.

Carbonell blasted city and county officials for imposing taxes on property and theatre equipment without regard for depreciation," plus the fact that we are prohibited by city law from exploiting our movies by public address system announcement or use of hand bills."

In addition to the much smaller number of films available in recent years to theatres and the fact that "blockbusters" are sold on terms requiring advanced admission and longer playing time, Carbonell cited the competition from four Navy theatres where first-run films are showing at only 10 cents admission with four new pictures offered each week.

He also blamed television for the closing of the theatre, noting that the public here is able to tune in an average of seven feature pictures at all hours of the day. "These old movies are far superior to anything that Hollywood is now producing, so why shouldn't the public stay home," he asked.

cessful production with Cinerama, Todd AO, 70mm." He said that "My Fair Lady," and "Camelot" will be released in one of those mediums.

He pointed to the tremendous growth of the new theatre, and the more and more 'smaller' theatres being built. "There's less of a trend for people to go downtown now, it seems," Goldstein said. He advocated "more and more multiple neighborhood runs, but 'staggered' runs." He said that exhibitor-distributor relations are getting better and better every day, and pointed out "a concrete example, the upscheduling of 'What Ever Happened to Baby Jane' from February release to November release for the TOA Hollywood Preview Engagement campaign."

Nate Feldman, chief buyer, Stanley Warner Theatres, detailed the 12 point plan that TOA is setting up to promote "Baby Jane" in theatres across the country. "New seats and new equipment are wonderful," he said, "but without pictures, they don't mean much!" The chairman of the TOA committee for the Hollywood Preview Engagement reported: "We felt that we had to come up with something specific that every exhibitor would want to play.

"We went over release schedules very carefully, and we wanted a picture that would help exhibitors in November. 'What Ever Happened to Baby Jane' was it.

The 12 point plan was presented by the chairman to include: Top play date in key cities; extension of the picture on playing time; holdovers promised whenever there is a question or borderline; exhibitor agreements to cross plug in all theatres; exhibitor agreements to cross plug whether they are playing "Baby Jane" or not; prepared trailers 30 days in advance of the picture; prize award campaigns for theatre managers, \$1,000 first prize; prizes for theatre patrons, including trips to Hollywood, Miami Beach, Bermuda;

(Continued on page 13)

Big Names In Toll-TV Won't Help—Harling

NEW YORK—The significance of the formation of Home Theatres, Inc., to "advance the development" of Paramount's Telemeter system of pay tv in the southwestern section of the United States, was minimized by Philip Harling, chairman of the Joint Committee Against Pay TV, who declared that only programming, and not machines was the sole factor determining the course of Pay-TV.

"Despite the 'Who's Who' of American industry and finance represented on Home Theatres' stockholder list as announced earlier this week by Telemeter," Harling said, "neither Telemeter nor any other pay tv promoter or manufacturer of machines has yet overcome the hurdle of presenting programming that the public will pay for. While good programming is available on free tv, companies with big names are merely window dressing."

Telemeter recently announced the formation of Home Theatres, which includes among its stockholders officers of Midwest Video Corporation, the Telemeter promoter of cable tv in Little Rock, Ark., and such people as Winthrop Rockefeller, Kansas City motion picture exhibitors Stanley and Richard Durwood, actors John Wayne and Dick Powell, E. O. Cartwright of Merrill, Lynch, Pierce, Fenner & Smith, and other leading southwestern businessmen.

"Apparently these men have not heard of, or if they did, are not paying attention to the experiment which Telemeter has been conducting for the past two and a half years in Etobicoke, Canada, which has been losing enormous sums of money, nor of the unsuccessful pay tv tests in Chicago, Palm Springs, Bartlesville, and the one now going on in Hartford.

"In the event these men of wealth, reputation, and standing are contemplating bringing the public into their company, it would be most prudent if they would first acquaint themselves with the Etobicoke and Hartford tests, where the promoters have been treading a rocky road to deliver the programming they promised the public, which would induce them to pay for it. If Paramount, the dominant factor in Etobicoke, cannot program its Canadian station, which is operating without any governmental restrictions, it is difficult to comprehend how any extension of Telemeter itself into any other section can be successful. The problem of the chicken and the egg is no longer an enigma. You first must have the proper programs; the machines are plentiful and not unique," Harling said.

Fox Shifts Branch Execs

NEW YORK—Effective immediately, Vern Fletcher, formerly Indianapolis branch manager for 20th-Fox, will become Dallas branch manager for the company, it was announced by Seymour Poe, vice-president in charge of world-wide distribution.

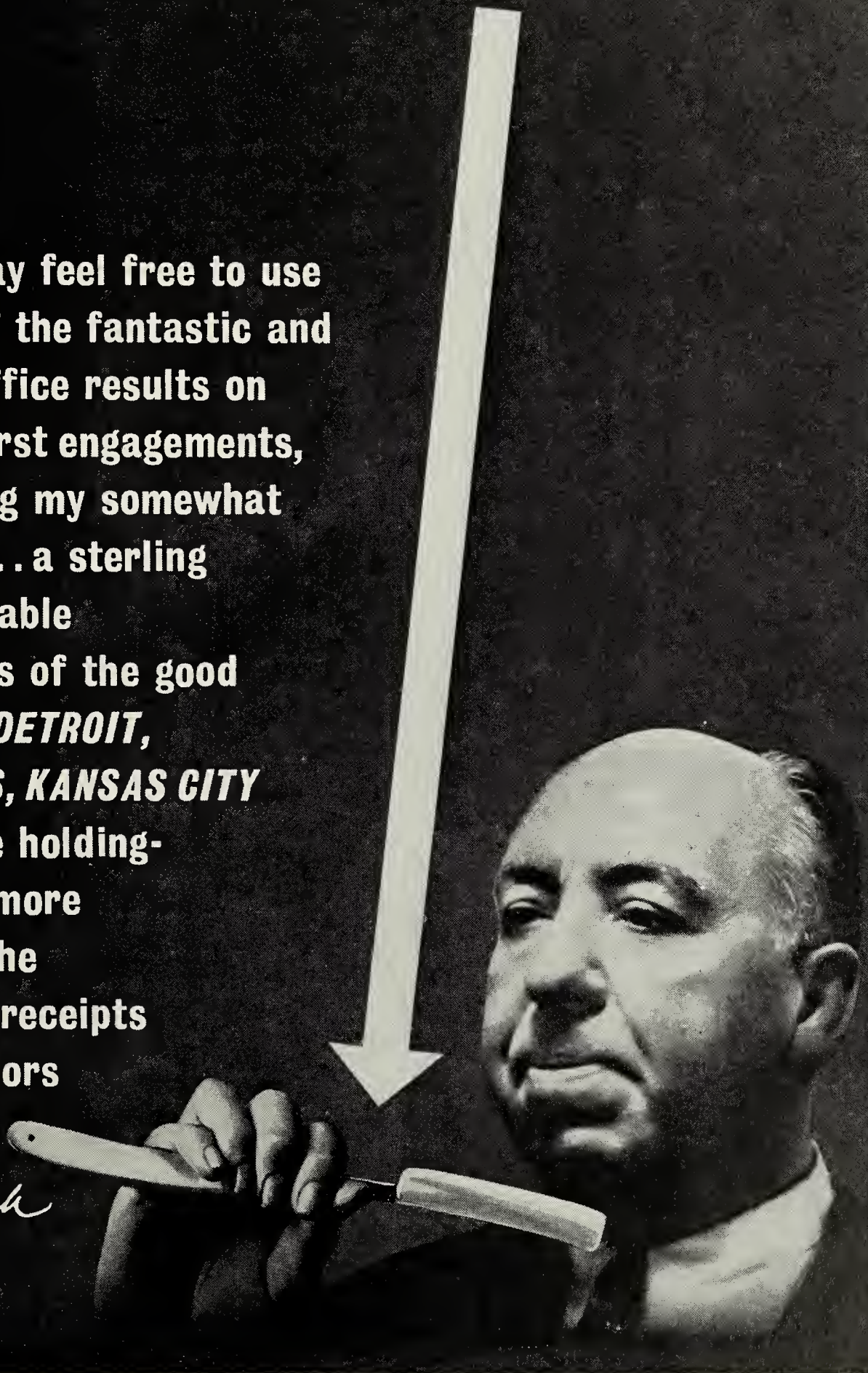
At the same time, Robert Meyer, formerly salesman in the Indianapolis branch, will assume responsibilities of Indianapolis branch manager.

These promotions from within the 20th-Fox domestic field organization follow the appointment of William B. Williams, who was Dallas branch manager, as southern division manager of the company.

"To those unfortunate exhibitors who have not already booked REAR WINDOW, I would like to demonstrate the correct method of cutting your throat..."

which method you may feel free to use after having heard of the fantastic and richly deserved boxoffice results on REAR WINDOW in its first engagements, results even exceeding my somewhat prejudiced forecast... a sterling tribute to the impeccable taste and open purses of the good citizens of CHICAGO, DETROIT, CLEVELAND, MEMPHIS, KANSAS CITY and BUFFALO. (All are holding-over, naturally!) But more impressive still are the staggering boxoffice receipts from our good neighbors around the world!"

Alfred Hitchcock



P.S.

"If you wish to avoid a self-inflicted close shave, I would suggest the following happier alternative... Call your Paramount representative—
Book REAR WINDOW and follow through with the excellent advertising and promotion campaign prepared under my personal supervision."

ALFRED HITCHCOCK'S MOTION PICTURE SUSPENSE CLASSIC STARRING JAMES STEWART "REAR WINDOW"

Co-starring GRACE KELLY The Princess—in her most striking performance! • WENDELL COREY • THELMA RITTER • with RAYMOND BURR TV's Perry Mason

TECHNICOLOR® Directed by ALFRED HITCHCOCK • Screenplay by JOHN MICHAEL HAYES • A PARAMOUNT RE-RELEASE



Consent Decree Settles MCA Suit; Universal Must Sell Film Library

WASHINGTON—The Justice Department announced the filing of a proposed consent judgment which will end its civil antitrust suit against Music Corporation of America.

Attorney General Robert F. Kennedy said the action filed in Federal Court at Los Angeles achieved all the major objectives of the suit brought against MCA last July.

The judgment will become final in 30 days.

Kennedy said it provides that Universal Pictures must sell its film library, setting a price for 215 of its 229 films and offering them to anyone other than MCA. If these are not sold by Oct. 1, 1963, Universal may distribute or rent them itself or let another distributor market them.

The judgment also incorporates the provision of a July 23 interlocutory order in which MCA agreed to dissolve its talent agency and stop influencing its clients in the choice of a new agent, Kennedy said.

Another term of the proposed judgment, Kennedy said, is that MCA may not acquire any other major television, motion picture, or record company for seven years without Justice Department approval unless the court finds that the proposed acquisition will not limit competition.

Also prohibited are "tie-in sales" under which MCA could require purchasers to buy items they do not want in order to get desirable products. This applies to filmed tv shows, feature films, and records.

The Government by terms of the decree wants to guarantee Universal's independence as a company but MCA is permitted to retain the company and now make new films for theatres.

Kennedy said, "This action brings about a prompt and successful conclusion to this case without the necessity for extended litigation. The result is in the best interest of the public and industry."

MCA acquired control of Decca Records, of which Universal is a subsidiary, before the Government anti-trust action was filed.

Lew Wasserman, MCA president, said "MCA has entered into a consent decree with the Government. It has done so in order to obviate the very substantial expenses and prolonged business delays occasioned by litigation of this nature. MCA has never deviated from its firm conviction as referred to in the consent decree that it has not committed any violations of the antitrust laws.

"MCA now intends in complete coordination with the management of Decca and Universal to proceed constructively and vigorously in strengthening and increasing the production of motion pictures."

IFIDA Elects Two

NEW YORK—Independent Film Importers and Distributors of America announced the election of Peter P. Horner, Union Film Distributors, Inc., as treasurer, and Munio Podhorzer, Casino Films, Inc., as secretary. Horner was re-elected for a second term in his post, and Podhorzer succeeds Carl Peppercorn, whose term expired.

IFIDA also announced the receipt of an application for membership from Seneca International, Ltd., distributors of foreign films. Representing the new company on IFIDA's board will be William Kronick, president, and Benjamin D. Gladstone, general sales manager.

Embassy "Madame" Sign Great For Cross-Plugs

NEW YORK—Utilizing the built-in flexibility of its giant spectacular sign in Times Square for Joseph E. Levine's "Madame," in Technirama 70mm.-Technicolor, starring Sophia Loren, Embassy Pictures has adapted an integral traveling news bulletin for cross-plugging of additional product.

Currently, the news bulletin, carrying specially-prepared copy, spotlights the world premiere engagement of Eugene O'Neill's "Long Day's Journey Into Night," starting Oct. 10, as the inaugural attraction at Loew's Tower East.

In addition, the bulletin carries quotes from the rave newspaper and magazine reviews accorded "Divorce—Italian Style," now in its premiere American engagement at the Paris.

The display, 60 feet x 100 feet overall, is situated on Broadway and Seventh Avenue, in the heart of the heavy traffic in the midtown area. Cost of the sign, to continue on display for three months, is \$25,000.

Variety Reps Named

NEW YORK—Appointments of international representatives and committee chairman for Variety Clubs International have been announced by Rotus Harvey, the new international chief barker.

Appointed as international representatives are Phil Stone, Toronto; Harry Kodinsky, Pittsburgh; Nat Nathanson, Chicago; Lloyd Ownbey, Los Angeles; and W. M. Brizendine, Baltimore.

Robert L. Bostick, Memphis, has been appointed international representative at large. George Eby, Pittsburgh, has been appointed international charities committee chairman; Jack Beresin, Philadelphia, chairman of the Humanitarian Award committee; and James Balmer, Pittsburgh, ceremonial officer.



Preston Robert Tisch, left, president, Loew's Hotels, and Laurence Alan Tisch, president and chairman of the board of the parent company, Loew's Theatres, Inc., inspect a model of the new Americana Hotel, which recently opened in New York City.

Seven Arts Schedule Heavy And Varied

NEW YORK—Seven Arts Productions, currently represented in theatres across the United States with its production of "Lolita," has four major attractions awaiting release, three before the cameras, and another ready to begin filming on location in Hawaii.

Soon to begin its world premiere engagement at the Radio City Music Hall is the film company's "Gigot," starring Jackie Gleason, produced by Kenneth Hyman and directed by Gene Kelly, for 20th-Fox release. Also ready for release, by MGM, is "The Main Attraction," starring Pat Boone and Nancy Kwan; "Panic Button," a Warner Bros. release, starring Murice Chevalier, Eleanor Parker, and Jayne Mansfield; and "The Loneliness of The Long Distance Runner," the next attraction at New York's newly decorated Baronet, to be distributed by Continental Films.

Seven Arts is now filming three motion pictures in London, including "Tamahine," starring Nancy Kwan for MGM release; "The Small Sad World of Sammy Lee," starring Anthony Newly; and "Sammy Going South," with Edward G. Robinson heading an international cast.

Soon to start production on location in Hawaii is "Rampage," starring Robert Mitchum in the picturization of Alan Caillou's novel. To be released by Warner Bros., it will also topcast Elsa Martinelli and Jack Hawkins.

Seven Arts Launches Canadian Distrib Firm

Seven Arts Productions, Ltd., has set up its own theatrical distribution company in Canada following acquisition of the assets of Trans-Canada Distribution Enterprises, it was announced by Eliot Hyman, executive vice-president, Seven Arts Productions, Ltd.

Hyman further announced that Reg Wilson has been named theatrical sales manager and Irving Seigle has been named theatrical sales representative of the new company.

Wilson was previously associated with Metro-Goldwyn-Mayer theatrical distribution in Canada for 27 years, and Seigle was previously associated with United Artists for 12 years and before that with Warner Bros.

Product already acquired for Canadian theatrical distribution by the new company includes the re-releases of such 20th-Fox hits as "Man In The Gray Flannel Suit," "Desk Set," "Love Me Tender," "Hatful of Rain," and "Bernadine."

In addition, Seven Arts has also acquired for first run Canadian theatrical distribution: "Up The Creek," starring Peter Sellers; "Flesh And The Woman," starring Gina Lollobrigida; "Love and the Frenchwoman"; Arch Opler's "1 Plus 1"; Magna and Lion International's "Black Tights" in Technicolor; and Desilu's "The Scarface Mob."

Charles S. Chaplin, vice-president and Canadian sales manager of Seven Arts Productions, Ltd., who is primarily active in Seven Arts' Canadian tv distribution, will also supervise the new company's theatrical activities.

Starr Joins NSS

NEW YORK—Burton Robbins, president of National Screen Service Corp., announced that Martin Starr, motion picture commentator and former editor of Harrison's Reports, which has ceased publication, has joined the company in an exhibitor-relations capacity.

"How I Would Sell . . .

A VERY PRIVATE AFFAIR

Provocative Drama
Is Bardot's First
For MGM Release

Metro-Goldwyn-Mayer's "A VERY PRIVATE AFFAIR" is the most sensational Brigitte Bardot motion picture. The story in many respects mirrors that of Miss Bardot's own life and career. It is the story of Jill, who, because of her thwarted love for the married theatre director, Fabio, leaves her home and family in Geneva to begin a career in Paris. Because of her individualism and temperament, she tries first as a dancer, then as a fashion model, but these are failures. It is as a photographer's model that her success is so instantaneous that she is immediately catapulted to screen stardom, becoming not only Europe's highest paid actress, but also a sex symbol for the world.

ART on international glamour favorite Brigitte Bardot can be put to use by theatres in many ways, through blowups, displays, etc.

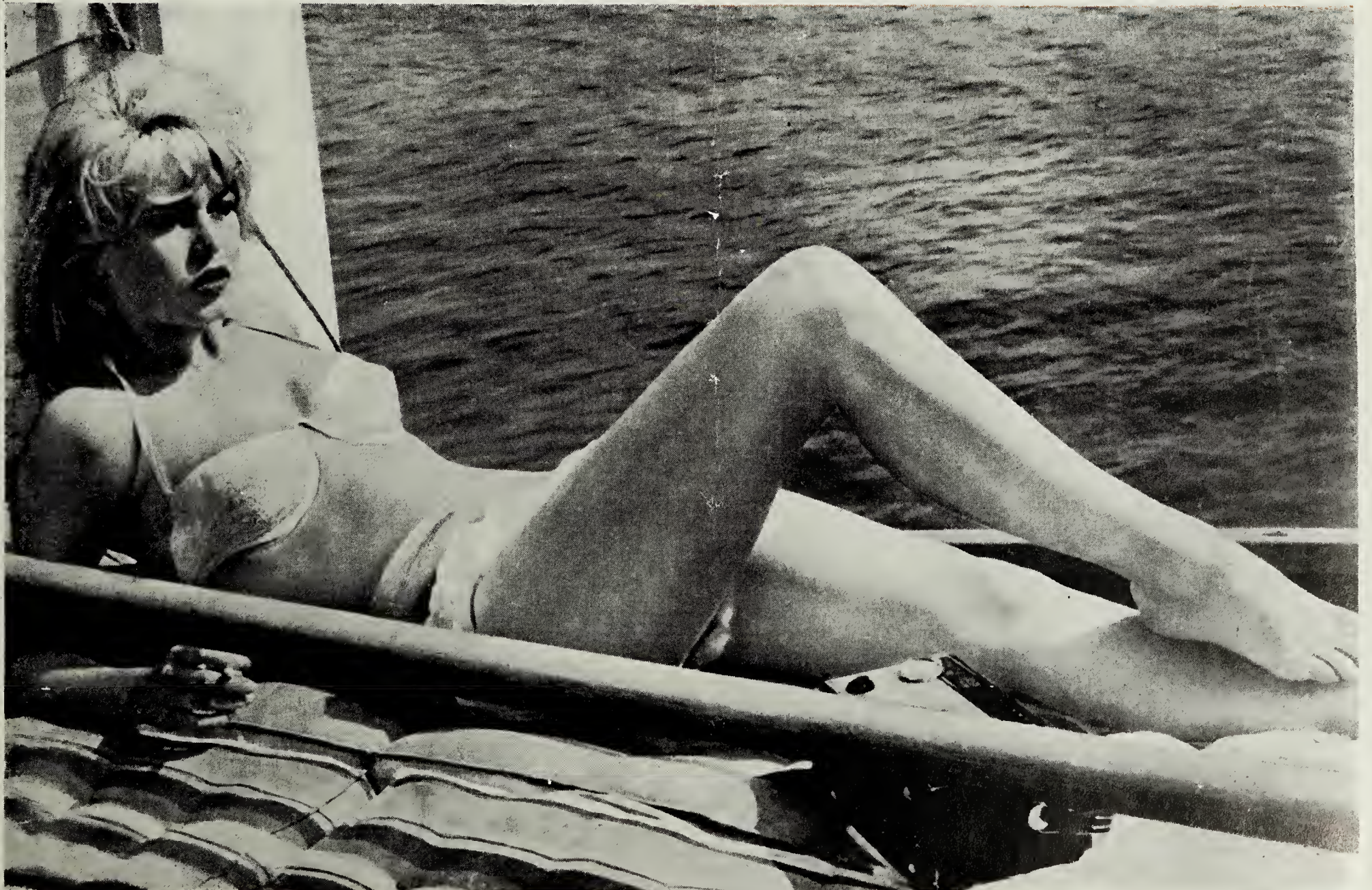
An Exclusive

SHOWMANALYSIS

Prepared by—

W. WATSON DAVIS, Circuit Advertising Director
Malco Theatres, Inc., Memphis, Tenn.

ABOUT THE AUTHOR • W. Watson Davis is circuit advertising director for Malco Theatres, Inc., Memphis, Tenn. He has worked in theatres for 36 years, is a former Malco manager, and was assistant advertising director until 1958 when he assumed his present post. He is 49 years old and also served in the Navy in World War II as special service movie operator in San Diego, Calif.





Bardot's co-star is Marcello Mastroianni, who recently scored a great personal hit in "LA DOLCE VITA."

In short, I would advertise "A VERY PRIVATE AFFAIR" as follows: *The story of a ravishing young beauty who becomes a famous screen celebrity. Here are the heartbreaks behind the breaks. The shocking story of the things she has to do to get to the top, and the things she has to do to stay there.*

Brigitte Bardot, the world's most talked about star, and Marcello Mastroianni, of "La Dolce Vita" fame, together!

NEWSPAPER: I would use scenes and ads as illustrated to sell the above approach. All newspaper publicity should use the same approach.

SCREEN TRAILER: A glimpse of Brigitte Bardot is worth a thousand words—and the trailer *does* sell Bardot.

RADIO: Radio can play a real selling part of your campaign in "A VERY PRIVATE AFFAIR" because when anyone hears the name Brigitte Bardot mentioned they are sure to listen. In purchasing radio spots from local stations, I would sure see to it that they provide news commentary and personality mention of the picture.

MGM Records has the theme from "A VERY PRIVATE AFFAIR" by Brigitte in her recording debut. This is a must, to have all disc jockeys that we can possibly get to play this as often as they can do so.

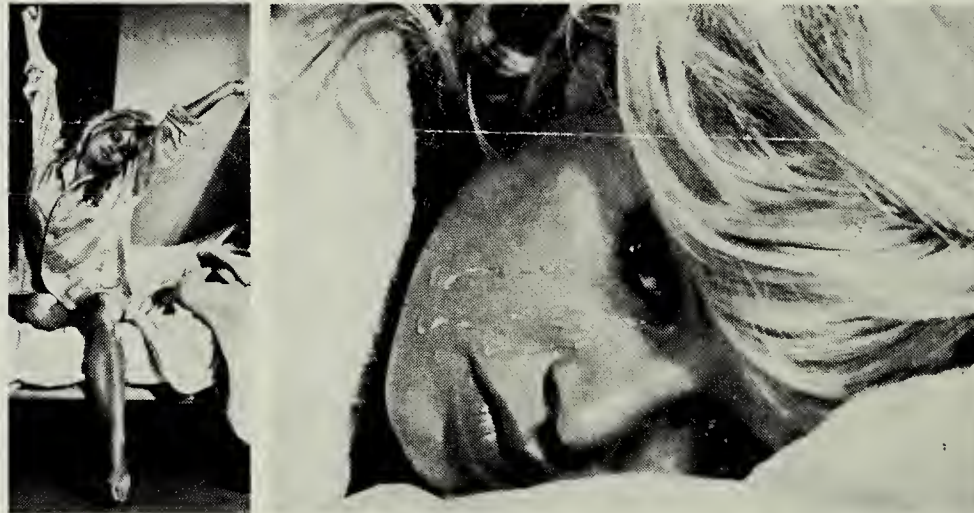
TIE-INS: The record has all kinds of possibilities for record store windows and promotions, as well as music stores. Signs

LEFT, scene stills for lobby and away-from-theatre use. BELOW, ad concentrates on star power and dramatic theme.

THIS IS THE STORY OF A STAR:



The mobs that pursued her... the loneliness she knew... the lover she longed for...



the dreams she had... and the happiness that seemed always to be just beyond her grasp!

METRO-GOLDWYN-MAYER presents

BRIGITTE BARDOT MARCELLO MASTROIANNI in *very* **A PRIVATE AFFAIR**

*A new Bardot
in a completely
different role!*

Directed by LOUIS MALLE • Filmed in EASTMAN COLOR

Original Story & Screenplay by JEAN PAUL RAPPENAU, JEAN FERRY and LOUIS MALLE

Produced by CHRISTINE GOUZE RENAL for PROGEFI-CIPRA-JACQUES BAR (Paris)-C.C.M. (Rome)

T H E A T R E

plugging the picture can be in the store and the store can plug with a sign and record display in the theatre lobby.

There are numerous stills that can be applied to all kinds of tie-ins in stores, windows, etc.

ART BLOWUP: There is one of the *most valuable* blow-ups available. It is a 40 x 60 (40" high and 60" wide) like a huge photograph of Brigitte Bardot, that I think will make a wonderful front and lobby piece. The cost of this blow-up is only \$9.00, from Ideal Photographic Corp. as shown in the press book.

WINDOW CARDS: There is a real good window card available on "A VERY PRIVATE AFFAIR" from National Screen. I would sure use a number of these around in the strategic locations, because I am a strong believer in window cards and heralds.

HERALDS: I would make up a herald with scene mats and ad mats with the stories along the line mentioned at the beginning of this campaign.

CUT OUTS: Besides the blow-up mentioned earlier, I would use cut outs from the regular National screen six sheet and three sheet, and the 24 sheet would make a real nice big one where room is available. The six, three, and one sheet feature a huge shot of Brigitte Bardot, and it is a good one.

If the above campaign is carried out, there is no reason in the world that "A VERY PRIVATE AFFAIR" can not be one of the tops for any theatre.

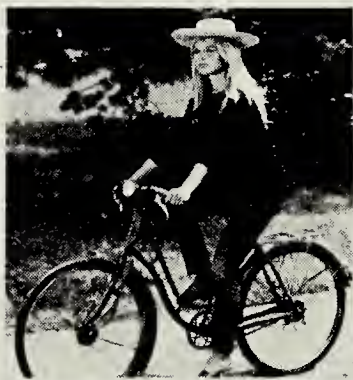
BELOW, varied ads are available for the release with the theatre able to use those that appeal best to its particular audience. RIGHT, several fine tieups are available for added exploitation value, with particular emphasis on music promotion featuring Bardot herself in a recording of the film's musical theme. Small ads are also available for use.

BARDOT IN RECORDING DEBUT



TIE-IN STILLs

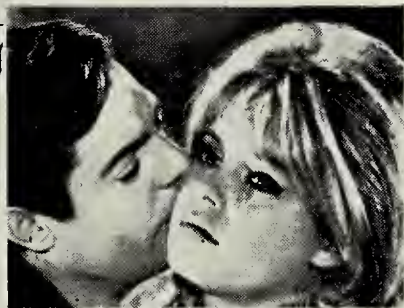
BICYCLE SHOPS



BOAT SHOPS



This is
THE NEW BARDOT...
beautiful and sensuous as ever...
but touching your heart
as never before in a completely
different role... a world-famed
star whose life is a search
for happiness.



"When you're near me, I'm not afraid—
When you stop loving me, I'll stop living!"

METRO-GOLDWYN-MAYER presents

BRIGITTE BARDOT
MARCELLO MASTROIANNI
in
A VERY PRIVATE AFFAIR

Directed by LOUIS MALLE • Filmed in EASTMAN COLOR

Original Story & Screenplay by JEAN PAUL RAPPENAU, JEAN FERRY and LOUIS MALLE

Produced by CHRISTINE GOUZE RENAL for PROGEFI CIPRA JACQUES BAR Paris C.C.M. Rome

T H A T R E

A new triumph for today's most talked about star!

B



METRO-GOLDWYN-MAYER presents

BRIGITTE BARDOT
MARCELLO MASTROIANNI
"A VERY PRIVATE AFFAIR"

Filmed in EASTMAN COLOR

BB

BRIGITTE BARDOT
MARCELLO MASTROIANNI
"A VERY PRIVATE AFFAIR"

Directed by LOUIS MALLE • Filmed in EASTMAN COLOR

A new triumph for today's most talked about star!



BB



METRO-GOLDWYN-MAYER presents

BRIGITTE BARDOT
MARCELLO MASTROIANNI
"A VERY PRIVATE AFFAIR"

Filmed in EASTMAN COLOR

400 Attend Tri-State Exhib Meet; 40-Year Industry Veterans Honored

ATLANTA—Some 400 or more delegates, their wives, and visitors attended the joint annual convention of the Alabama, Georgia, and Tennessee Theatre Owners and Operators convention here at the Americana Motel-Hotel. It was the 14th annual meeting of the Georgia group, who were joined for the third year in a row by the Alabama association.

J. H. (Tommy) Thompson, Hawkinsville, Ga., was reelected president of the MPTOO of Georgia. He was founder of this organization and has been the group's only president. Others reelected were O. C. Lam, Rome, executive vice-president; E. D. Martin, Columbus, treasurer; John Thompson, Gainesville, secretary; and Willis Davis, secretary to the board of directors and executive committee. Mrs. M. M. Osman was elected as a new vice-president; and new names on the list of regional directors include Albert Weis, Charlie Powell, John Thompson, Nat Hancock, Robert Lam, Norris Hadaway, Bob Hosse and Gene Skinner. Hadaway was named chairman of the central directors group.

A "Pioneers' Breakfast" honored 40-year veterans of the industry from the three states. Willis Davis, Wilby-Kincey Theatres, Atlanta, was in charge of the event with the old timers receiving service plaques.

A regional conference of the National Association of Concessionaires was held in conjunction with the tri-state convention.

Frank McArthur, circuit sales manager for Universal, spoke on behalf of Will Rogers Memorial Hospital and Ross Hunter, one of U's top producers, spoke on forthcoming product.

Ronnie Otwell, Martin Theatres ad-publicity chief, served as moderator of a forum on "Profitable Promotions."

John Stembler, Theatre Owners of America president, told the conventioners that "encroachment of pay tv has become a real threat to the motion picture industry and they must take immediate steps to control the menace." Stembler also went into detail about the TOA special "Hollywood Premiere" program through which Warners and other producers have agreed to speed up marketing of new product in order to alleviate the acute shortage of films. He asked the exhibitors to go in for "hard sell" and promotion of these films.

John Harrison, three term mayor of Waycross, Ga., in addition to serving as Waycross city manager for Georgia Theatre Company, received a "showmanship award for the small situation."

Jeanie Cross, Miss Georgia, made her first official appearance since competing in the Miss America contest.

The following officers were elected by the TOA of Alabama: W. W. Hammonds, Jr., president; J. A. Jackson, Roy Martin and T. E. Watson, vice-presidents; R. M. Kennedy, TOA representative; J. W. Gaylard, alternate; and James Duncan, secretary-treasurer.

The Tennessee group named Richard Lightman, president; Mrs. Juanita Alcoa, first vice-president; Evan Sprott, second vice-president; Morton Tune, secretary; and Willis Davis, treasurer.

Moskowitz Opens Office

NEW YORK—Martin Moskowitz, former assistant general sales manager of 20th-Fox, has established offices at 666 Fifth Ave., New York. Moskowitz will announce his new affiliation in the immediate future.

Manhattan Shopping Center Site Of New Theatre

NEW YORK—The Kips Bay, the first motion picture theatre constructed in a shopping center in Manhattan, will be ready to open about the middle of October, it was announced by Sam Baker, president, Associated Independent Theatres.

The theatre at 570 Second Avenue (between 31 and 32 streets) will be an integrated part in the shopping mall of the Webb & Knapps Kips Bay housing project. I. M. Pie, architect for the builders, has designed the 550 seat luxury house to the specifications of the Associated Independent Theatres, owners and operators.

In addition to the conventional 35 millimeter projection equipment, the intimate theatre will be equipped to project 70 mm. films.

Top Exhibs View "Bury"

NEW YORK—Top exhibitors, representing leading theatre circuits throughout the country, viewed a special screening at the Columbia Pictures home office of "We'll Bury You!" a feature-length documentary dealing with the rise of Communism from Marx to the present day.

Special merchandising and promotional presentations on the film were offered by Columbia executives Rube Jackter, vice-president and general sales manager, and Jonas Rosenfield, Jr., vice-president in charge of advertising and publicity.

On hand for the discussions were Jack Leewood, co-producer with Jack W. Thomas of the completely factual documentary, which was more than a year in preparation. Morgan Beatty, internationally-known news commentator, was also present at the screening and addressed the assembled showmen.

Among the circuits represented at the screening and discussions were United Paramount Theatres, Brandt Theatres, Stanley Warner Theatres, Fabian Theatres, Loew's Theatres, RKO Theatres, Jamestown Theatres, United Artists Theatres, and others.



Seen at ground breaking ceremonies in Palos Verdes, Cal., for a new 1,000-seat Fox to be built there at a cost of \$400,000 were, left to right, Carver Baker, AIA architect; Robert W. Selig, general manager of theatre operations for National General Corporation; Robert Curry, publisher, South Bay Daily Breeze; Phyllis Stockdale, Rolling Hills City Manager; and Robert M. Agard, president, Peninsula Center Association.

Oldest Exhib Unit Marks Golden Year

CHARLOTTE—Walter Brennan, winner of three Academy Awards; Barbara Eden, 20th-Fox star; and Richard Beymer, recently featured in "West Side Story," were among special guests at the golden anniversary convention of Theatre Owners of North and South Carolina, Inc.

Nationally-known speakers included Spyros P. Skouras, chairman of the board of 20th-Fox; John H. Stembler, president, Theatre Owners of America; and the Rt. Rev. Thomas F. Little of New York, executive secretary of the National Legion of Decency.

H. George Meyer, vice-president and general manager, Pastime Amusement Co., Charleston, S.C., was to preside over the three-day meeting as president of the association. Advance registration indicated attendance would exceed the 400 originally expected.

The association is the oldest organization of its kind in the world, and its 50th convention got under way with the opening of the "March of Time" trade show. Equipment dealers and suppliers displayed their oldest pieces of equipment along with their newest and most modern to emphasize the great progress made during the past 50 years. The association also will have displays of "the old and the new" in the way of theatre construction and promotional material.

A feature of the convention was to be a 14 Karat Clinic, a gold-mining expedition at which all participants in the program were to be dressed as prospectors. Program material was designed to give those in attendance suggestions and ideas to take home for added profits in their theatres.

\$4.80 Top For "Lawrence"

NEW YORK—Top price for seats for the Criterion Theatre engagement of the Sam Spiegel-David Lean production of "Lawrence Of Arabia" will be \$4.80, it is announced by Charles B. Moss, president of the B. S. Moss Enterprises. "In establishing the price of \$4.80 for our special 'divan loge' section," said Moss, "we are paying tribute to what we feel is the best motion picture ever made. . . yet the prices are still far below the legitimate stage. Although we established this price for a select number of seats, the balance of the theatre is available at prices current on Broadway, ranging from the ceiling of \$4.80 for the 205 divan loge seats on Friday, Saturday, Sunday, and Holiday evenings through a schedule of prices ranging from \$3.50 to as low as \$1.80."

The premiere of the Columbia release will be Sunday evening, Dec. 16, for a charity to be announced.

Universal Earnings Soar

NEW YORK—Universal Pictures Company, Inc., reports for the 39 weeks ended July 28, consolidated net earnings from operations of \$4,547,939, after a provision of \$3,945,000 for federal taxes on income. After dividends on preferred stock, such consolidated net earnings amounted to \$5.07 per share on 880,770 shares of common stock outstanding, excluding shares in the treasury of the company.

For the 39 weeks ended July 29, 1961, the company reported consolidated net earnings from operations of \$2,284,782, after a provision of \$2,070,000 for federal taxes on income. After dividends on preferred stock, such consolidated net earnings amounted to \$2.45 per share on 888,390 shares of common stock outstanding, excluding shares in the treasury.

The NEW YORK Scene

By Mel Konecoff

theatre presentations locally of smaller prizes; paid previews in advance of openings; tie-ins on promotions with local merchants; promotions at local level; promotions at national level; personal appearance tours for Bette Davis and Joan Crawford.

"If we do a job on this picture, we have the solution as to what to do in scarce production situations," he said.

Julian Rifkin, president of IENE, and head of the Rifkin-Drive-In Theatres of New England, in opening the meeting, reported that since IENE officially joined TOA in February of this year, membership has more than doubled with circuits and a big growth in individual theatre memberships. Rifkin predicted that next year membership would again be doubled at convention time.

Rifkin, in his message to the convention, attended by more than 200, said: "A great deal has been said about 'intra-industry' cooperation. Most stressed are the words 'production,' 'distribution,' and 'exhibition.' All too often, the fourth factor in our industry, 'advertising-promotion,' is omitted from this equation. It seems to me that there should be absolutely no conflict between the seller and the buyer in this area. Maximum profit and harmony can only be effected by working together in exploitation. I firmly believe that a motion picture should be advertised to the public about the same time as its production is started. The campaign should be intensified before it hits the theatre screen. All advertising material should be on hand months before it is shown. The exhibitor and distributor must give careful consideration to every detail of the promotional activities of each and every feature in order to obtain any real degree of success.

"The day of being able to slap a wet print on the screen, and make expenses, is long gone. The shortage of product must not force distributors or exhibitors into unbusiness like practices. As exhibitors assembled at this convention, in order to discuss our problems and attempt to find solutions for them, let us pledge to exert all our energies towards the better physical operation of our theatres, and a maximum effort to get every possible dollar out of every motion picture feature.

"In this way we will be tangibly proving to our sources of supply, the producers and distributors, that exhibition is vitally interested in insuring the good health of the seller as well as the buyer. Let's all start right now by making the 'advertising-promotion' the arena of successful team play, for the mutual benefit of all."

Carl Goldman, executive secretary, was in charge of the committee on arrangements, including the executive committee comprising Norman C. Glassman, chairman; Edward Bloomberg, Edwin Fedeli, Ray Feeley, Henry Gaudet, James Guarino, Ben Greenberg, Arthur Howard, Frank LePage, Albert Lourie, Sumner Redstone, George Roberts, Richard Smith, James Stoneman, Barnet Yanofsky.

Officers of the association are: Rifkin, president; Malcolm Green, first vice-president; Edward Redstone, second vice-president; W. Leslie Bendslev, secretary; David Hodgdon, treasurer.

Fox's Ferri Retires

NEW YORK—Roger Ferri retired as a sales executive and the editor of "Dynamo," the 20th-Fox weekly house organ.

He was with the company for 38 years having started in 1924 as midwest-central exploitation manager with headquarters in Cleveland. He transferred to the home office a year later.

SPERIE PERAKOS is one exhibitor who has done something about the product shortage. He's gone out and produced a picture, and the Greeks have a word for it, "Antigone." Anyhow, there we were in the 36th hour of a 24-hour virus opposite the charming and beautiful Mrs. Perakos at a luncheon conference, and she kept insisting we try some Greek exports named Ugo, Rose, and Retsina. Being amenable to the wishes of femmes, we did, and y'know, we forgot all about the virus.

Why Sophocles' tragedy for his bow as a film maker? He happens to like tragedy in the arts and he thinks there is a market not only in the art houses but in college towns and even in some regulation houses which want to try something special.

Perakos organized Norma Film Productions to make this and other films both here and abroad, with no specific number set. He and other Greek Americans put up the needed \$200,000 "Antigone" cost, while the Greek government and industry came through with needed cooperation, people, sets, etc.

When he is not film producing, he's general manager of the Connecticut theatre chain, Perakos Theatres Associates, and as such he believes that not only does "Antigone" need special handling, but also that every picture these days needs same. His film will receive same through the efforts of distributor Jack Ellis, assisted by public relations advisor Bernard Lewis. Support has been indicated by school groups, women's clubs, literary groups, etc.

He said the fact that he, an exhibitor, has turned to production never ceases to amaze people, but it's something he's always wanted to do. He loves the industry, thinks it's great, and hates to hear people knock it.

We wonder what kind of terms they're gonna get for "Antigone" in the Perakos theatres?

PRODUCT NOTE: According to Jules Weill and Carroll Puciato, president and vice-president respectively of Colorama Features, Inc., that company will release 18 features in 1963. Of these, about 10 will be color. Eight to ten will be classified as big ones, with the balance to be a series of mystery and detective films which will then go to television when the theatrical potential is exhausted.

The expansion of the company's release schedule will mean, according to vice-president in charge of sales Leo Samuels, that five or six additional exchanges will be opened within the next six months to supplement the selling being done out of the New York and Los Angeles offices.

Currently ready for release is a package, "The Mongols," with Anita Ekberg and Jack Palance, and "The Trojan Horse," with Steve Reeves, which opens on the coast this week in about 50 theatres. "Joseph and His Brethern" is also ready, as "Murder on the Campus." In December, "Concert at the Prado" will be released, featuring almost 100 of the world's greatest paintings in color. It was claimed that a number of wide-screen features in color have been set for 1963, with titles to be announced in the near future.

The company also has two television series, in addition to which a record company is also in the formation stage to handle sound tracks, etc.

RETIREMENT WITH REGRET: Roger Ferri, the dynamic editor of fox's house organ, THE DYNAMO, is retiring after a million years with the company (actually only 38 years) and we'll miss him. He's always been fun, friendly, and efficient, and he's always acted as a fine liaison between the sales and advertising and publicity departments. We wish him well.

ACHTUNG, ACHTUNG: Producer Walt Wood and star Don Murray just returned here after completing "Escape From East Berlin" in West Berlin, a tale about an escape through the barrier that divides Berlin. MGM vice-president and general sales manager Bob Mochrie expects it to be a "boxoffice winner" because it's timely, true, and terrific.

Wood, who also produced "The Hoodlum Priest" in association with Murray at a cost of \$556,000, reported that this one cost \$675,000, and he's proud of being able to bring pictures in that say something at a reasonable cost. He and Murray will do a third, probably for UA, "Man Running," which deals with today's young people and the future they face. The starting date will be late November in and around New Orleans with very few interiors in a studio. He likes properties that say something interesting, and he's able to come in with reasonable budgets because he and his associates receive reasonable fees but share in the profits of the film.

Wood is now convinced that all things being considered, it is cheaper to make films in Hollywood even with the "ridiculous overheads" unless you have a genuine creative reason for going elsewhere. It doesn't make sense for major films to go abroad, sez he.

German officials saw his film, liked it, and will back it on all levels, starting with its premiere at Kongress Halle in late October. Meanwhile, he thinks that the German industry is for the birds because film makers there are trying to make films cheaper and cheaper with a \$250,000 top so that they'll be able to recoup their costs easier. If they don't go, then they won't lose so much money. The industry there is pulling more and more into a shell, and he felt that his film had stimulated German film makers somewhat. He also thought that they were wrong in not making films for the world market. Incidentally, there is no unemployment there, with all of the actors working in either tv or on the stage, and production costs are high.

Anyhow, he and Murray were real glad to be home.

ASIDES: To Sam Kestenbaum: Understand you moved over to manage the Monica International Theatre in Sanata Monica. Hope you do well. . . . To Lillian Pickard: Tell John H. Breck we feel more beautiful already. . . . To Shirley McLaine: When and if you do the screen version of "The Night They Raided Minsky's" in 1965, we'll be glad to watch from the wings. . . . To Carl Foreman: Sorry we couldn't join you at The Harrow Inn, Shepperton, England, for a drink but it was due to a lack of air fare. . . . To Bob Chandler: That was a neat presentation you got up for the MGM-TV series "Dr. Kildare," "The Eleventh Hour," and "Sam Benedict" (the frantic one).

*All our jobs
depend upon making*

MOVIES BETTER THAN EVER!

Remember . . .
Better Service
to the Public
means a Better
Way of Life
for all of us.

NEW JERSEY

MESSENGER SERVICE



1018-26 WOOD STREET
PHILADELPHIA

WAlnut 5-3944, WOOdlawn 4-7380
MEMBERS NATIONAL FILM CARRIERS, INC.

David E.

BRODSKY

Associates

THEATRICAL INTERIOR DECORATOR
242 N. 13th St. LO 4-1188-89 Phila. 7, Pa.
PAINTING • DRAPERIES • MURALS
STAGE SETTINGS • WALL COVERINGS

PROGRESSIVE ELECTRIC CONSTRUCTION CO INC

240 N. 13th STREET • PHILADELPHIA 7, PA.
**Theatre Installations
and Maintenance**

LONDON Observations

by Jock MacGregor

THERE IS NO MORE popular Hollywood producer-director with the British press than Otto Preminger. He rarely misses the London opening of his pictures and has taken the trouble to get to know us. He recognizes the most insignificant of us, and seems to enjoy being with us, listening to criticism, comment, and praise with equal attentiveness. The feeling, I believe, is mutual.

His pictures—and meetings—are always events which we are loath to miss. He was here for "Advise and Consent" and did he put it over! Frankly, I doubt whether ever before has there been a picture which has bewildered more here in its opening reels and yet been so well received. The press has been positively glowing.

Before going on to the Paris opening, Otto hosted a lunch following the press show and drew the cream of writers for a question and answer session over the coffee and brandy. After the premiere, he hosted a glittering supper dance at which everyone who is anyone in the industry seemed to be present.

As a gimmick for the premiere, the Evening News produced a special edition with the whole front page devoted to items about the movie. The headline screamed: "President Backs A Red—U.S. Secretary of State Nominee Alleged to be Communist." I hate to think of the consternation of any true blooded Yank who might have found a copy in a late night taxi or somewhere!

It is invigorating to meet such a showman in these days when some seem to think that publicity is rather vulgar and beneath their dignity—one press department has been dubbed the sup-press department. These 100 print releases are all very well, but lavish national advertising is of little avail if the excitement is not reflected at the point of sale. Hanging cards in hotels, pubs, cafes, etc., are generally conspicuous by their absence. Some managements apparently prefer empty stalls to giving the odd comps for such displays.

THE FIDO INDUSTRY DEFENSE ORGANIZATION (FIDO) has issued a statement. After 3½ years activity it has spent \$3,818,278 of the small levy on admissions to theatres taking more than a fixed weekly sum to buy the British tv rights of 804 features and prevent them being transmitted in competition to the cinema. Most of the money has gone back into the production of more movies for theatres. Current films on tv are pretty ribby or repeats, and many have been severely cut. . . . Two years ago, the Boultings made a picture called "The Risk" and press showed it as "Suspect" before it opened with "Blitz on Britain" at the Queens, Bayswater. It was presented as what a second feature should be though it had obviously cost more than such pictures usually do and included contract stars. Now without any ballyhoo it has gone on ABC release in support of "Jigsaw" with the normal billings for such offerings. A belated arrival in the West End is Michael Powell's "Honeymoon." It was slipped in without press show. I saw it four years ago.

There are several precautions you
can take to prevent missouts:

Send in your program **EARLY**,

Check your show in **EARLY**,

Notify us of shortages **EARLY**.

CLARK TRANSFER, INC.

829 North 29th St.
Phila. 30, Pa.
LOcust 4-3450

1638 Third St., N.E.
Washington, D. C.
DUpont 7-7200

Presenting The Best From Britain

by **JOCK MACGREGOR**

Twelve motion pictures with little in common save that they are all box office champions and British.

Indeed, the British label is today an attraction in itself. Even if this survey covered all comers save road show pictures, only three Hollywood productions would be included.

Not only have British producers struck a good run, but British moviegoers find the product more to their taste. This is strongly reflected in the latest Board of Trade returns, which show that theatres wherever possible have exceeded their quota obligations.

But pity the producer or booker who tries to spot a pointer to the public's requirements from the 12 Top Liners. Almost every seemingly important factor in one picture is counteracted by something in another. Possibly never before have tastes been so wide.

First take color. Six are in color and six are not. Only three are in CinemaScope, but then the roadshows are excluded from this survey.

There is a slight edge on comedy and light entertainment, but there was a big demand for a serious subject like "THE DAY THE EARTH CAUGHT FIRE."

Five pictures were classified by the Censor as "X-Adults Only" and one an "A"—under 16s admitted only when accompanied by an adult. The thoughts that the family entertainment is out are immediately contradicted by the presence of six pictures with "Universal" certificates.

Rather than use the hackneyed "kitchen sink" descriptive, an adult approach to sex is to be found in four subjects which by past standards are offbeat to say the least. Then again, six



PETER SELLERS
NUMBER ONE NAME-POWER STAR

THE LAUREL AWARD TOP DOZEN **(Listed Alphabetically)**

CARRY ON CRUISING	A Peter Rogers Production
THE DAY THE EARTH CAUGHT FIRE	A Val Guest Production
THE GUNS OF NAVARONE	A Carl Foreman Production
A KIND OF LOVING	A Joseph Janni-Vic Film Production
ONLY TWO CAN PLAY	A Frank Launder Sidney Gilliat Production
PETTICOAT PIRATES	An Associated British picture
RAISING THE WIND	A Peter Rogers Production
THE ROAD TO HONG KONG	A Norman Panama-Melvin Frank Production
A TASTE OF HONEY	A Bryanston Film
WALTZ OF THE TOREADORS	A Julian Wintle-Leslie Parkyn Production
WHISTLE DOWN THE WIND	A Richard Attenborough-Bryan Forbes Production
THE YOUNG ONES	An Associated British-Elstree Film

are strictly in the tradition of the cinema.

Several of the Top Liners like "A TASTE OF HONEY" and "A KIND OF LOVING" virtually have no star value, and "THE YOUNG ONES" relied on newcomer pop singer Cliff Richards. That the trend is towards unknowns is refuted by the inclusion of "THE ROAD TO HONG KONG." Here, indeed, the names of Crosby, Hope, and Lamour, backed by expert and extensive advertising, rather than the subject, drew the crowds.

Few stars have risen above their material. The exception is Peter Sellers, the MOTION PICTURE EXHIBITOR's Laurel Top Liner British star for 1962. Even after his phenomenal success in "ONLY TWO CAN PLAY"—it will not be until the final dates have been played that it will be known whether it beats "The Young Ones" as the top grosser—there were doubts about the success of "WALTZ OF THE TOREADORS."

There was opposition to the title, and playwright Jean Anouilh's name struck fear in the hearts of even those exhibitors who could spell it. Sellers came whopping, spluttering through in a masterly performance as the aged general who chases every lass in miles but never thinks of satisfying his wife. Within hours of opening at the Odeon, Leicester Square, it was realised that a longer run was needed.

Then it was run concurrently at the Odeon, Marble Arch. Again the knowalls said, "Wait until it gets to the suburbs and provinces." Local moviegoers were waiting in their thousands.

ENGLAND, ITALY, FRANCE, BELGIUM, GERMANY—
THE MARCH OF THE VICTORS ACROSS THIS VAST STAGE IS THE SETTING
FOR PRODUCER-DIRECTOR-WRITER CARL FOREMAN'S FIRST MOTION PICTURE
SINCE "THE GUNS OF NAVARONE".....

**CARL
FOREMAN'S**
**"THE
VICTORS"**

A HIGHROAD PRODUCTION
FROM COLUMBIA PICTURES



**THESE ARE "THE VICTORS": VINCE EDWARDS ■ GEORGE HAMILTON ■ CHRISTINE KAUFMAN ■
MELINA MERCOURI ■ JEANNE MOREAU ■ GEORGE PEPPARD ■ ROSANNA SCHIAFFINO ■ RICHARD
SCHNEIDER ■ ELI WALLACH AND MICHAEL CALLAN WITH PETER FONDA ■ JAMES MITCHELL**

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The SHADOWS



SUMMER HOLIDAY

A CINEMASCOPE PICTURE
IN EASTMANCOLOUR

TONY
HANCOCK



THE PUNCH AND JUDY MAN

co-starring

SYLVIA SYMS
RONALD FRASER

JAMES
BOOTH
BARBARA
WINDSOR



Sparrows Can't Sing



KENNETH MORE
LLOYD NOLAN
JOAN O'BRIEN

We Joined the Navy

CINEMASCOPE AND COLOUR



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ANTHONY QUAYLE · CLAUDE RAINS · ARTHUR KENNEDY

and introducing
PETER O'TOOLE as Lawrence
and OMAR SHARIF as Ali

Screenplay by ROBERT BOLT

Based on the book, 'Seven Pillars of Wisdom,' by T. E. LAWRENCE

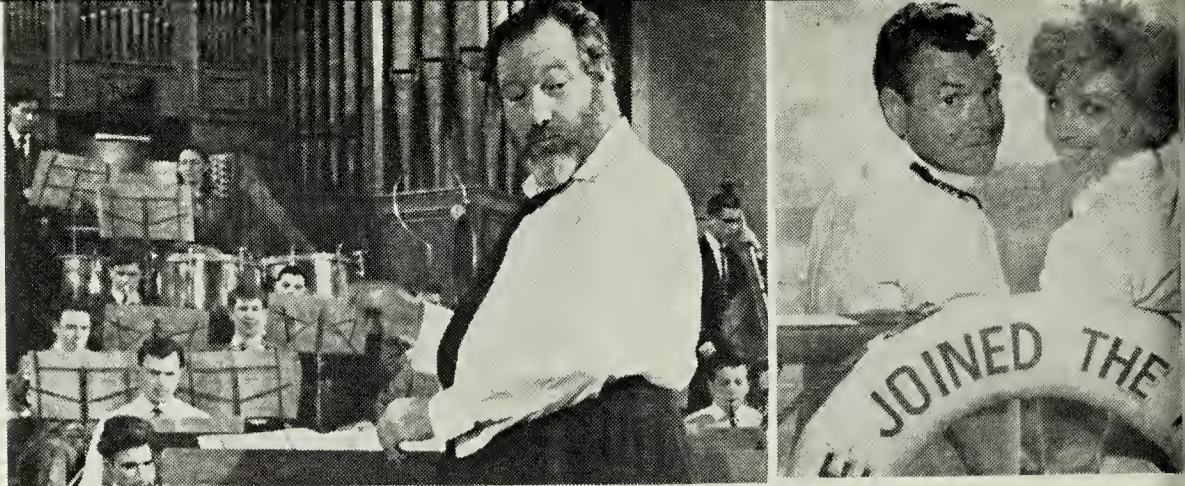
Produced by SAM SPIEGEL · Directed by DAVID LEAN
Photographed in TECHNICOLOR® SUPER-PANAVISION 70®

A Columbia Pictures Release

Still Carrying On . . .

PETER ROGERS

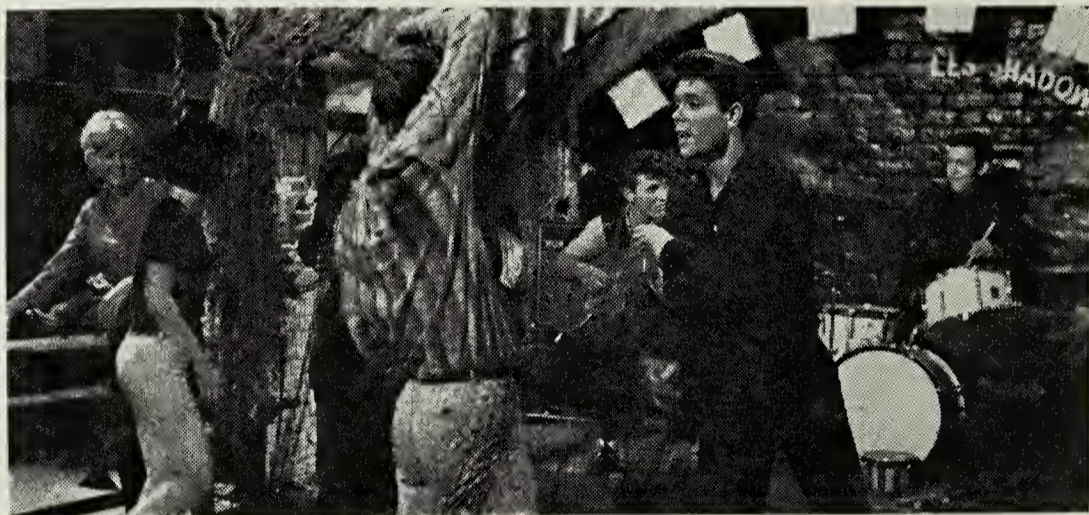
CARRY ON CRUISING
RAISING 'THE WIND
AND NOW
THE IRON MAIDEN



and those theatres which could not grab it, grabbed any Sellers' picture they could. The Sellers market grew and exhibitors were elated.

There is no more versatile actor. Even when he pops up with a guest appearance such as he made in "Road to Hong Kong," he stops the show and brings an added gusto to the picture. Combining commercial acceptance with artistic integrity, he takes drama, high comedy, and slapstick in his stride, slipping with ease from one to the other, and is equally at home in character as in straight roles.

With the exception of Associated British's "PETTICOAT PIRATES," all the Top 12 were independently made. Only two come under the heading of being Anglo American, "The Road to Hong Kong" and "THE GUNS OF NAVARONE," though Columbia had a large investment in Launder-Gilliat's "Only Two Can Play," which is nevertheless essentially a



British film.

Carl Foreman's "The Guns of Navarone" is the only picture to feature in both the American and British Laurel lists. It also includes more contradictions than any other champion. It is the only spectacle, the most star studded, truly international in conception, and is in the best traditions of movie making—it has even been described as old fashioned.

It has played to the maximum as a hard ticket road show and was put on general release at normal prices while still fresh in the public's mind. 10,383,164 saw it in 1,139 British engagements up to the end of July. It was a big picture in every sense and panders to those who believe that to compete with television, big spectacle, big subjects, and big stars are essential.

The box office takes justify the theory, yet, at the other extreme, "A Kind of Loving" has no names—Alan Bates and



June Ritchie should become stars later—and was produced on a sound, economic budget. Its director, John Schlesinger, is new to features. Here is a meaty, down to earth subject that packs a hefty punch and has the most outspoken English sound track ever.

While no one is denying that sex is here to stay, there was a large audience for an offbeat story of a very different nature —“WHISTLE DOWN THE WIND,” a charming story of youngsters shielding a murderer whom they believe to be the Christ. Here Hayley Mills starred.

Aiming straight at the family market with gay, happy, friendly comedies is Peter Rogers, the only producer to have two pictures in the Top 12, “RAISING THE WIND” and “CARRY ON CRUISING.” With his feet firmly planted on the ground, he has planned his warm and ingratiating comedies which always have more than a touch of heart foremost for the home market. By this means, he can budget to see his negative costs and a bit more are returned here and for the rest of the world to add to his profits—and the overseas demand for his product is growing steadily.

One thing certain, the Top 12 reveals that there are no definite trends in moviegoing save a demand for quality and, possibly resulting from the glut of inconsequential trash on television, a preference for artistic integrity. The producer still has to play his hunch. Peter Rogers remains content that the need for his type of comedy is not wavering, though with his current production, “THE IRON MAIDEN,” he is also catering directly for the American market.

He believes that here he has a subject which has much of the “GENEVIEVE” charm, and he has augmented his British

HOLIDAY,” which is in the studio following a location in Greece.

Also on the floor is “TAMAHINE,” which is being made in association with Seven Arts. Nancy Kwan stars as a South Seas spitfire who is brought to England by her uncle, the headmaster of a boy school, and takes little time to wreck the establishment’s deep rooted traditions. John Bryan is producing and Philip Leacock directing the film, which is being made in CinemaScope and color, and will include Paris and South Sea settings.

Petter Sellers, having recently completed “THE DOCK BRIEF,” for MGM, has been working over time with “THE WRONG ARM OF THE LAW” for producer Aubrey Baring at Beaconsfield, and The Boulting Brothers’ satire on ecclesiastical conventions, “HEAVENS ABOVE.”

Charles Schneer plumbs again for movie magic with “JASON AND THE GOLDEN FLEECE,” which stars Todd Armstrong and Nancy Kovak. The Super Dynamation tricks are now being finalised. Columbia will also be receiving from British studios Bryan Forbes’ “THE L SHAPED ROOM,” in which Leslie Caron stars, Carol Reed’s “BALLAD OF THE RUNNING MAN,” with Laurence Harvey and Lee Remick, the William Castle-James Carreras Hammer picture, “THE OLD DARK HOUSE,” “THE WAR LOVER” with Steve McQueen, and others.

Indeed, all American majors have British releases scheduled, and these are either available for screening or are shooting. MGM have been using their Boreham Wood studios to the full of late. Completed are “I THANK A FOOL,” with Susan Hayward, the Stone’s “THE PASSWORD IS COURAGE,” with

STILLS on the opposite page forming an “E” for England are (left top to bottom) “Lawrence of Arabia,” coming Columbia release; “The Victors,” Carl Foreman’s “Navarone” follow-up; Rank’s “Waltz of the Toreadors”; and “The Punch and Judy Man.”

To right, forming top of “E” are stills from “Raising the Wind,” and “We Joined the Navy,” an Associated British Production. Center and bottom are scenes from “Summer Holiday,” AB’s production for Warner-Pathe release, and “Carry On Cruising,” a comedy.

cast with Anne Helm, Jeff Donnell, and Alan Hale, Jr., who will play an American family visiting England. Gerald Thomas again directs and the Duke of Bedford will appear as himself. Exteriors have been shot on his famous Woburn Abbey estate.

Production has struck its summer peak. More than 20 first features are actually shooting while a similar number are being edited or readied for release. Outstanding among these will be Sam Spiegel’s “LAWRENCE OF ARABIA,” which is set for a world premiere with the Queen attending on Dec. 10 and for which the final shots are now being taken. This story of virtually the founding of the modern Middle East has been directed by David Lean and has a distinguished cast headed by Peter O’Toole, Alec Guinness, Jack Hawkins, and Anthony Quinn.

Carl Foreman is again putting his faith in bigness with another multi-million dollar project, “THE VICTORS,” which is now before the cameras. Having written the script, he is directing as well as producing this story, which follows a group of soldiers through World War II to the uneasy peace of a divided Berlin, and has strong undertones of sex. It is an anti-war subject, and an extremely powerful cast has been assembled.

The male leads will be played by Eli Wallach, Vincent Edwards, George Hamilton, and George Peppard. On the feminine side, Carl has Jeanne Moreau, Rossano Schiaffino, Christine Kaufman, and Melina Mercouri. Columbia will release.

Associated British is again going for light popular entertainment. Shooting has been completed on Tony Hancock’s second new picture. “THE PUNCH AND JUDY MAN,” in which he co-stars with Sylvia Sim. Also in the cutting room is Danny Angel’s “WE JOINED THE NAVY,” in which Kenneth More stars with Joan O’Brien. Shooting is Cliff Richards’ “SUMMER

Dick Bogarde, and Seven Arts’ “THE MAIN ATTRACTION.” with Pat Boone and Nancy Kwan. On the floor are “THE FRIENDLIEST GIRLS IN THE WORLD,” with Dolores Hart, Hugh O’Brian, and Pamela Tiffin, and John Houseman’s “IN THE COOL OF THE DAY,” starring Jane Fonda and Peter Finch.

Disney is editing “IN SEARCH OF THE CASTAWAYS,” with Maurice Chevalier and Hayley Mills, and “THE HORSE WITHOUT A HEAD,” with Jean Pierre Aumont, and shooting “THE THREE LIVES OF THOMASINA,” with Pat McGeehan and Susan Hampshire, at Pinewood. Bernard Luber and Cornel Wilde are also making “LANCELOT AND GUINEVERE” in Panavision and color for U-I.

United Artists will distribute Cubby Broccoli’s “DR. NO,” which is based on Ian Fleming’s James Bond series, with Sean Connery in the lead, Stuart Millar’s “THE LONELY STAGE,” which Ronald Neame has directed with Judy Garland and Dirk Bogarde starring, and Harold Baim’s “THE COOL MIKADO.” Shooting is the Tony Richardson Woodfall production, “TOM JONES.”

20th-Fox have opened Sam Engel’s “THE LION,” with William Holden, Trevor Howard, and Capucine, in Britain, and are awaiting delivery of Mark Robson’s “NINE HOURS TO RAMA,” while Allied Artists have “THE DAY OF THE TRIFFIDS,” with Howard Keel, and Peter Ustinov’s “BILLY BUDD,” which also stars Robert Ryan and Melvyn Douglas.

Warners will release James Woolf’s “TERM OF TRIAL.” Starring Laurence Olivier and Simone Signoret, it introduces Sarah Miles who has caused a sensation with the London critics. Paramount is taking Associated British’s Cliff Richards phenomenal musical hit, “The Young Ones,” for America and are re-titling it “WONDERFUL TO BE YOUNG.”

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Extremely active during recent months have been the Twickenham Studios. The two most important pictures currently being finalised there are Magna's initial production, "THE MAN WHO FINALLY DIED," with Stanley Baker, and Raymond Stross' "OVER MY DEAD BODY," with Anne Heywood and Peter Van Eyck. American distribution has not yet been fixed for either.

This is a powerful, varied, and attractive line up of product. But the most important feature about it is that few of the pictures would have been started without the Eady Fund, or to give it its full name, the British Film Fund Agency.

Under the scheme, a fraction of all admissions to theatres, taking more than an agreed sum weekly, is not subject to rentals and is paid to the Fund. After the deduction of operating costs and a contribution of \$350,000 for the Children's Film Foundation productions, the collection is divided among the British films playing according to their distribution gross on a monthly basis. For the year to October, 1961, producers received \$10,822,182 from this levy.

For the first feature, the Eady payment is in excess of 40 per cent and is often the difference between getting the negative cost back in the U.K. and not. For a miss, it lessens the loss; for an average picture, it just about covers UK distribution, print, and advertising costs; and for a hit, it provides a very welcome bonus which is usually used to cover past losses or to go towards more production.

Eady is the greatest shot in the arm production has ever received in any country. It is unquestionably the most practical help yet devised to encourage production.

Now exhibitors everywhere are benefitting from the levy which British exhibitors had the foresight to institute voluntarily before it was adopted on a statutory basis so that there might be more product.

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ONLY TWO CAN PLAY

THE ROAD TO HONG KONG

LOLITA

WALTZ OF THE TOREADORS

TRIAL AND ERROR

THE WRONG ARM OF THE LAW



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TO ALL
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1962 LAUREL AWARDS

Presented annually since 1948, pursuant to an INTERNATIONAL POLL of THEATRE EXECUTIVE OPINION conducted by the STUDIO SURVEY Department.

STUDIO SURVEY appears as a special feature department of MOTION PICTURE EXHIBITOR and is devoted exclusively to the arts, people, creative ability, and physical properties making up the production side of the motion picture industry. Edited from the west coast, all information relating to its editorial contents should be directed to west coast representative William M. Schary, 1219 S. Ridgeley Drive, Los Angeles 19, California. For all other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 317 North Broad Street, Philadelphia 7, Pennsylvania. New York Office: 1600 Broadway, Suite 604.

September 26, 1962

Toward A Brighter Tomorrow

IT HAS BEEN SAID, and rightly so, that a huge fortune awaits the man who can correctly gauge the entertainment taste of the public. Nowhere is this more true than in the motion picture industry, where the rewards for guessing right are fabulous indeed.

However, the secret continues to elude the manufacturers of entertainment. Otherwise there would be no such thing as an unsuccessful book, a Broadway flop, or a film failure.

Perhaps the secret is that there is no secret. Probably the public is as unaware of the creative stimuli that attract it to the boxoffice as the producers who continue to search for the right formula, the proper blending of star and story.

It would seem that the best solution is to create a work of quality with as much personal integrity as one can accomplish in a highly commercial atmosphere, and hope for the best. Sam Goldwyn remarks that he tries first to satisfy himself with his films, and then hopes that his effort will satisfy the audience. That seems to be as good an approach as any.

Once again, MOTION PICTURE EXHIBITOR salutes the film makers and film personalities whose efforts over the past year have been deemed worthy of recognition by the men who meet the public, the world's exhibitors. Once again, we sift these results for trends and hidden meanings, and once again we are frustrated. To tell the truth, we wouldn't have it any other way. In the uncertainty that pervades this industry is much of its charm. In constant change is much of its vitality.

We call this section the International LAUREL AWARDS, and if one were to pick out a single significant development of recent origin, it must be that we are engaged in an industry that is more "international" than ever before. When we think of a film's potential these days, we think in terms of world appeal rather than domestic success or failure. Like it or not, we no longer have a corner on the market of film quality. We are engaged in competition with the film industries of a score of other nations, and if a pun is forgivable, we can't rest on our LAURELS.

The international aspect of the business is reflected in the voting for this year's awards. Personalities from other lands have made a decided impact on this country. One need only look back as far as our own Academy

Awards, which honored European personalities Sophia Loren and Maximilian Schell as the best performers of the year. That was how the Motion Picture Academy voted, but a similar message is contained in these pages, reflecting the vote of theatremen.

In another area, the pendulum which swung about as far as it could go to so-called "adult" entertainment appears to have started its return trip. Not that good "adult" films are not being made. Rather, there is less pure sensationalism or sex for the sake of sex around, and that is a good thing. Exhibitors again voiced their feeling that the family film is important and the family audience must be wooed back to theatres. For the second straight year, they named Walt Disney as the man who has done the most for the motion picture industry. This is unprecedented, and represents a solid vote of confidence for

the producer who has proved beyond a doubt that plenty of profits can be reaped from presenting entertainment that the entire family can enjoy together.

Even more important, one gets the welcome impression that American films are coming of age after a painful struggle and will soon be able to remove the leer from the word "adult." Perhaps a better word for films which try to deal honestly with subjects that might have been taboo in the past would be "mature." Maturity carries with it a sense of responsibility, and it is this responsibility that is lacking in quick-buck efforts to cash in on sensationalism.

Only an ostrich with a deeply buried head could fail to admit that the quick-buck operators are still with us. The point, however, is that these film makers do business outside of the legitimate motion picture industry. They are as much the enemy of the serious producer and exhibitor as they are of their communities generally.

Ours is still a troubled industry, seeking a path from an uncertain today to a bright tomorrow, but there are welcome signposts. Every fine motion picture takes us a little way toward the light. Every new personality that the public turns into a star shortens the trip.

It is these films and these personalities that MOTION PICTURE EXHIBITOR salutes today. Based on the votes of theatremen everywhere, here are the year's best. Many have graced these pages before, proving that the public is not as fickle as many believe. Others are honored for the first time, and long may they reign.



WALT DISNEY

1962 LAUREL AWARD WINNERS:

Topliner

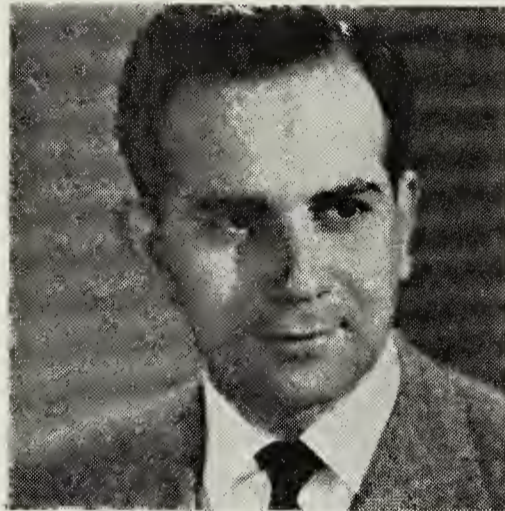
PRODUCERS



1. WALT DISNEY



2. JERRY WALD



3. WALTER MIRISCH



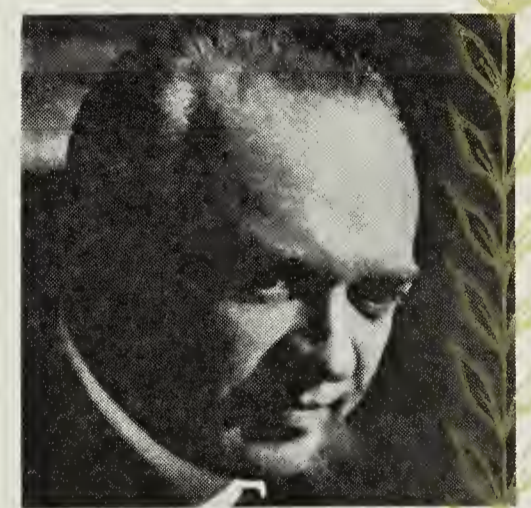
4. JOSEPH PASTERNAK



5. HAL B. WALLIS



6. ROSS HUNTER

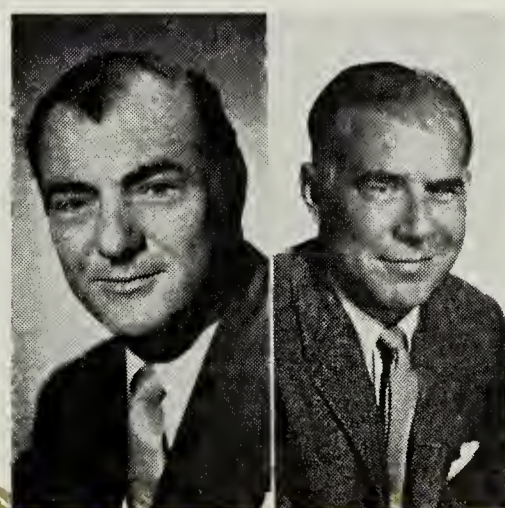


7. SAMUEL BRONSON

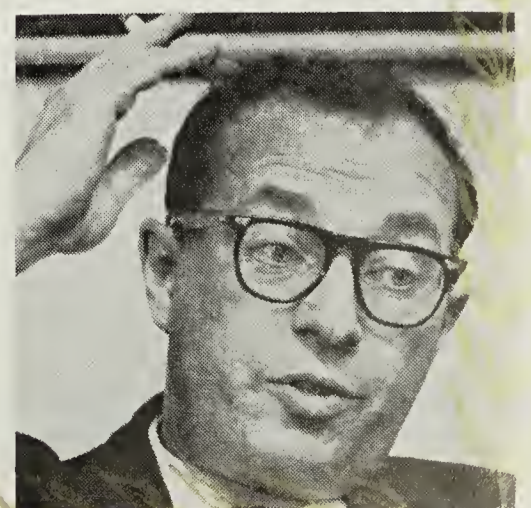
8. PANDRO S. BERMAN



9. PERLBERG-SEATON



10. CARL FOREMAN



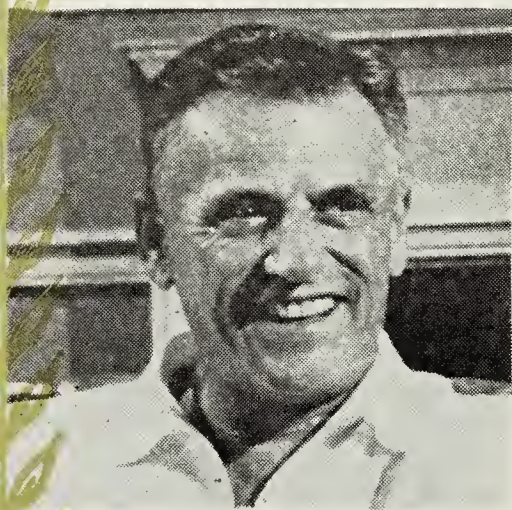
1962 LAUREL AWARD WINNERS:

Topliner

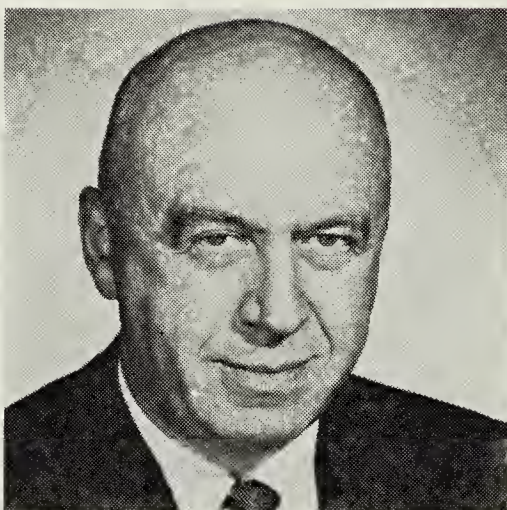
PRODUCER- DIRECTORS



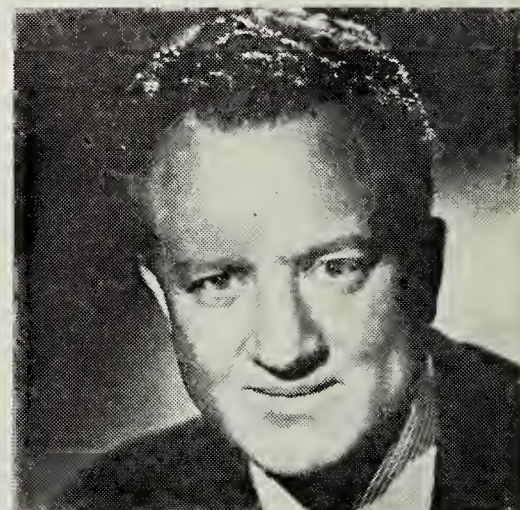
1. ALFRED HITCHCOCK



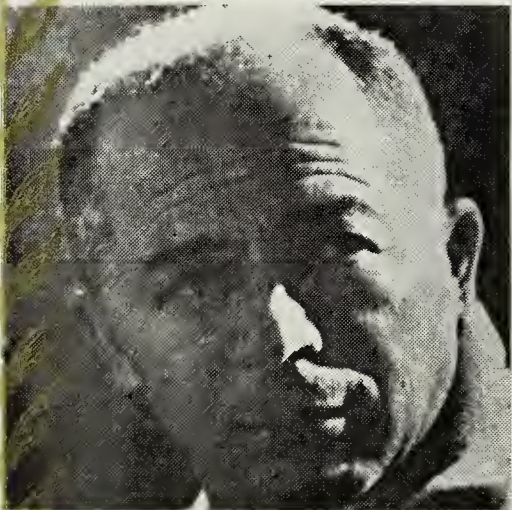
2. STANLEY KRAMER



3. OTTO PREMINGER



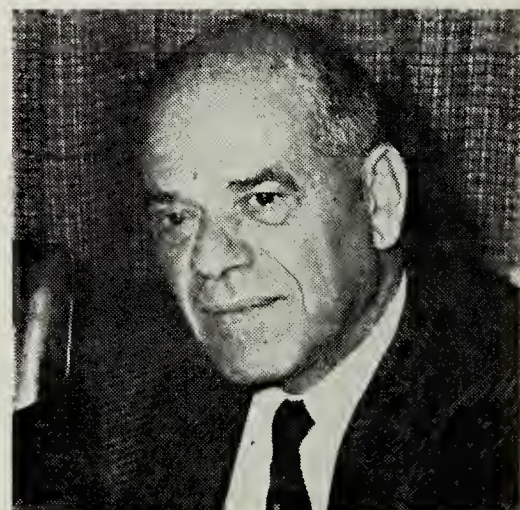
4. DELMER DAVES



5. BILLY WILDER



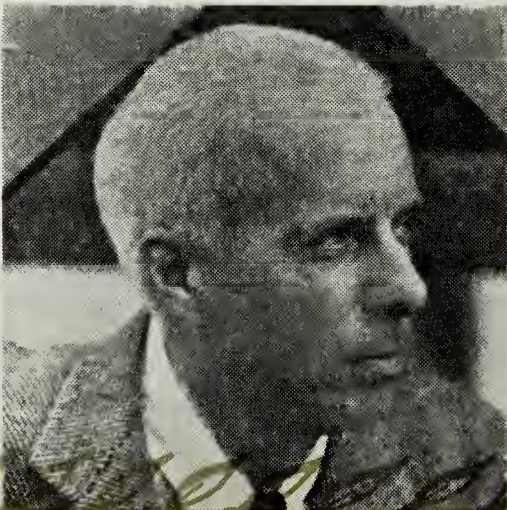
6. GEORGE PAL



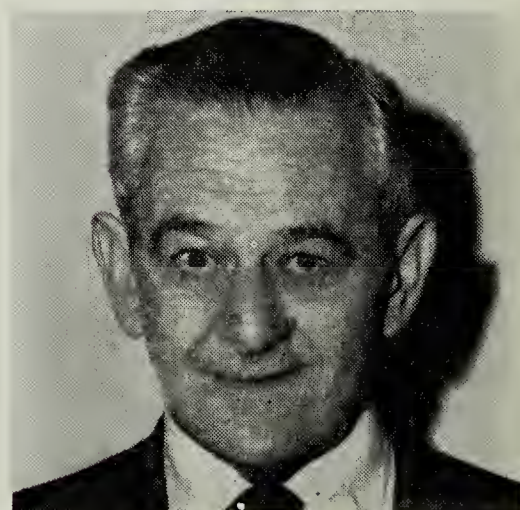
7. FRANK CAPRA



8. ELIA KAZAN



9. HOWARD HAWKS



10. WILLIAM WYLER

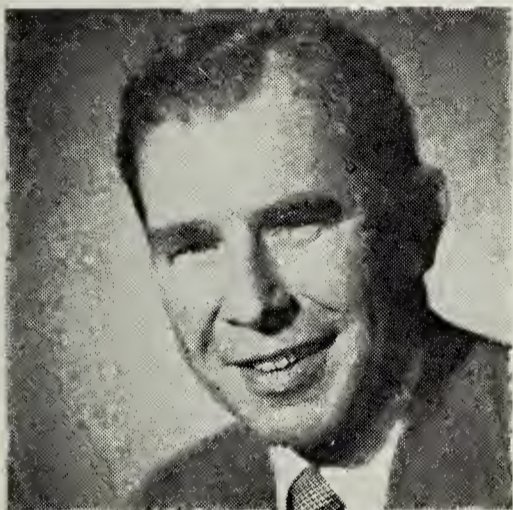
1962 LAUREL AWARD WINNERS:

Topliner

DIRECTORS



1. FRED ZINNEMANN



2. GEORGE SEATON



3. RICHARD BROOKS



4. HENRY KING



5. VINCENTE MINNELLI



6. GEORGE CUKOR



7. JOSEPH L. MANKIEWICZ

8. BLAKE EDWARDS



9. DELBERT MANN



10. EDWARD DMYTRYK



1962 LAUREL AWARD WINNERS:

Best General Entertainment

"THE PARENT TRAP"



PRODUCTION: Walt Disney
(photo)

DIRECTION: David Swift

CAST: Hayley Mills, Maureen O'Hara, Brian Keith, Charles Ruggles, Una Merkel, Leo G. Carroll, Joanna Barnes, Cathleen Nesbit, Linda Watkins, Ruth McDevitt, Nancy Kulp, Crahan Denton, Frank DeVol.

SCREEN ADAPTATION: David Swift

COLOR: Technicolor

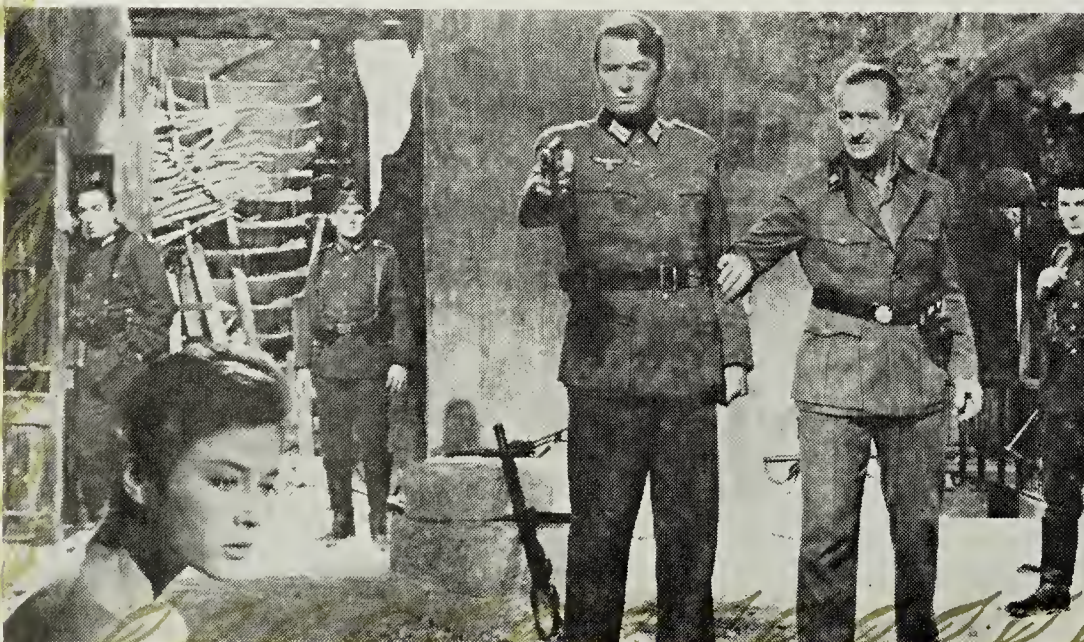
RELEASED BY: Buena Vista



1962 LAUREL AWARD WINNERS:

Best Drama

"THE GUNS OF NAVARONE"



PRODUCTION: Carl Foreman
(photo)

DIRECTION: J. Lee Thompson

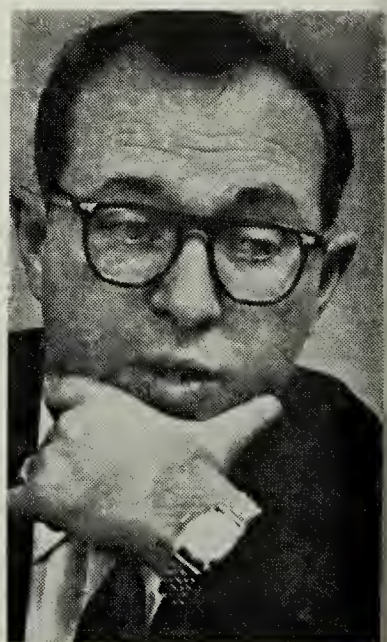
CAST: Gregory Peck, David Niven, Anthony Quinn, Stanley Baker, Anthony Quayle, Irene Pappas, Gia Scala, James Darren, James Robertson Justice, Richard Harris, Bryan Forbes.

SCREEN ADAPTATION: Carl Foreman, based on the novel by Alistair MacLean.

PROCESS: CinemaScope

COLOR: Eastman

RELEASED BY: Columbia



1962 LAUREL AWARD WINNERS:

Best Comedy

“LOVER COME BACK”



PRODUCTION: Stanley Shapiro and Martin Melcher

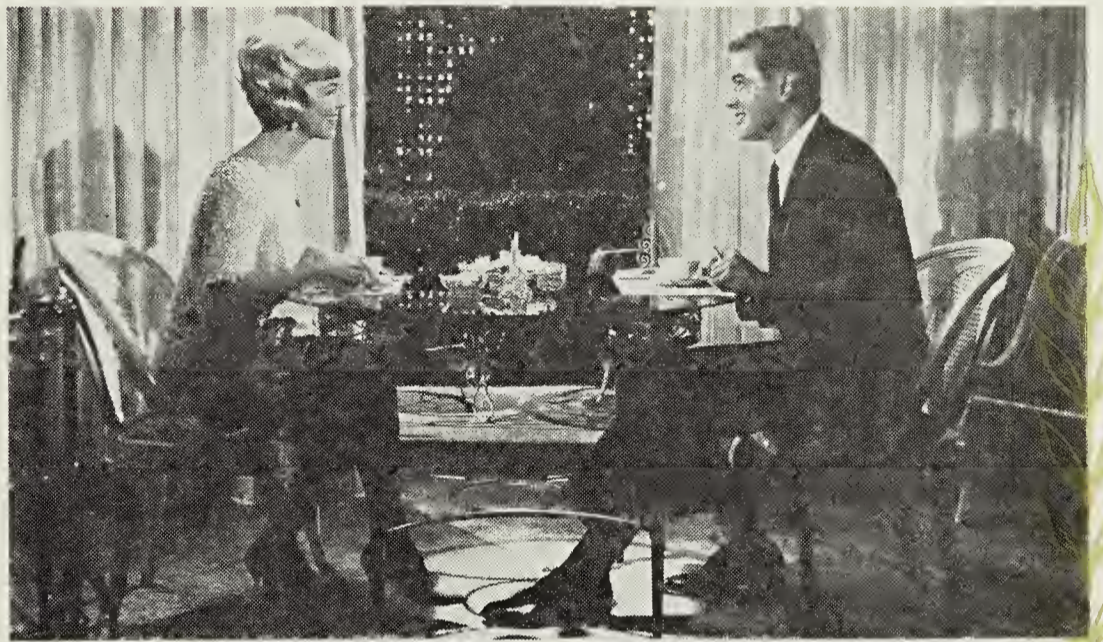
DIRECTION: Delbert Mann (Photo)

CAST: Rock Hudson, Doris Day, Tony Randall, Edie Adams, Jack Oakie, Jack Kruschen, Ann B. Davis, Joe Flynn, Howard St. John, Karen Norris, Jack Albertson.

SCREEN ADAPTATION: Stanley Shapiro and Paul Henning.

COLOR: Eastman

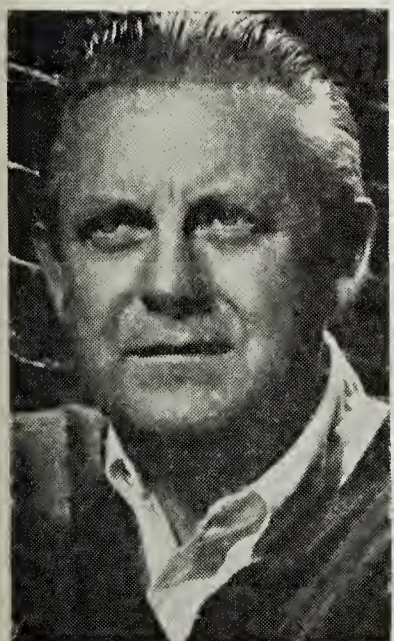
RELEASED BY: Universal International



1962 LAUREL AWARD WINNERS:

Best Musical

“WEST SIDE STORY”



PRODUCTION: Robert Wise (Photo)

DIRECTION: Robert Wise and Jerome Robbins

CAST: Natalie Wood, Richard Beymer, Russ Tamblyn, Rita Moreno, George Chakiris, Tucker Smith, Gina Trikonis, Jose De Vega, Suzie Kaye, Simon Oakland, Bill Bramely, Ned Glass.

SCREEN ADAPTATION: Earnest Lehman, based on the play by Arthur Laurents, author of the book. Musical score by Leonard Bernstein.

PROCESS: Panavision 70

COLOR: Technicolor

RELEASED BY: United Artists



1962 LAUREL AWARD WINNERS:

Best Action Drama

“EL CID”



PRODUCTION: Samuel Bronston (photo)

DIRECTION: Anthony Mann

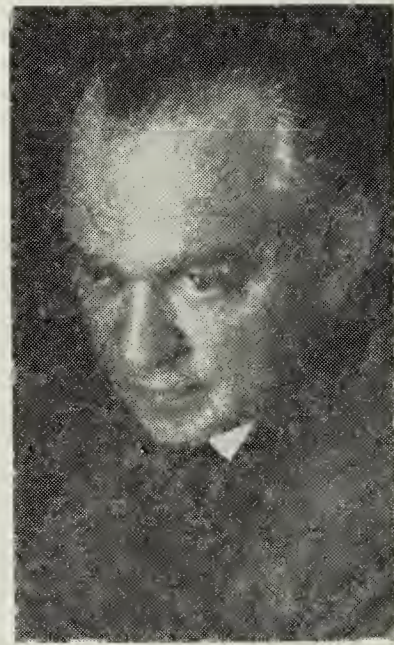
CAST: Charlton Heston, Sophia Loren, Raf Vallone, Genevieve Page, John Fraser, Gary Raymond, Hurd Hatfield, Massimo Serato, Herbert Lom, Andrew Cruickshank, Christopher Rhodes, Michael Horndern, Ralph Truman, Tuillo Carminati, Gerald Tich, Douglas Wilmer.

SCREEN ADAPTATION: Frederic M. Frank and Philip Yordan.

PROCESS: Super Technirama

COLOR: Technicolor

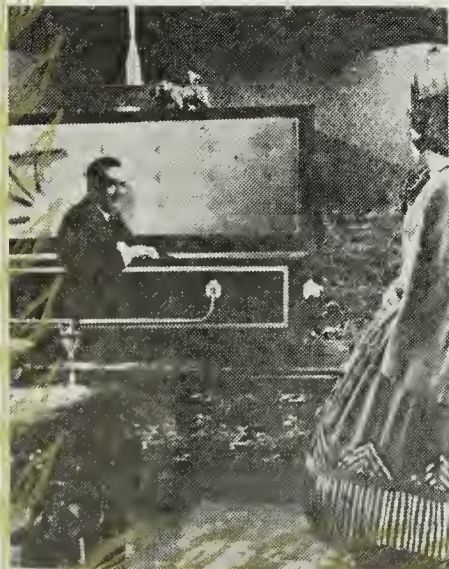
RELEASED BY: Allied Artists



1962 LAUREL AWARD WINNERS:

Sleeper

“PREMATURE BURIAL”



PRODUCTION: Roger Corman

DIRECTION: Roger Corman

CAST: Ray Milland, Hazel Court, Richard Ney, Heather Angel, Alan Napier, John Dierkes, Richard Miller, Brendon Dillon.

SCREEN ADAPTATION: Charles Beaumont and Ray Russell, based on the story by Edgar Allan Poe.

PROCESS: Panavision

COLOR: Eastman

RELEASED BY: American International

Special Award

BING CROSBY

A special award is hereby being made to Bing Crosby, whose outstanding talents through the years have brought entertainment to family audiences the world over, as well as prestige and credit to the motion picture industry.



1962 LAUREL AWARD WINNERS:

Best Drama No. 2

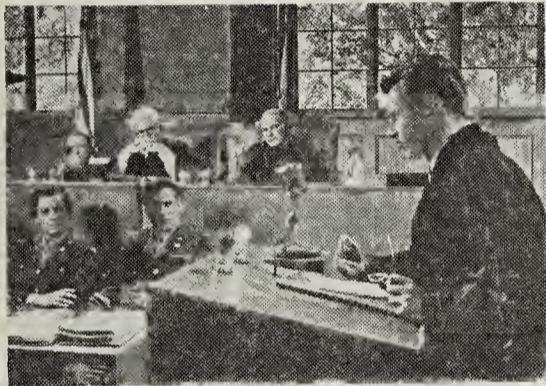


"THE HUSTLER"

PRODUCTION: Robert Rossen
DIRECTION: Robert Rossen
CAST: Paul Newman, Jackie Gleason, Piper Laurie,
George C. Scott, Myron McCormick, Michael
Constantine, Stefan Gierasch, Jake LaMotta.

SCREEN ADAPTATION: Robert Rossen and Sidney
Carroll, based on the novel by Walter Tevis.
PROCESS: CinemaScope
RELEASED BY: 20th Century-Fox

Best Drama No. 3



"JUDGMENT AT NUREMBERG"

PRODUCTION: Stanley Kramer
DIRECTION: Stanley Kramer

CAST: Spencer Tracy, Burt Lancaster, Richard Wid-
mark, Marlene Dietrich, Maximilian Schell, Judy
Garland, Montgomery Clift, William Shatner.
SCREEN ADAPTATION: Abby Mann
RELEASED BY: United Artists

Best Drama No. 4



"FANNY"

PRODUCTION: Joshua Logan
DIRECTION: Joshua Logan
CAST: Leslie Caron, Maurice Chevalier, Charles
Boyer, Horst Buchholz, Baccaloni, Lionel Jef-
fries, Raymond Bussieres.

SCREEN ADAPTATION: Julius J. Epstein, based
on the play "Fanny" by S. N. Behrman, Joshua
Logan, and Harold Rome, and taken from the
Marseilles Trilogy by Marcel Pagnol.
COLOR: Technicolor
RELEASED BY: Warner Brothers

Best Drama No. 5



"TWO WOMEN"

PRODUCTION: Carlo Ponti
DIRECTION: Vittorio De Sica

CAST: Sophia Loren, Jean Paul Belmondo, Elea-
nora Brown, Raf Vallone.
SCREEN ADAPTATION: Cesare Zavattini from the
novel by Alberto Moravia.
RELEASED BY: Embassy Pictures

1962 LAUREL AWARD WINNERS:

Best Comedy No. 2

"BACHELOR IN PARADISE"

PRODUCTION: Ted Richmond

DIRECTION: Jack Arnold

CAST: Bob Hope, Lana Turner, Janis Paige, Jim Hutton, Paula Prentiss, Don Porter, Virginia Grey, Agnes Moorehead, Florence Sundstrom.

SCREEN ADAPTATION: Valentine Davies and Hal Kanter, based on a story by Vera Caspary.

PROCESS: CinemaScope

COLOR: Eastman

RELEASED BY: Metro-Goldwyn-Mayer



Best Comedy No. 3

"BREAKFAST AT TIFFANY'S"

PRODUCTION: Martin Jurow and Richard Shephard

DIRECTION: Blake Edwards

CAST: Audrey Hepburn, George Peppard, Patricia Neal, Buddy Ebsen, Martin Balsam, Mickey Rooney, Vilallonga, John McGiver, Alan Reed.

SCREEN ADAPTATION: By George Axelrod, based on the novel by Truman Capote.

COLOR: Technicolor

RELEASED BY: Paramount



Best Comedy No. 4

"ONE, TWO, THREE"

PRODUCTION: Billy Wilder

DIRECTION: Billy Wilder

CAST: James Cagney, Horst Buchholz, Pamela Tiffin, Arlene Francis, Lilo Pulver, Howard St. John, Hanns Lothar, Red Buttons.

SCREEN ADAPTATION: Billy Wilder and I. A. L. Diamond, based on a play by Ferenc Molnar.

COLOR: Technicolor

RELEASED BY: Warner Brothers



Best Comedy No. 5

"MAJORITY OF ONE"

PRODUCTION: Mervyn LeRoy

DIRECTION: Mervyn LeRoy

CAST: Rosalind Russell, Alec Guinness, Ray Danton, Madlyn Rhue, May Questel, Marc Marno, Gary Vinson, Sharon Huguely, Frank Wilcox, Francis DeSales, Yuki Shimoda, Harriet MacGibbon, Alan Mowbray.

SCREEN ADAPTATION: Leonard Spigelgass, based on his play.

COLOR: Technicolor

RELEASED BY: Warner Brothers



Best Musical No. 2



"FLOWER DRUM SONG"

PRODUCTION: Ross Hunter

DIRECTION: Henry Koster

CAST: Nancy Kwan, James Shigeta, Myoshi Umeki, Juanita Hall, Benson Fong, Jack Soo, Victor Sen Young, Kam Tong.

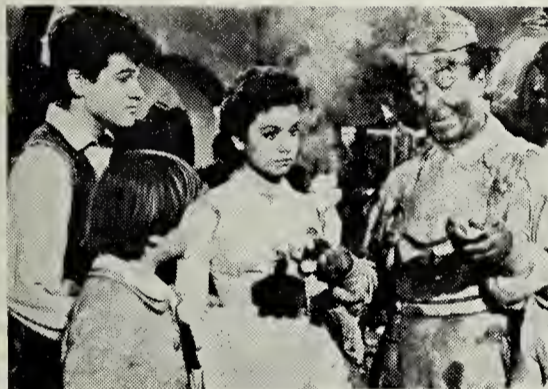
SCREEN ADAPTATION: Joseph Fields based on the Broadway presentation by Rodgers, Hammerstein, and Fields.

PROCESS: Panavision

COLOR

RELEASED BY: Universal-International

Best Musical No. 3



"BABES IN TOYLAND"

PRODUCTION: Walt Disney

DIRECTION: Jack Donohue

CAST: Ray Bolger, Tommy Sands, Ed Wynn, Henry Calvin, Gene Sheldon, Tommy Kirk, Mary McCarty, Kevin Corcoran, Ann Jillann, Brian Cocoran, Marilee and Melanie Arnold.

SCREEN ADAPTATION: Joe Rinaldi, Ward Kimball, and Lowell S. Hawley, based on the operetta by Victor Herbert and Glenn Mc-Donough.

COLOR: Technicolor

RELEASED BY: Buena Vista

Best Musical No. 4



"BLUE HAWAII"

PRODUCTION: Hal Wallis

DIRECTION: Norman Taurog

CAST: Elvis Presley, Joan Blackman, Nancy Walters, Roland Winters, Angela Lansbury, John Archer, Howard McNear, Flora Hayes, Gregory Gay.

SCREEN ADAPTATION: Hal Kanter

PROCESS: Panavision

COLOR: Technicolor

RELEASED BY: Paramount

Best Musical Scores

- No. 1 "BABES IN TOYLAND"
Score By: *GEORGE BRUNS*
- No. 2 "EL CID"
Score By: *MIKLOS ROZSA*
- No. 3 "BREAKFAST AT TIFFANY'S"
Score By: *HENRY MANCINI*
- No. 4 "WEST SIDE STORY"
Score By: *SAUL CHAPLIN, JOHNNY GREEN, SID RAMIN, IRWIN KOSTAL*
- No. 5 "SUMMER AND SMOKE"
Score By: *ELMER BERNSTEIN*

Best Songs

- No. 1 "MOON RIVER"
By *JOHNNY MERCER* and *HENRY MANCINI*
- No. 2 "POCKETFUL OF MIRACLES"
By *JAMES VAN HEUSEN* and *SAMMY CAHN*
- No. 3 "BACHELOR IN PARADISE"
By *HENRY MANCINI* and *MACK DAVID*
- No. 4 "TOWN WITHOUT PITY"
By *DIMITRI TIOMKIN* and *NED WASHINGTON*
- No. 5 "LOVE THEME FROM EL CID"
By *PAUL FRANCIS WEBSTER* and *MIKLOS ROZSA*

Best Action Drama No. 2

"SERGEANTS 3"

PRODUCTION: Frank Sinatra
DIRECTION: John Sturges
SCREEN ADAPTATION: W. R. Burnett.
CAST: Frank Sinatra, Dean Martin, Sammy Davis, Jr., Peter Lawford, Joey Bishop, Henry Silva, Ruta Lee, Buddy Lester, Philip Crosby, Dennis

Crosby, Lindsay Crosby, Hank Henry.
PROCESS: Panavision
COLOR: Technicolor
RELEASED BY: Essex



Best Action Drama No. 3

"THE COMANCHEROS"

PRODUCTION: George Sherman
DIRECTION: Michael Curtiz
CAST: John Wayne, Stuart Whitman, Ina Balin, Nehemiah Persoff, Lee Marvin, Michael Ansara, Pat Wayne, Bruce Cabot, Joan O'Brien, Jack

Elam, Edgar Buchanan, Henry Daniel, Richard Devon.
PROCESS: CinemaScope
COLOR: DeLuxe
RELEASED BY: 20th Century-Fox



Best Action Drama No. 4

"ONE-EYED JACKS"

PRODUCTION: Frank P. Rosenberg
DIRECTION: Marlon Brando
CAST: Marlon Brando, Karl Malden, Pina Pelicer, Katy Jurado, Ben Johnson, Slim Pickens, Larry Duran, Sam Gilman, Timothy Carey, Miriam Colon, Elisha Cook, Randolph Acosta, Ray Teal.

SCREEN ADAPTATION: Guv Trosper and Calder Willingham, based on the novel by Charles Neider.
COLOR: Technicolor
RELEASED BY: Paramount



Best Action Drama No. 5

"A THUNDER OF DRUMS"

PRODUCTION: Robert J. Enders
DIRECTION: Joseph M. Newman
CAST: Richard Boone, George Hamilton, Luana Patten, Arthur O'Connell, Charles Bronson, James Douglas, Richard Chamberlain, Carole Wells, Tammy Marinhugh, Duane Eddy.

SCREEN ADAPTATION: James Warner Bellah
PROCESS: CinemaScope
COLOR: Metrocolor
RELEASED BY: Metro-Goldwyn-Mayer



our
sincere
THANKS



Walt Disney
and staff

THE MIRISCH CO.

**SALUTES
ITS LAUREL AWARD
WINNERS**



Fay Bainter

James Cagney

George Chakiris

Daniel L. Fapp

Shirley MacLaine

Rita Moreno

Jerome Robbins

Billy Wilder

Robert Wise

William Wyler

Fred Zinnemann



ALFRED HITCHCOCK

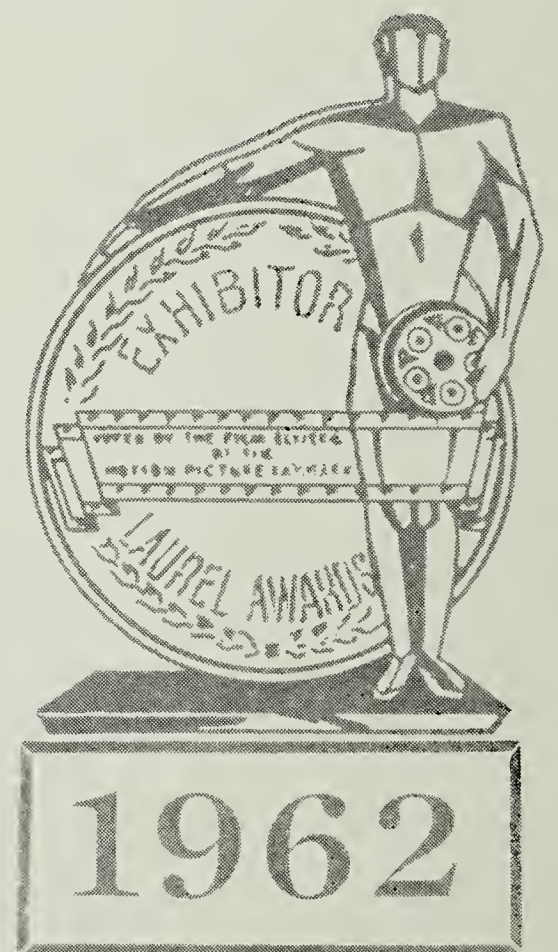


NUMBER ONE PRODUCER-DIRECTOR

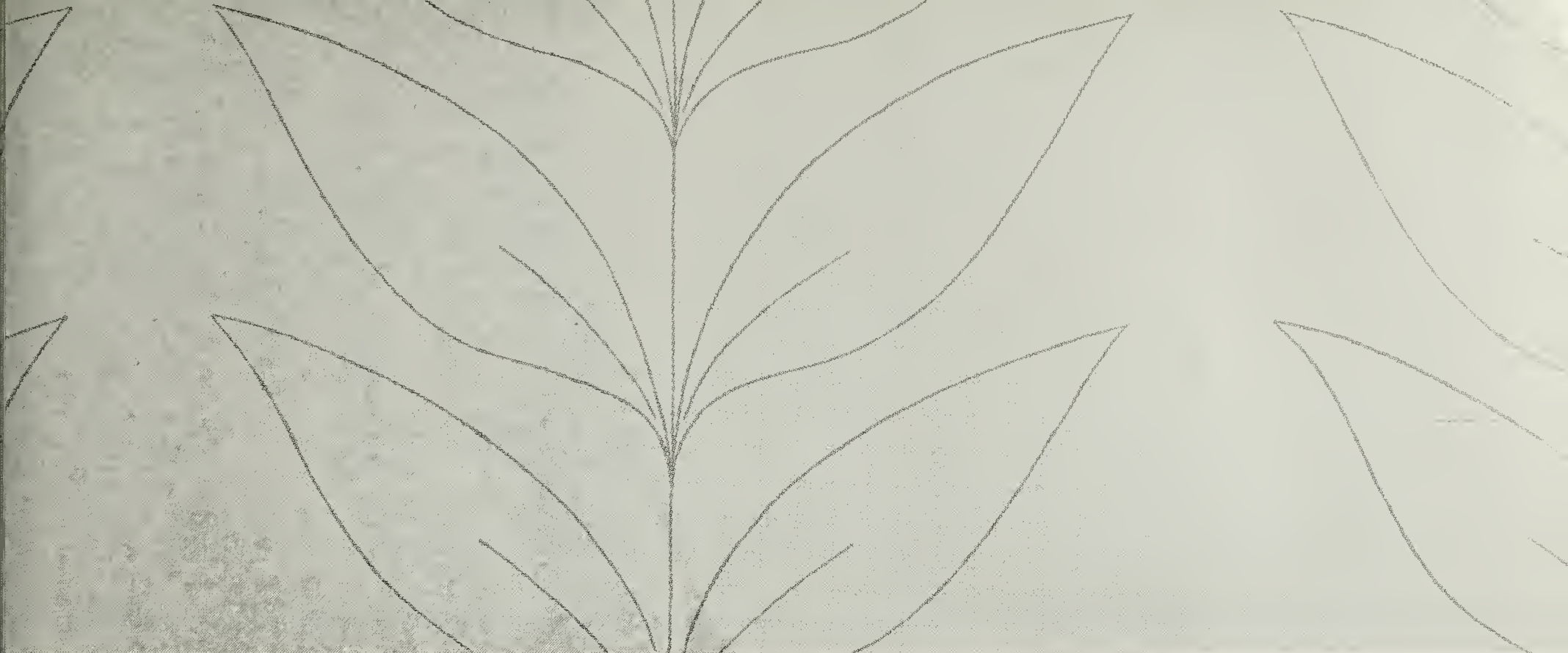


CONGRATULATIONS

*INTERNATIONAL LAUREL
AWARD WINNERS!*



FROM
METRO · GOLDWYN · MAYER



RICHARD BROOKS

*High among the top ten directors of the year,
in the motion picture industry.*

GEORGE SEATON

*NUMBER TWO in the all time top ten directors
in the motion picture industry.*

GEORGE PAL

*High among the top ten producer-director directors
in the motion picture industry.*

VINCENTE MINNELLI

In the top five best directors of motion picture entertainment.

JOE PASTERNAK

In the top five best producers in the motion picture industry.

PANDRO BERMAN

Among the all time top ten producers of motion pictures.

PAULA PRENTISS

Among the top fifteen name power stars of the year.

ED BEGLEY

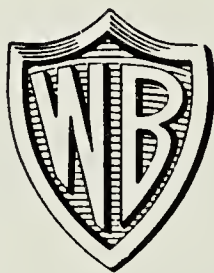
*In the top five male supporting actors of the year
for his outstanding performance in "Sweet Bird of Youth."*

KARL BOEHM

Among the top ten new personalities of the year.

DELMER DAVES

WRITER—PRODUCER—DIRECTOR



IN PRODUCTION: "SPENCER'S MOUNTAIN"
IN PREPARATION: "YOUNGBLOOD HAWKE"
"17TH SUMMER"

Thanks

George Pal



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The First Story-Telling Motion Picture In
CINERAMA

Thank you,

VINCENTE MINNELLI



BLAKE EDWARDS



COMPLETED:
"DAYS OF WINE AND ROSES"

IN PREPARATION:
"THE PINK PANTHER"
AND
"THE GREAT RACE"

Thank you,

EDWARD DMYTRYK



TO BE RELEASED IN OCTOBER:
"THE RELUCTANT SAINT"

My sincere thanks,

DELBERT MANN



A Happy "Hello" from
**WOODY
WOODPECKER**



Color by Technicolor



Produced by
WALTER LANTZ



Released by UNIVERSAL PICTURES, INC.



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1962 LAUREL AWARD WINNERS:



1. DORIS DAY

Topliner

FEMALE
STARS



4. HAYLEY MILLS



5. NATALIE WOOD



6. ELIZABETH TAYLOR

10. MARILYN MONROE



11. SANDRA DEE



12. SOPHIA LOREN





2. SHIRLEY MACLAINE



3. AUDREY HEPBURN



7. DEBBIE REYNOLDS



8. ANGIE DICKINSON



9. SHIRLEY JONES

13. KIM NOVAK



14. PAULA PRENTISS



15. JOANNE WOODWARD



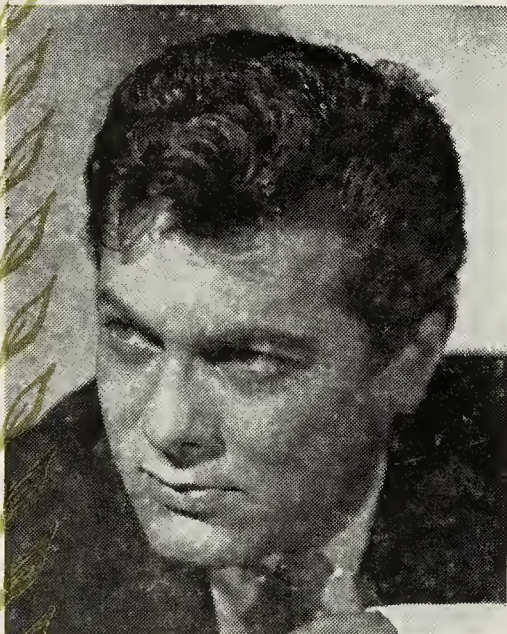
1962 LAUREL AWARD WINNERS:



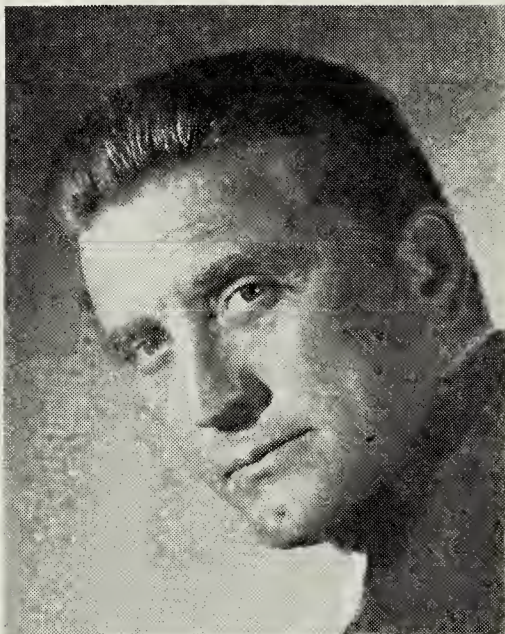
1. ROCK HUDSON

Topliner

MALE
STARS



4. TONY CURTIS



5. KIRK DOUGLAS

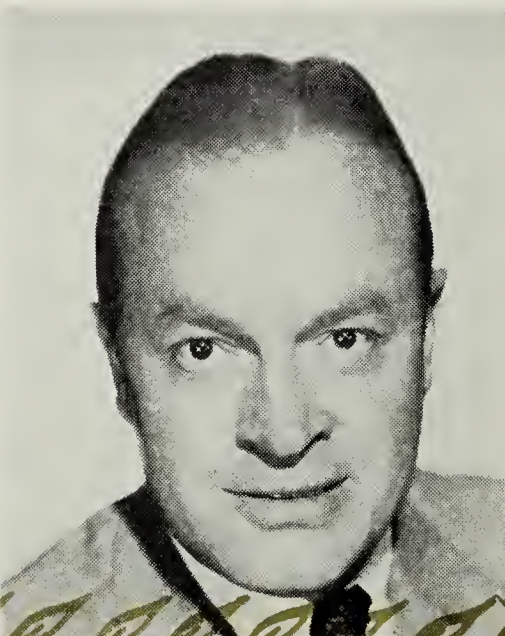


6. ROBERT MITCHUM

10. JACK LEMMON



11. BOB HOPE



12. WILLIAM HOLDEN





2. CARY GRANT



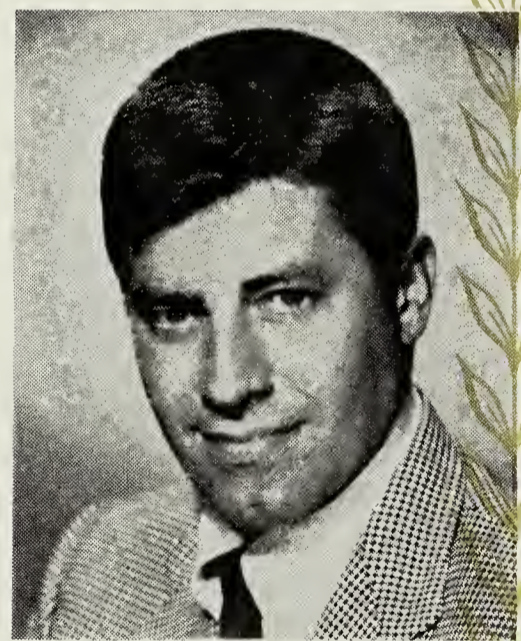
3. PAUL NEWMAN



7. BURT LANCASTER

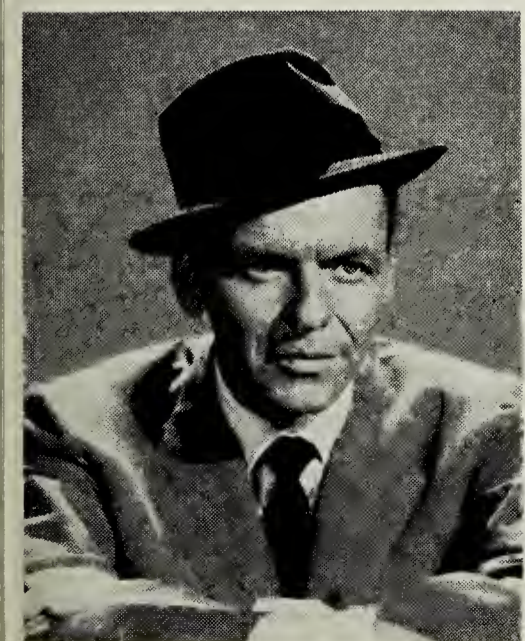


8. JOHN WAYNE

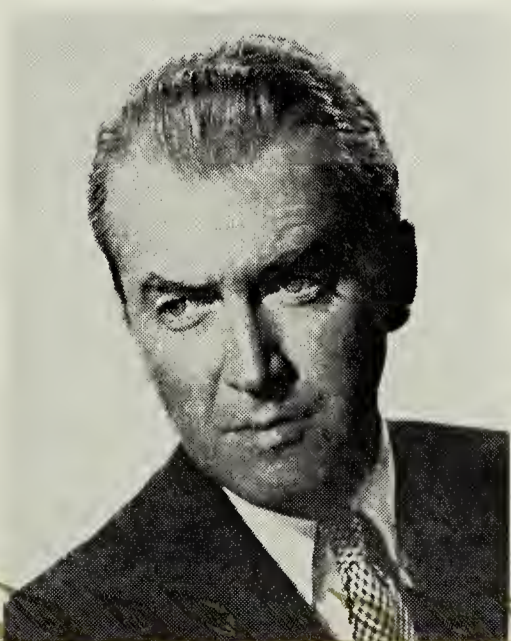


9. JERRY LEWIS

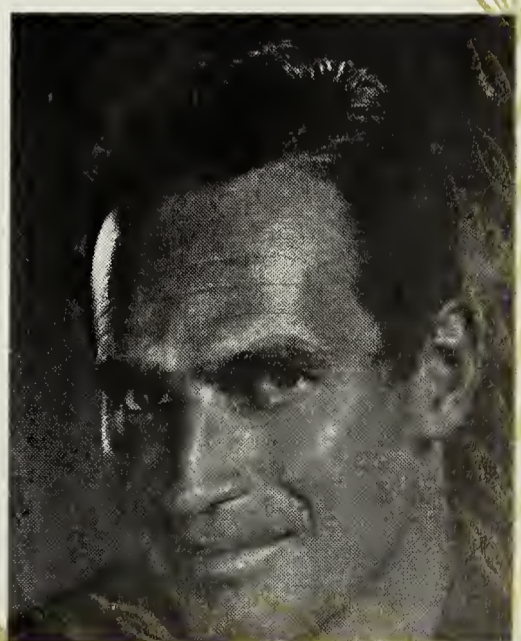
13. FRANK SINATRA



14. JAMES STEWART



15. CHARLTON HESTON



Thank you,

DORIS DAY



Thank you,

ROCK HUDSON



Thank you,

SHIRLEY MacLAINE



Gratefully,

PAUL NEWMAN



*Universal is proud to congratulate
these Laurel Award Winners* appearing
in Universal-International releases!*



*ALPHABETICALLY LISTED

TONY CURTIS

DORIS DAY

SANDRA DEE

KIRK DOUGLAS

CARY GRANT

ROCK HUDSON

ROBERT MITCHUM

GREGORY PECK

Thank you,

SANDRA DEE



1962

Thank you,

ROBERT MITCHUM



JOHN WAYNE



Once again, my sincerest gratitude
to my partners in crime,
the motion picture exhibitor.
Thank you,

JERRY LEWIS



Thank you,

BOB HOPE

. . . HOPE ENTERPRISES, INC.





Thank you,

JAMES STEWART



*Thanks to the Exhibitors
for their cooperation.*

BING CROSBY



GREGORY PECK



In appreciation

ANN-MARGRET



1962 LAUREL AWARD WINNERS:

Topliner

FEMALE

DRAMATIC

PERFORMANCES



1. SHIRLEY MACLAINE
"The Children's Hour"



2. PIPER LAURIE
"The Hustler"



3. NATALIE WOOD
"Splendor In The Grass"

4. AUDREY HEPBURN
"The Children's Hour"



5. LESLIE CARON
"Fanny"



1962 LAUREL AWARD WINNERS:

Topliner

MALE

DRAMATIC

PERFORMANCES



1. PAUL NEWMAN
"The Hustler"



2. MAXIMILIAN SCHELL
"Judgment At Nuremberg"

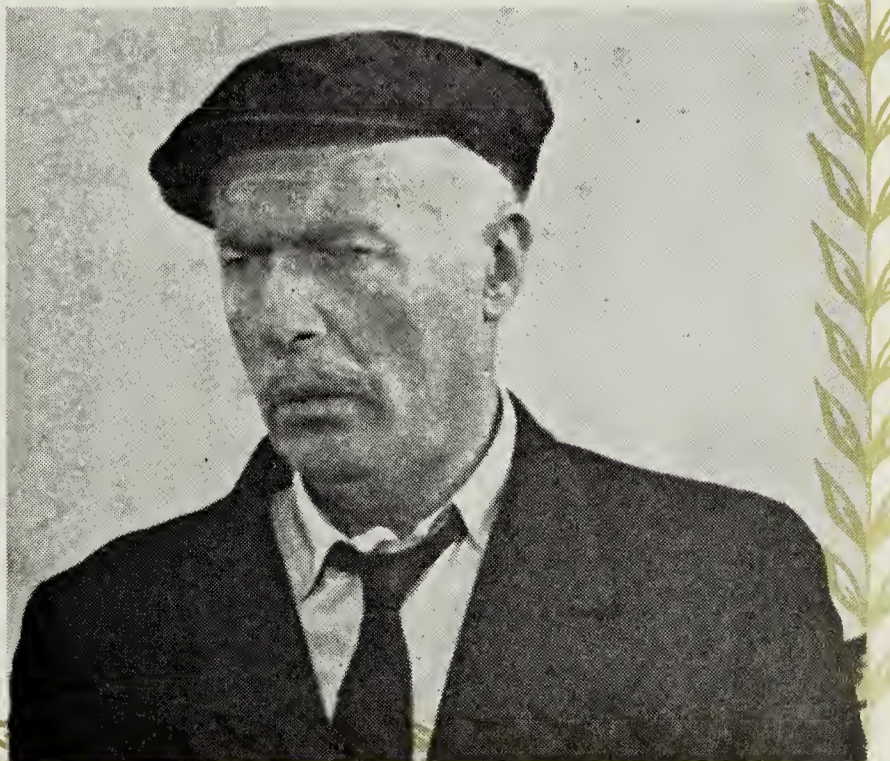


3. GREGORY PECK
"Guns Of Navarone"

4. TONY CURTIS
"The Outsider"



5. CHARLES BOYER
"Fanny"



1962 LAUREL AWARD WINNERS:

Topliner

FEMALE

COMEDY

PERFORMANCES



1. DORIS DAY
"Lover Come Back"



2. HAYLEY MILLS
"Parent Trap"

4. DEBBIE REYNOLDS
"The Second Time Around"



3. AUDREY HEPBURN
"Breakfast At Tiffany's"

5. EDIE ADAMS
"Lover Come Back"



1962 LAUREL AWARD WINNERS:

Topliner

MALE

COMEDY

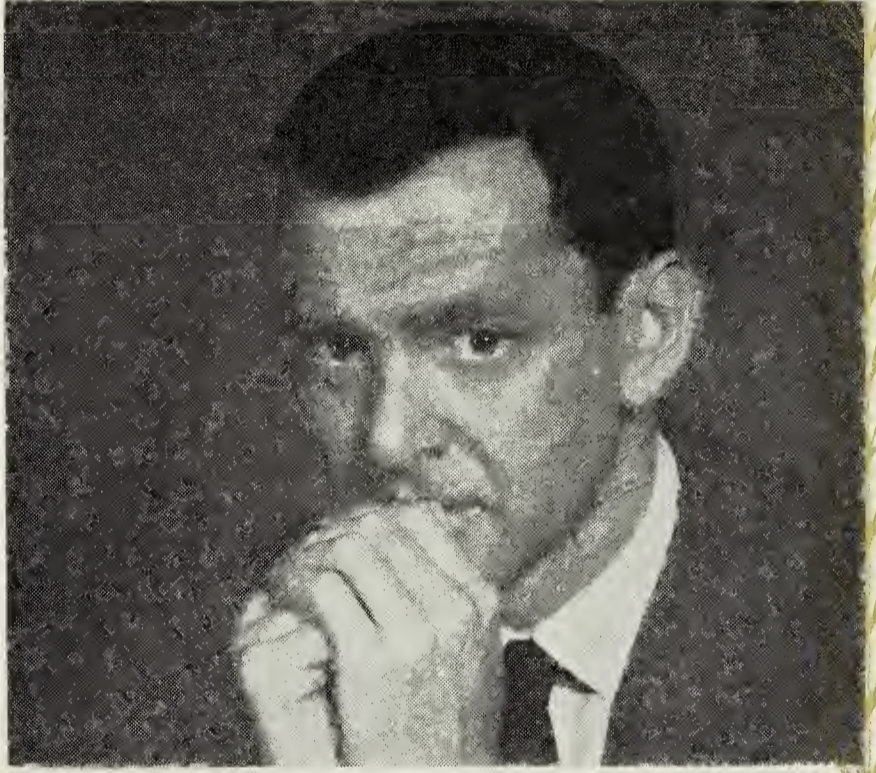
PERFORMANCES



1. BOB HOPE
"Bachelor In Paradise"



2. ROCK HUDSON
"Lover Come Back"



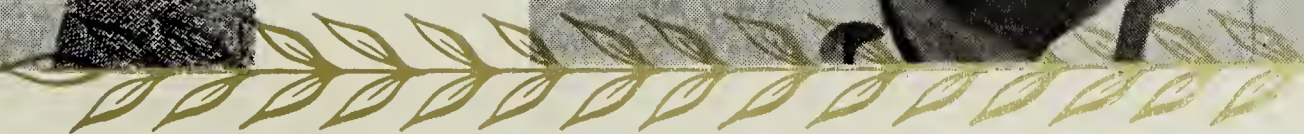
3. TONY RANDALL
"Lover Come Back"



4. JAMES CAGNEY
"One, Two, Three"



5. BRIAN KEITH
"The Parent Trap"



1962 LAUREL AWARD WINNERS:

Topliner

FEMALE

SUPPORTING

PERFORMANCES



1. RITA MORENO
"West Side Story"



2. FAY BAITER
"The Children's Hour"

4. JUANITA HALL
"Flower Drum Song"



3. THELMA RITTER
"The Second Time Around"

5. JUDY GARLAND
"Judgment At Nuremberg"



1962 LAUREL AWARD WINNERS:

Topliner

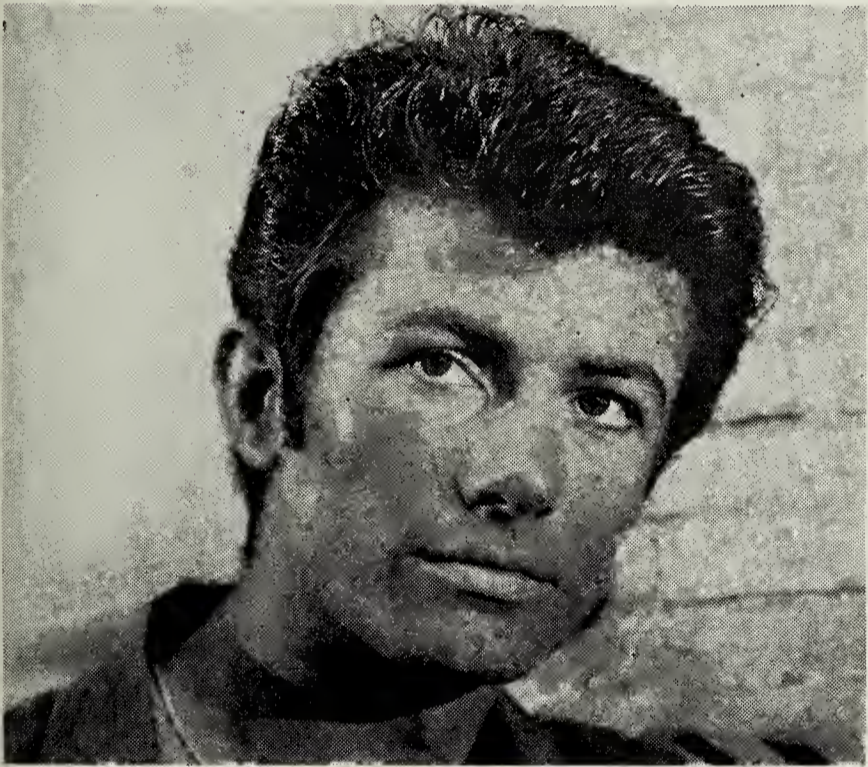
MALE

SUPPORTING

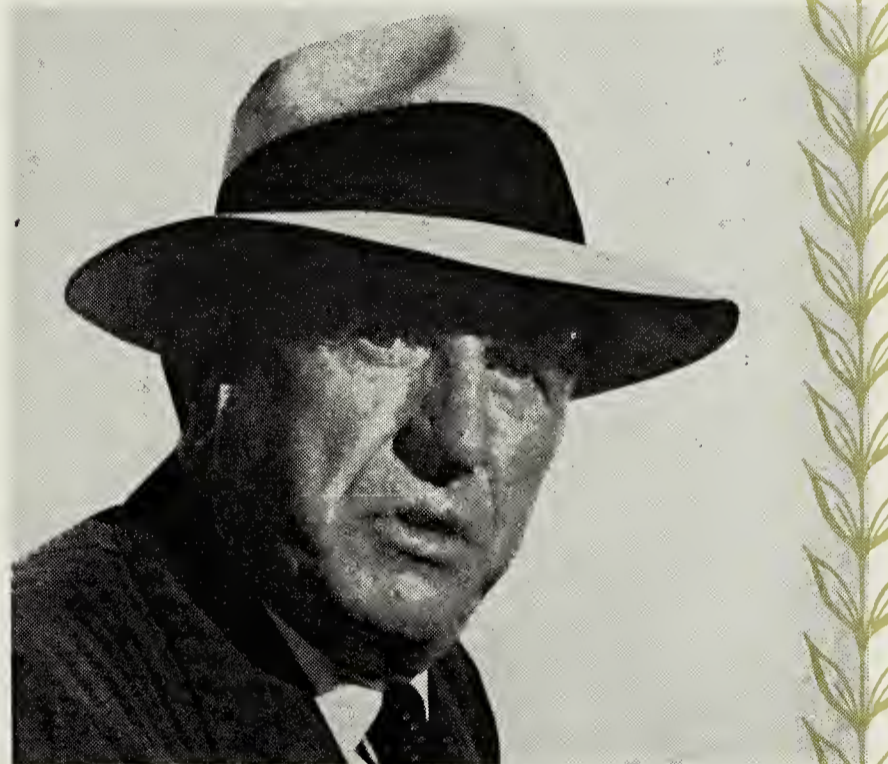
PERFORMANCES



1. JACKIE GLEASON
"The Hustler"



2. GEORGE CHAKIRIS
"West Side Story"



3. ED BEGLEY
"Sweet Bird Of Youth"

4. MONTGOMERY CLIFT
"Judgment At Nuremberg"



5. LEE MARVIN
"The Comancheros"

Topliner

ACTION

PERFORMANCES



1. JOHN WAYNE
"The Comancheros"



2. FRANK SINATRA
"The Devil At Four O'Clock"

4. KIRK DOUGLAS
"The Last Sunset"



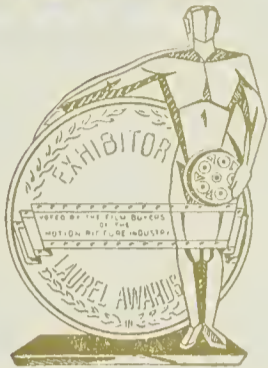
3. JAMES STEWART
"Two Rode Together"

5. STUART WHITMAN
"The Comancheros"



MUSICAL MEN

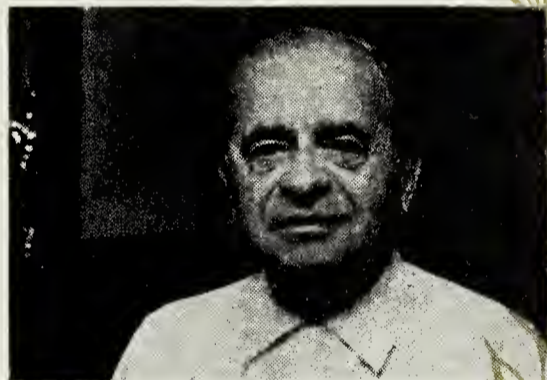
1. **DIMITRI
TIOMKIN**



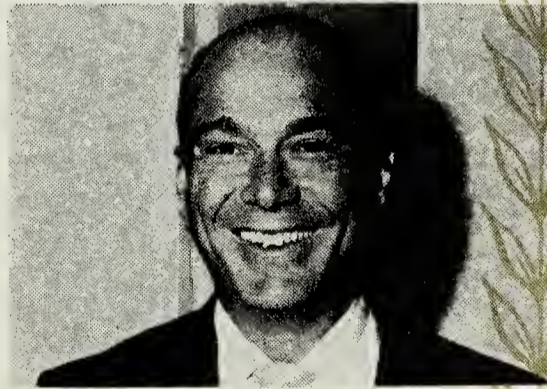
2. **ANDRE
PREVIN**



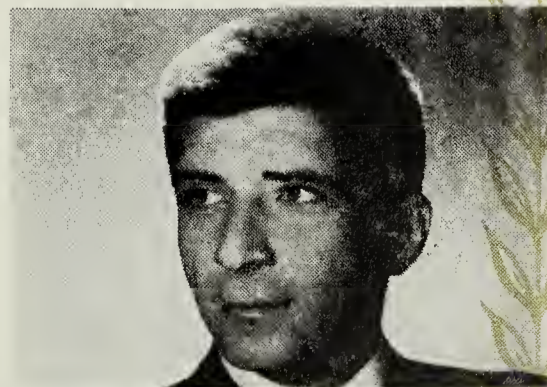
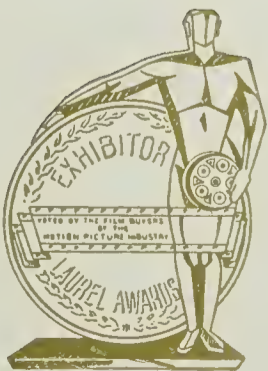
3. **MAX
STEINER**



4. **JOHNNY
GREEN**



5. **ELMER
BERNSTEIN**



1962 LAUREL AWARD WINNERS:

NEW YORK TIMES

Topliner

FEMALE

NEW

PERSONALITIES



1. ANN-MARGRET



2. CONNIE STEVENS



3. PAMELA TIFFIN



4. DIANE MC BAIN



5. CAROL LAWRENCE



6. DEBORAH WALLEY



7. VICKI TRICKETT



8. STELLA STEVENS



9. SHARON HUGUENY



10. GENEVIEVE PAGE



Topliner

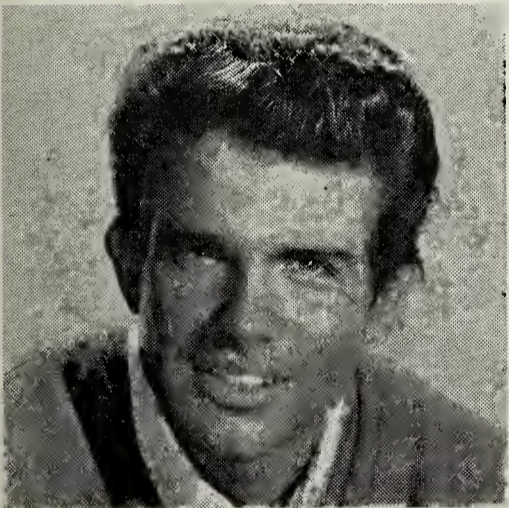
MALE

NEW

PERSONALITIES



1. MAXIMILIAN SCHELL



2. WARREN BEATTY



3. PETER FALK



4. GEORGE CHAKIRIS



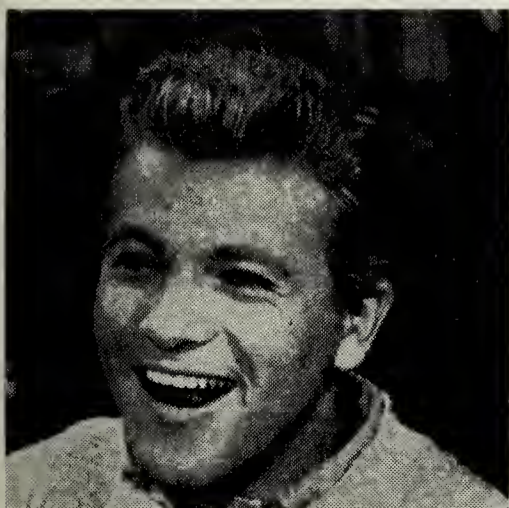
5. BOBBY DARIN



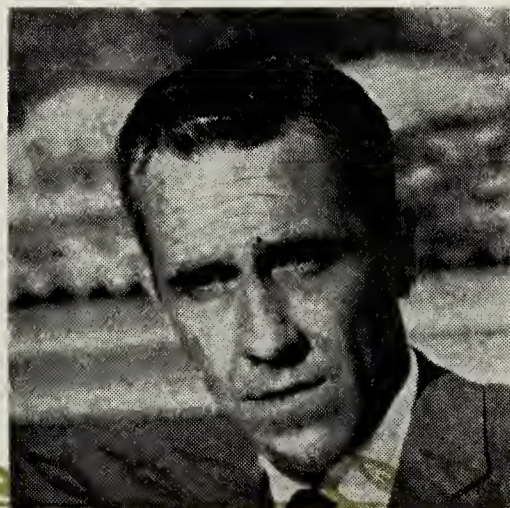
6. RICHARD BEYMER



7. JOEY BISHOP



8. TOMMY SANDS



9. JASON ROBARDS, JR.



10. KARL BOEHM

Thank you,

CONNIE STEVENS



AARON ROSENBERG

ARCOLA PICTURE CORP.



SOON TO BE RELEASED:
"MUTINY ON THE BOUNTY"

NOW IN PREPARATION:
"MORITURI"

Thank you,

DR. MIKLOS ROZSA
and
PAUL FRANCIS WEBSTER



LOVE THEME FROM "EL CID"

TIOMKIN



NUMBER ONE COMPOSER

ANDRÉ PREVIN



MAX STEINER



MOTION PICTURE EXHIBITOR
HONORS

ELMER BERNSTEIN

for his
"SUMMER AND SMOKE" MUSICAL SCORE
and as
ONE OF THE INDUSTRY'S TOP 5 COMPOSERS



CURRENT FILMS

"WALK ON THE WILD SIDE"
"BIRDMAN OF ALCATRAZ"

"A GIRL NAMED TAMIKO"
"TO KILL A MOCKINGBIRD"

1962 LAUREL AWARD WINNERS:

CINEMATOGRAPHY

Black and White:

No. 1 "The Hustler" *by Gene Shufton*

No. 2 "Judgment At Nuremberg" *by Ernest Laszlo*

No. 3 "Absent-Minded Professor" *by Edward Colman*

Color:

No. 1 "West Side Story" *by Daniel L. Fapp*

No. 2 "One-Eyed Jacks" *by Charles Lang, Jr.*

No. 3 "Fanny" *by Jack Cardiff*

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**Eugene V. Klein
President and Chairman of the Board**

Thank you,

JOHNNY GREEN

REVIEWS

The famous pink paper SAVEABLE SECTION in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 24 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September), it is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper SERVICE SECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO VOL. 68, No. 14 SEPTEMBER 26, 1962

ALLIED ARTISTS

Billy Budd

DRAMA
123M.

Allied Artists
(Made in England)

ESTIMATE: High-rating drama for discriminating filmgoers.

CAST: Robert Ryan, Peter Ustinov, Melvyn Douglas, Terence Stamp, Ronald Lewis, David McCallum, John Neville, Paul Rogers, Lee Montague, Thomas Heathcote, Ray McAnally, Robert Brown, John Meillon, Cyril Luckham, Niall MacGinnis. Produced and directed by Peter Ustinov; executive producer, A. Ronald Lubin.

STORY: In 1797, the English warship commanded by Peter Ustinov impresses young seaman Terence Stamp (Billy Budd) from a merchant vessel. The crew of Ustinov's ship is ready to mutiny against the inhuman treatment of vicious Robert Ryan, master-at-arms. Stamp stammers under inner pressure, and this causes some crew numbers to make fun of him. He defeats shipmate Ronald Lewis in a fight and earns the respect and friendship of all the crew. His essential goodness attracts all on board with the exception of Ryan, who is determined to destroy the young man. When Ryan sends Lewis to his post aloft although it is obvious that he is sick, the seaman plunges to his death. Stamp innocently exposes Ryan as responsible. The vicious Ryan counters by charging to Ustinov that Stamp is leading a mutiny. Ustinov does not believe the charge and asks Ryan to repeat it to Stamp's face. He does. The lad begins to stammer and can only answer by striking Ryan, who falls and strikes his head in a fatal accident. Stamp is court-martialled by the ship's officers, who are all in favor of acquitting him. Ustinov, tortured by the conflict between duty and justice, forces a death penalty for the boy since the military code leaves no room for moral justice. Stamp goes to the gallows, and his last words are a blessing on Ustinov. The captain is overwhelmed by guilt at what he has been forced to do, and judges himself as unfit to command. A French warship attacks, and Ustinov dies in the battle.

X-RAY: This fine drama will not appeal to all moviegoers, but the discriminating should find it a cinematic treat. Ustinov has done a fine triple job as producer, director, and actor, and wrote the screenplay based on Herman Melville's classic with Robert Rossen. The sharp clash between good and evil is well portrayed, with fine performances from the entire cast adding to the quality. Ryan is a suitably vicious villain, and newcomer Terence Stamp makes an auspicious debut in the difficult title role. This is far from an easy story to tell in screen terms, and it has been well told here. Commercial prospects are favorable in the right situations, and these include a good many class houses in addition to the art spots.

AD LINES: "Melville's Classic Of The Sea Now A Superb Screen Experience"; "The Age-Old Struggle Of Good And Evil, As Only A Master Story-Teller Could Present It."

AMERICAN-INT.

Marco Polo

MELODRAMA
95M.

American-International
(CinemaScope)
(Color)
(Filmed Abroad)

ESTIMATE: Adventure yarn can stir the imagination of young and old.

CAST: Rory Calhoun, Yoko Tani, Robert Hundar, Camillo Pilotto, Pierre Cressoy, Michael Chow. Directed by Hugo Fregonese; produced by Ermanno Donati and Luigi Carpentieri.

STORY: Rory Calhoun leaves Venice in the middle of the 13th century to revisit China and its capital, Peiping, which he had once visited with his father. Enroute, he saves the life of Michael Chow, who becomes his faithful servant. As they near their destination, they act in time to save a caravan containing lovely Yoko Tani. He also meets Pierre Cressoy, a nephew of the Great Khan, Camillo Pilotto. Cressoy is rebelling against the cruelty and manipulations of Pilotto's prime minister, Robert Hundar. Calhoun is arrested upon arriving in the city but is set free by Pilotto. In the palace he again meets Tani, being surprised that she is the Khan's daughter, whom Hundar wishes to marry. Hundar sees in Calhoun a threat to marriage and throne, and he orders him assassinated, but Calhoun turns the tables on the killers. He sends Chow back to announce his death to all except Tani, and he later returns for her. They go into hiding in a monastery. Hundar brings his treachery out in the open, arresting the Khan and finding Tani and bringing her back. Calhoun teams up with Cressoy after discovering a hermit who has developed a powder that explodes. They march against Hundar with new weapons resembling cannon and the new explosive powder. Calhoun and Chow slip into the city to free the princess and give the signal for the attack. The assault is a surprise and successful, and Hundar is killed. The Khan regains his throne and irons out his differences with Cressoy, while Calhoun tactfully turns down a chance to marry Tani and plans on continuing his adventurous travels.

X-RAY: Almost every youngster at one time or another has heard of Marco Polo and of his adventures, and it stands to reason that there would be a natural interest in seeing this colorful spectacle on the part of young and old alike. It starts off sort of slow and jerky but then slips into proper gear and there's excitement in profusion after that. There are impressive sets and impressive numbers of people and adequate acting and acceptable direction and good production values, etc., etc. There's fun and action and awesome sights and romance and adventure, in addition to the thrill of discovery encountered by Marco Polo in the world of yesteryear. Rory Calhoun cuts an adequate figure as Polo, and he's surrounded in impressive fashion by the proper people. Let the public know about the film and the results could be good.

TIPS ON BIDDING: Higher program rates.
AD LINES: "Thrill To The Mysteries of Ancient China"; "An Adventure Thriller From The Pages Of History."

EMBASSY

Divorce—Italian Style

COMEDY
104M.

Embassy
(Italian-made)
(English titles)

ESTIMATE: Highly amusing import.

CAST: Marcello Mastroianni, Daniela Rocca, Stefania Sandrelli, Leopoldo Trieste, Odiardo Spadaro, Angela Cardile, Margherita Girelli. Produced by Franco Cristaldi, directed by Pietro Germi.

STORY: Sicilian nobleman Marcello Mastroianni, in his forties, is leading a mediocre existence nagged by his wife Daniela Rocca. He is in love with a lovely young cousin, Stefania Sandrelli. He knows that not much can come of his feelings as divorce is impossible under Italian law. The girl returns his feelings and they have a brief encounter in the garden, which inflames his ardor even more. Her father is suspicious of her actions and sends her off to a convent school. Mastroianni's brooding finally evolves a plan to get rid of Rocca wherein he will get involved in a crime of passion. Under Italian law, a person who commits murder in defense of his honor receives a light sentence. In fact, to some Sicilians, a deceived husband is obliged to act. When a former boy friend of Rocca's arrives on the scene, Leopoldo Trieste, a painter, he hires him to do some work in his home and throws Rocca at him quite often. They do more than the expected and run away together. Mastroianni is disgraced before the community, and he is forced to defend his honor as planned. Trieste's wife tracks them down and kills her husband, and Mastroianni is left to kill his wife. He is tried and sentenced to a brief prison term, after which he exits to marry Sandrelli. While on their honeymoon, Mastroianni is happy on board a sailing vessel as he makes love to Sandrelli. As she accepts his embrace, she is also secretly planning a romance with the ship's pilot, young and handsome.

X-RAY: The plot is cute and amusing; the performances are good; and direction and production are quite acceptable. Most adult art house audiences should have quite a bit of fun with the on-screen happenings. True, the running time is a bit on the long side, but still interest is well enough maintained throughout. With the type of campaign usually forthcoming from this company, the results could be pleasing. There are some imaginative touches to be found in the making, and they add to the acceptability of the entry.

AD LINES: "Fun For Adults—Italian Style"; "The Cutest Comedy Import In Some Time."

La Viaccia

DRAMA
103M.

Embassy
(Italian-made)
(English titles)

ESTIMATE: Fairly interesting import.

CAST: Jean Paul Belmondo, Claudia Cardinale, Pietro Germi, Romolo Valli, Gabriella Pallotta, Gina Sammarco, Marcella Valeri, Emma Baron, Paul Frankeur. Produced by Alfredo Bini, directed by Mauro Bolognini.

STORY: When the grandfather and owner of the family farm dies, the survivors squabble over who should inherit the farm. One of the sons, Paul Frankeur a wealthy wine merchant, buys out the others, stating that with his heart condition he won't be around long, after which it will revert to Pietro Germi, who has been working it. Germi sends in his son, Jean Paul Belmondo, to work in his wine shop, and they're hoping that he will make the boy his heir instead of leaving the money to his servant-mistress, Marcella Valeri. By chance, Belmondo meets attractive prostitute Claudia Cardinale and falls in love with her. To get money to visit her, he takes some from his uncle's till, and they have a real romance even though she continues to work in the brothel. When his thievery is discovered, he is driven back home in disgrace, and the father will try to make up the amount that is missing. Belmondo tries sneaking into the city and doing his work on the farm, but it proves too strenuous. He runs away from home altogether, taking a job as a bouncer in the brothel. There he gets into a fight and is stabbed. He slips out of the hospital before his wound is healed to search for Cardinale, but he can't find her. Bleeding, he goes home to die on the farm after learning that his uncle did die and left the farm to his servant-mistress, who practically forced him to marry her on his death-bed.

X-RAY: This offers American audiences a touch of the sensational in that this tale deals with the misadventures of a farm boy who comes to the big city and becomes quite intimate with a house of prostitution and one of its inmates. Perhaps the language barrier is indeed just that, but this viewer could find little sympathy for any of the characters herein. The yarn is fairly interesting, if indeed on the depressing side; performances are adequate; and direction and production are okay. Adult art house audiences will best appreciate the end result, which of course lends itself to exploitation on a grand scale. Naturally, it's up to the individual exhibitor to play or not play this import, bearing in mind local conditions, resistances, etc., that are in effect. The screenplay is based on the novel, "The Inheritance," by Mario Pratesi.

AD LINES: "A Tale About A Farm Boy Who Finds Sex And Sin In The Big City"; "Mis-Adventures In A Brothel For Adults Only."

MGM

I Thank a Fool

DRAMA
100M.

MGM
(Filmed abroad)
(CinemaScope)
(Color)

ESTIMATE: Fairly interesting drama.

CAST: Susan Hayward, Peter Finch, Diane Cilento, Cyril Cusack, Kieron Moore, Athene Seyler, Richard Wattis, Miriam Karlin, Laurence Naismith, Clive Morton. Produced by Anatole De Grunwald; directed by Robert Stevens.

STORY: When a patient of Dr. Susan Hayward dies of an overdose of a drug, the police arrest her, and she is tried by prosecutor Peter Finch. The dead man was her lover, and he was incurably ill. She is found guilty of manslaughter and jailed for two years. Upon her release, she can't find employment, and as her funds dwindle, she is given the opportunity to become a nurse-companion to Diane Cilento by her husband, Finch. He explains that Cilento has been involved in a car accident in which her father was killed, and since then has been acting strange at times. Hayward is about to leave, but Cilento persuades her to stay. She soon discovers that Cilento is suffering from schizophrenia, but Finch refuses to have her confined to a sanitarium. She is suspicious of

some of Finch's explanations and shocked to meet Cyril Cusack, Cilento's father, who was supposed to be dead. She later arranges with Cilento to go to her father's home in Ireland, evading Finch, and they find him living in a broken down shack with a town girl for company. Cilento's mind snaps and she tries to jump from a cliff. Doing little physical damage, she is confined to bed and Hayward is given a drug to administer should it be necessary. In the morning, Cilento is found dead and the bottle of drugs is missing. Hayward is suspected of another mercy killing, and at the inquest, she accuses Finch of arranging the whole affair because of her background. As it turns out, Cusack was the one who hid the drug bottle after Cilento took all of the pills in it. Finch and Hayward head back towards England after Cusack falls to his death, confessing complicity in the death of his mentally affected daughter.

X-RAY: There's a little bit of everything to be found in this drama, including suspicion of murder, suspense, romance of sorts, mental conflict, fear, and it's all tied together in a neat package for presentation to adult type audiences and dressed in CinemaScope and color. The cast is efficient, and the direction and production are suitable. The screenplay is by John Mortimer based on the novel by Audrey Erskine Lindop. It should make up okay as part of the show.

TIPS ON BIDDING: Program rates or slightly higher.

AD LINES: "Delve Into The World of the Schizo"; "Could She Be Guilty of Murder Twice?"

A Very Private Affair

DRAMA
94M.

MGM
(French-made)
(English dialogue)
(Eastman Color)

ESTIMATE: Mediocre drama has Bardot name to sell.

CAST: Brigitte Bardot, Marcello Mastroianni, Gregoire Von Rezzori, Eleanora Hirt, Ursula Kubler, Dirk Sanders, Paul Soreze, Jacqueline Doyen, Antoine Roblot, Nicolas Bataille, Mario Naldi, Francois Marie, Elie Presman, Gilles Queant, Christian de Tilliere, Stan Kroll, Jeanne Allard, Gloria France, Fred Surin, William Sivel, Paul Apoteker, Claude Davy, Louis Malle. Produced by Christine Gouze-Renal; directed by Louis Malle; Franco-Italian co-production.

STORY: Brigitte Bardot is a young girl whose mother has little time for her. She is close friends with the wife of famed publisher Marcello Mastroianni. She decides to leave her home after she finds herself drawn toward Mastroianni. She breaks up an unsatisfactory affair with a very nice boy and decides that the strenuous discipline required in a stage career is not for her. It is as a photographic model that she finds some success. A small part in a film brings her screen stardom, and soon she is a world famous sex symbol. The constant attention of the public soon becomes unbearable. She embarks on a series of wild love affairs that gain her further fame but turn decent people against her. She is desperately unhappy and alone. She runs away and returns home, vowing never again to act. She meets Mastroianni and learns that his marriage has broken up. They are attracted to one another, and so begins her great love. When Mastroianni goes to a small Italian village to produce a play, she accompanies him. The villagers learn who she is and soon the place is swarming with reporters and photographers. This causes tension in the romance, and she finally renounces Mastroianni. Wanting to see his play without causing a disturbance, she climbs to a roof overlooking the outdoor theatre. She is spotted by a photographer, and the resultant flash causes her to lose her balance. She plunges to her death.

X-RAY: This strange drama meanders at a too leisurely pace. Professing to be a story similar to that of the star herself, it unreels in a fashion not likely to maintain interest in any but fans of art films. Of course, it does have

the Bardot name, which can mean something in certain situations, as well as featuring Mastroianni, who has made a stir with other Italian films. Both have been seen to far better advantage in the past. The main difficulty is with a rather pointless script and a striving for arty effects that don't always come off. The best bet here would be to sell the Bardot name as hard as possible. Art situations will do better with it than general patronage houses. Color photography is good, however, and the sensational aspects can be exploited. Script is by Jean Paul Rappenu and Louis Malle.

TIP ON BIDDING: Fair program rates.

AD LINES: "Angel Or Devil . . . A Very Intimate Look At A Very Beautiful Woman Who Wanted Love Very Much More Than Fame"; "Beautiful And Bedevilled . . . The Story Of The Heartbreaks Behind The Big Breaks."

UNITED ARTISTS

Hero's Island

MELODRAMA
94M.

United Artists
(Daystar)
(Panavision)
(Technicolor)

ESTIMATE: Off-beat adventure yarn for program or art spots.

CAST: James Mason, Kate Manx, Neville Brand, Rip Torn, Warren Oates, Brendan Dillon, Robert Sampson, Dean Stanton, Morgan Mason. Produced and directed by Leslie Stevens.

STORY: In 1718, freed of indenture by a late master who has willed them an island off the coast of the Carolinas, Brendan Dillon and his wife, Kate Manx, their two young children, and friend-laborer Warren Oates arrive to start life and farming on the island. Their religious services are interrupted by the arrival of Robert Sampson and his younger brother, Rip Torn, illiterate members of a fishing family who have used the island for generations and who consider it as their own. They order the newcomers off the property, and when they refuse to go, a drunken Sampson stones Dillon, killing him. Manx and Oates bury him. The next morning, they find James Mason lashed to a raft, and he informs them that he was an officer on a boat. When he recovers, they ask his aid when the brothers return with reinforcements. He at first refuses but then wields a cutlass like a professional and drives them off. With money they have stolen, Sampson decides to hire Neville Brand, who keeps order in a nearby slave port, to fight for them. Torn refuses to carry on the fight against a woman and children, and Sampson and his friends toss him overboard to drown. He is saved by Mason and Oates, and he warns them of Sampson's intent, offering to join them if Manx will teach him to read and write. Brand and the others arrive and take the children as hostages. Brand also recognizes Mason as an associate of the pirate Blackbeard. Oates is killed and Torn is wounded as Mason battles Brand and the others, killing several and finally Brand. Manx kills Sampson when he tries treachery. Mason leaves to return to his pirate's life while Manx is determined to remain and raise her children on their land. Torn offers to stay and help.

X-RAY: The camera goes back through the centuries to dwell on the attempts of a family and friend to start life anew as free men on an island off the colonies, and what results is a stark and mildly interesting story of another era, with off-beat characters fairly portrayed and efficient direction and production. It could go as part of the program or in the art and specialty spots as a film that is on the different side. Incidentally, the pace, language, and customs are also reminiscent of yesteryear. The original screenplay is by Leslie Stevens.

AD LINES: "A Tale Of A Family That Fought To Survive The Hard Times Of The Colonial

Days"; "An Unusual And Off-Beat Adventure Tale."

MISCELLANEOUS

Blaze Starr Goes Back to Nature

NOVELTY
79M.

Juri Productions
(Eastman Color)

ESTIMATE: Typical nudist film.

CAST: Blaze Starr, Russ Martine, Gene Berk, William Mayer. Produced and directed by Doris Wishman.

STORY: Star Blaze Starr is unhappy as she feels she has no time for any private life of her own. Engaged to her agent, she is impressed by a nudist movie she attends, investigates the back to nature life, joins the camp and retreats there every week-end. This leads to an argument with her agent, but things are straightened out when she meets the producer anxious to sign her to a contract in the colony.

X-RAY: Briefly, this has voluptuous burlesque star Blaze Starr going to Sunny Palms Nudist Lodge, Homestead, Fla., where, along with a half dozen other nudists, she displays her unadorned charms. It doesn't have much else, except nice color photography. The "story" is a mere thread to hang things together and Miss Starr shouldn't have "acted" or "talked" the way she does. Where the burlesque star is known, and where nudist type films can be shown, this should fill the bill. Padding is apparent to bring the subject to required running time. Several unimportant songs are heard. Forget it.

AD LINES: "A Starlet During The Week—A Nature Girl Every Weekend"; "A Nudist Starr Is Born!"

Paradise Alley

COMEDY DRAMA
80M.

Sutton
(Astor)

ESTIMATE: Lightweight programmer for lower half.

CAST: Hugo Haas, Carol Morris, Marie Windsor, Corinne Griffith, Billy Gilbert, Don Sullivan, Chester Conklin, Margaret Hamilton, William Forest, Tom Fadden, Jesslyn Fox, Elmira Sessions, Jan Englund, Tom Duggan. Written, produced, and directed by Hugo Haas.

STORY: Seedy old timer Hugo Haas, once a famous European film director, takes a room in a broken down boarding house in Paradise Alley in east Los Angeles. There is little neighborly love there, and much bickering and quarrelling among the residents, including Billy Gilbert; his daughter, Carol Morris; her boy friend, Don Sullivan; his mother, Margaret Hamilton; and others including strip teaser Marie Windsor. Haas wants to prove that the people are basically good and kind. With Chester Conklin, former movie cameraman, he begins his experiment, by the expedient of making a motion picture without any film in the camera and using the neighbors as actors. This causes an amazing transformation until Haas, who has been called for a bit part in a real film, spills the story to casting director William Forrest, who assumes charge of things. Haas continues making his movie—this time with real film in the camera. The alley now is a street in Paradise.

X-RAY: With a lot of old-timers in supporting roles, this emerges as a lightweight novelty that may prove diverting as dualler fare as part of the program. Obviously produced on a tight budget, there is nothing pretentious about this, but the acting is adequate, and there are quite a few laughs in the running time. If you sell the names of the old-timers, and stress the family nature of the film, this may get by nicely along with a stronger first feature.

AD LINES: "If It's Laughter You're After—Just Dally in 'Paradise Alley'"; "The Wild, Wacky, Wonderful Whirl Of A Man With A World Of Dreams."

OLD FILM—NEW TITLE

Poor White Trash

DRAMA
88M.

A.N.F. Production

ESTIMATE: Poor exploitation effort.

CAST: Peter Graves, Lita Milan, Douglas Fowley, Tim Carey. Produced by M. A. Ripps.

X-RAY: This was originally released as "Bayou" by United Artists in 1957. It was duly reviewed in MOTION PICTURE EXHIBITOR ON PAGE 4343, of June 26, 1957. Now given exploitation treatment along the "No children admitted" lines, it is not as sensational as is made out; and this method of selling will not bear repeating with any frequency. In the original review it was stated: "Filler for the lower half . . . only fair entertainment . . . the story is only moderately interesting and the production and direction sub-standard. It's just filler for the lower half."

The Scarface Mob

MELODRAMA
98M.

Desilu Film Dist. Co.

ESTIMATE: TV's "Untouchables" actionful gangster programmer.

CAST: Robert Stack, Keenan Wynn, Neville Brand, Barbara Nichols, Pat Crowley, others. Narration by Walter Winchell; produced by Quinn Martin; directed by Phil Karlson.

STORY: The Al Capone gang meets their nemesis in "The Untouchables," Federal seven-man picked squad who concentrate on getting them by raiding their illegal breweries. Elliot Ness (Robert Stack), the government leader, takes time out to marry his girl friend, Pat Crowley. When Capone (Neville Brand) gets out of jail, the federal men concentrate on raiding the last big brewery, refuse to be corrupted by bribes, and eventually round up Capone and his mob.

X-RAY: A compilation of two tv segments, this fast moving gangster meller has been produced in semi-documentary style and should prove okay for the program. Produced with detail as to the period, it also features okay performances by the cast, mainly the T-men and the assorted plug-uglies playing the gangster types. If your audience doesn't mind seeing something they once saw on television, and if they go for gangster thrillers, this could very well be their cup of tea.

AD LINES: "Recreates The Prohibition Gangster Era In All Its Details"; "The Al Capone Gang In Action."

FOREIGN

Antigone

DRAMA
88M.

Ellis Films
(Filmed in Greece)
(English titles)

ESTIMATE: Well-made Greek classic for the art spots and college situations.

CAST: Irene Papas, Manos Katrakis, Maro Kontou, Nikos Kazis, Ilia Livikou, T. Karousos. Directed by George Tzavellas; produced by Demetrios Paris; executive producer, Sperie Perakos.

STORY: Irene Papas as Antigone is the daughter of Oedipus, former king of Thebes, who went mad and blinded himself upon discovering that he had, in ignorance, killed his father, Laius, and married his own mother, Jocasta. Learning the truth, Jocasta killed herself and Oedipus, in penance, leaves Thebes to wander aimlessly, abandoned by all but Antigone, who remained with him until he died. Her two brothers, Eteocles and Polynices, who were to have shared the throne of Thebes in alternate reigns, had a fight and eventually killed each other in battle. The invaders were forced to flee the battle scene without burying their dead, and Manos Katrakis as Creon, the uncle of the dead brothers, who is now the new King of Thebes, orders that Eteocles, the defender of the city, be buried with distinguished honors, while he

forbids anyone to bury Polynices upon penalty of death. Antigone decides to defy the orders and tries to prepare the body for burial after her sister, Maro Kontou as Ismene, refuses to help. She is seized and brought before Creon, who orders her buried alive in a cave on the outskirts of the city despite pleas for clemency from his son, Nikos Kazis as Haemon, the girl's fiance. A blind oracle warns of dire things, and he agrees to free her and to permit burial of the other brother. Reopening the cave, he finds that his son has preceded him there, but the girl had already hanged herself. The boy makes an attempt to take Creon's life but then turns the sword on himself instead. Creon's queen, informed of the tragedy at the palace, also takes her own life. A totally broken man, Creon gives up his crown and wanders out alone to presumably die in the wilderness.

X-RAY: There is no getting away from the fact that the very nature of this film automatically labels it as best suited for the art and specialty spots and for theatres in college and other school areas where a proper campaign can bring forth proper cooperation on a variety of levels. The entry has much to it, perhaps because the combination of American know-how, a startling tale from the classic Greece of yesteryear, and cooperation from varying organizations and individuals in that country happen to be a right one. The performances are fine and direction and production values are good. Because it is a classic, some theatres might try an experiment on booking it for an off-night as a special attraction for the upper crust of the community, and the results might not be all Greek. George Tzavellas adapted the screenplay from the original Sophoclean text of 441 B.C. of the final play in the Oedipus trilogy.

AD LINES: "A Wondrous and Famous Greek Classic Brought To The Giant Screen"; "An Event That Will Never Be Forgotten."

A Kind of Loving

DRAMA
112M.

Governor Films
English-made

ESTIMATE: Interesting and well-made import.

CAST: Alan Bates, Thora Hird, June Ritchie, Bert Palmer, Gwen Nelson, Malcolm Patton, Pat Keen, David Mahlowe. Produced by Joseph Janni; directed by John Schlesinger.

STORY: Young draftsman Alan Bates is attracted to typist June Ritchie, who works in the same factory, and she is also partial to him. When they do meet, Bates likes to think that he has met his ideal, someone like his married sister, Pat Keen. After a while, he realizes that her attraction for him is strictly physical and he sees less of her. She pursues him and they are thrown together while her mother is away for a few days, during which they are intimate. After this, he is pretty sure that their affair is over and just doesn't see her anymore until a company dance when she informs him that she is pregnant. Reluctantly, he offers to marry her. After a brief wedding and honeymoon, they go to live with her mother, Thora Hird, a possessive and meddling woman, who is interested in her daughter, television, and keeping her home and possessions neat and unsullied. A strong mutual dislike is born between Bates and Hird, and conflict is ever present between them. Through an accident, Ritchie loses the baby, after which relations between them are really strained. Bates walks out on them but receives little sympathy from his relations, after which he begins to think a bit about the future. Perhaps their marriage can be salvaged if Ritchie agrees to leave the home of her mother, which she does. He hopes for "a kind of loving" that will carry them through.

X-RAY: There is a large audience potential in store for this quality entry in teen agers who have problems of dating, romance, necking, etc., and also in the newly married, who are faced with trying to make a "go" of their marriage while overcoming interfering in-laws, etc.; also in that group of adults who like to see down-to-earth and "meaty" dramas.

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ALPHABETICAL GUIDE TO 30 Features Reviewed

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A KIND OF LOVING

(Continued from page 4983)

Put them all together and you've got box-office, provided that a campaign and word-of-mouth are also in the picture. The cast is wonderfully natural, which helps to make the on-screen proceedings extremely believable, and of course this feeling is also engendered by some very good direction and high rating production values. The film can play in either the art and specialty spots or in those regular houses where adult dramas have gained a measure of acceptance. The screenplay is by Willis Hall and Keith Waterhouse, adapted from the novel by Stan Barstow. Incidentally, the film won the Golden Bear Award at the Berlin International Film Festival.

AD LINES: "A Film About Today's Young People And Some Of The Problems They Face To Find Happiness"; "A Different Love Story."

Playgirl After Dark

MELODRAMA
92M.

Topaz
(Eastman Color)
(English-made)

ESTIMATE: Familiar programmer on London strip club.

CAST: Jayne Mansfield, Leo Genn, Carl Boehm, Christopher Lee, Barbara Windsor, Kai Fischer, Danik Patisson, Sheldon Lawrence, Harry Lane, Martin Boddey, Patrick Holt. Produced by Phil C. Samuel; directed by Terence Young.

STORY: Leo Genn owns a strip club in the Soho District of London. Jayne Mansfield is his producer and singing star and is in love with him. Reporter Carl Boehm is assigned to report on the boom in this type of club and receives Genn's okay to use his club as the basis for a feature article. He is attracted to dancer Danik Patisson, whose past is shrouded in mystery and who treats all of the club's clients with contempt. Manager-master of ceremonies of the club, Christopher Lee, plots a shake-down of Genn with rival club owner Sheldon Lawrence. After being tricked in a blackmail payoff, Lee's goons wreck Genn's club and beat him up. Genn promises the terrified Mansfield he will impose his authority without using a gun, but his plans are interrupted by the arrival of police inspector Patrick Holt, who tells him that underage chorus girl Barbara Windsor has been found dead in the flat of lecherous patron Martin Boddey, for whom Genn had arranged the date. No one will talk until Mansfield finds a gun concealed in Genn's office. She realizes it will drive him out of her life, but also knows that it will protect him from Lee's

shakedown tactics. The police take Genn away and close the club.

X-RAY: Although given a lush production and sporting excellent color photography, this meller offers nothing new in its field. Some of the near nudity, dances, and songs of the strip club tableaux and the back stage, dressing-room shots of the girls, including those of the abundantly endowed Miss Mansfield, definitely put it in the adult viewing class. Performances, especially those of Genn and Lee, are outstanding, and the name of Mansfield is a sales angle. In exploitation spots, this can be sold to thrill seekers for best results.

AD LINES: "It Strips The Secrets From The Intimate Key Clubs"; "Her Day Begins At Night."

Psycosissimo

COMEDY
88M.

Ellis Films
(Italian-made)
(English titles)

ESTIMATE: Fair comedy for art spots.

CAST: Ugo Tognazzi, Raimondo Vianello, Edy Vessel, Monique Just, Spiros Focas, Francesco Mule, Franca Marzi. Directed by Steno; a Flora-Variety Film Production; produced by Leo Cevenini and Vittorio Martino.

STORY: Out-of-work actors Ugo Tognazzi and Raimondo Vianello rehearse a crime skit before a theatre owner and they are seen through the window by Spiros Focas, who assumes they are really murdering Monique Just, Tognazzi's wife. Since he is married to faithless Edy Vessel whom he would like killed, he hires them to do the job. They agree hoping to fleece him of the fee without killing anyone. Meanwhile, Vessel plans on getting rid of Focas by inducing a heart attack, working with her lover-chauffeur. The various plans go astray, and each becomes involved in the plans of the other. Focas does die of a heart attack and the police become suspicious. The climax takes place in a sausage factory with Vessel and the chauffeur brought to justice even though they did not kill her husband, and the actors and Just carry on in their own inimitable fashion.

X-RAY: Reminiscent of the days of Abbott and Costello and their antics, this is a wacky, crazy, mixed-up entry that has a few moments of fun and many that are not. Art house audiences unaccustomed to slapstick and blatant nonsense are in for a surprise if and when they show up to view this import. The story, acting, direction, and production are only fair. One of the redeeming features to be found here is a strip tease routine put on by cute Monique Just. The screenplay is by Vittorio Metz and Roberto Gianviti based on a story by Iva Battelli.

AD LINES: "A Funny Film About Murder

Or A Lack Of It"; "A Tickle For The Funny-Bone."

Yojimbo

DRAMA
110M.

Seneca International
(Japanese-made)
(Tohoscope)
(English titles)

ESTIMATE: Highly entertaining entry for art spots.

CAST: Toshiro Mifune, Eijiro Tono, Seizaburo Kawazu, Isuzu Yamada, Hiroshi Tachikawa, Kyu Sazanka. Directed by Akira Kurosawa; executive producers, Ryuzo Kikushima and Tomoyuki Tanaka; produced by Toho Co., Ltd., in association with Kurosawa Productions.

STORY: When changes occur in Japan in the mid-19th century, violence and gangsterism crop up. One of the victims of the change is samurai warrior Toshiro Mifune, who now leases his services to the highest bidder. He comes to a town that is being torn apart by rival factions seeking to gain control over the gambling, etc. He settles in the new neutral territory of the inn, where the innkeeper acquaints him with the explosive situation. The opposing factions try to hire his fast sword, which he uses when pushed too far. He prefers to watch from the sidelines, hoping that the opposing evils will destroy each other. The warring is interrupted by the arrival of a high officer, and an uneasy truce prevails. One of factions is joined by a gunman with a revolver. Soft-hearted Mifune helps a woman prisoner escape and reunites her with her family. Each faction blames the other for incidents instigated by him until his efforts are unmasked, and he is disarmed and thoroughly beaten. The innkeeper hides him when he escapes and helps him regain his strength, after which he faces what's left of the gangsters, overcoming the gunman and killing all. With just a few shopkeepers left, he is able to remark that now the town will really be quiet.

X-RAY: Drama, action, suspense, savage brutality, and startling comedy are to be found in this import that holds interest pretty much on high all the way down the line. The acting is very good, as are the direction and production, and art house audiences should get quite a charge out of the on-screen happenings. Incidentally, there are several scenes which are a bit on the rough side—like witnessing arms being lopped off, etc., which may be a bit too much for the squeamish. Good camera work also contributes, as does an absorbing story, and the whole emerges as one of Japan's better exports.

AD LINES: "An Exciting Thriller . . . One of Japan's Best"; "An Unusual Adventure Film That Will Grip Audiences Tightly From Start To Finish."



SEPTEMBER 26, 1962 SECTION THREE
VOL. 68, No. 14

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1961 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

B | KIDS' MATINEES

NUMBER B9

Every Day is Kiddie Matinee Day

THEATRE: Levittown

ADDRESS: Levittown, L.I., N.Y.

MANAGER: Kenneth Prentiss

To open our summer kiddie matinees we had 5,000 flyers made up and distributed one month in advance of playdate; and then had 5,000 kiddie calendars made up and distributed in advance. We then gave the calendars out to the kids at the theatre on the big day and every day thereafter.

Pictures shown included "Gorgo", Mickey Mantle and Roger Maris in "Safe At Home", "Tom Thumb", "House On Haunted Hill", "Konga", "The Colossus Of Rhodes", "The Haunted Strangler", "Mr. Sardonicus", "Ivanhoe", "Knights Of the Round Table", "The Blob", "Mysterious Island", and "The Wonders Of Aladdin."

We gave out balloons courtesy of Seven Up; Mason Mints; Bonomos Turkish Taffy; also free passes, tickets for free slices of pizza at a local shop, and tickets for free ice cream cones at a neighboring ice cream store.

We obtained a car courtesy of a local dealer and had signs bannering it plugging the kiddies' shows and another sign plugging the dealer.

One of our ushers dressed up in a clown outfit and rode all around the streets for two days before opening giving out candy, balloons, and flyers; and we made quite a commotion through the local streets.

We also plugged institutional copy such as "A trained matron on duty at all matinee showings" and "Special attention given to all birthday parties."

As a result we did very good business with our daily kiddie matinees throughout the summer season.

NUMBER B10

Bicycling, Kids and Road Safety

THEATRE: Odeon

ADDRESS: Rutherglen, Scotland

MANAGER: C. Hayden Reed

Learning about the National Safe Cycling Contest which was being sponsored in conjunction with the Children's Film Foundation feature, "Hunted in Holland" I determined to tie my Boys and Girls Saturday Matinee Club in to the full.

With Raleigh Bicycles as prizes I approached the local stockists for the loan of one for a foyer display but could get no co-operation. Undaunted I went further afield and approached one of Scotland's largest dealers in Glasgow with the result that I got no less than three cycles for display.

Next I contacted the county road safety officer who gave every assistance to the project by providing a large display board, photographs and road safety for cyclists leaflets. Entry forms came from the regional cycling organizer.

Children had to answer questions about the film and road safety and to write a safety slogan. The contest was divided into two parts

Man-Made Eclipse Part Of "Barabbas" B'way Sign

NEW YORK—A man-made eclipse of the sun will take place over the Times Square area every five minutes as part of an unusual display sign for Columbia's "Barabbas," which opens at the DeMille on Oct. 10 on a reserved-seat basis.

Erected on the corner of 47th and Seventh Avenue facing Times Square, the huge, full-color sign features an electronically-produced eclipse of the sun which appears as part of the art treatment on the display. Through a series of precision-planned electric timing devices, the artificial sun will slowly be eclipsed in the same manner as the sun was eclipsed at Golgotha some 2000 years ago.

The "Barabbas" eclipse will be visible throughout the Times Square area on a round-the-clock basis, with exceptionally clear visibility during the evening hours.

The eye-catching showmanship display also features 30-foot high letters carrying title, cast and playdate information for the American premiere.

(9 years and under and 10-15 years).

The road safety officer attended the morning of the contest to talk on road safety and brought "Billy the Talking Belisha Beacon" (road crossing sign). Billy has a grossly exaggerated head, bulbous, red nose and large mouth and delights the children. The dummy which is electronically operated and has a concealed speaker in the head was spotlighted on the stage.

To ensure the contest was known to the largest public possible I personally visited the editors of the two local papers. They co-operated with so excellent an advance coverage that few children can have been unaware of the contest.

Fortunately the senior winner for Scotland came from this theatre. This called for an additional campaign. In the foyer I placed a dis-



This aide helped bally the recent series of summer daily matinees for Kenneth Prentiss at the Levittown, Levittown, L.I., N.Y. The car was furnished by a local dealer.

play incorporating bicycles and a poster reading "This theatre is proud to announce that Alan Watson, a member of the Odeon Rutherglen Children's Club is the Senior Winner for Scotland for the National Road Safety Cycling contest . . . Alan will be presented on the stage with his cycle on 6 June at 8.15 pm by Provost John MacKay."

The presentation was made before an adult audience to spotlight the club and was repeated at the Saturday matinee for the benefit of members who had participated in the competition. To advertise the latter a cycle shop displayed the cycle in its window together with details of the presentation.

Nothing attracts the public's attention more than press publicity and by personal contact I ensured the maximum coverage—this included a photo of the presentation and the civic dignitaries who attended. But the final triumph came with a television interview with the winner. This provided a wonderful plug for our club and its general activities and objectives.

G | STUNTS-BALLY

NUMBER G31

Gets the Farmers for "State Fair"

THEATRE: State

ADDRESS: Sioux Falls, S. D.

MANAGER: Cliff Knoll

Our campaign on 20th-Fox's "State Fair" started weeks in advance with the use of the teaser trailer on our screen; and then we contacted all the disc jockeys at the three local radio stations and arranged with them to play the songs from the record album every day through out current engagement giving picture and theatre credits.

Trying to reach the maximum of the rural area we made up a three column x eight inch special ad using our own art work and ran it in the Shopping News Farm Edition nine days in advance. This reached 6,000 rural boxholders in three counties within 30-40 miles around town. We also placed a smaller ad in the LuVerne, Minn., and Rock Rapids, Iowa, papers that went into the hands of farmers east of us just a day before our opening. These ads were topped: "Pack the family in the car and head for Sioux Falls for the blue ribbon fun time, etc." We know that these ads paid us dividends because we talked to so many people from out of town. We also cashed in on the film company ad which appeared locally in Parade Magazine.

In addition to our paid radio spots we succeeded in working a little contest on the popular KISD "Neighbor To Neighbor" daily program by having their listeners telephone while on the air their favorite mince meat recipes. This ran for seven days. Guest tickets were given to the best recipes. This contest netted us one and three quarters hours of gratis time and plugs and that ain't mince meat!

Another local radio station ran a contest aimed at the teen age group. They were to identify the movie that certain songs were from each starring Pat Boone. We promoted a

few sound track albums to give this group as prizes.

In addition to our paid television spots, we got KSOO-TV to go along on a nine-day promotion on their noon to six p.m. live stock market programs. These boys went all out for us giving us plugs and camera shots of the one-sheet, record album and stills that money couldn't buy. During this promotion they asked their rural viewers to drop them a post-card addressed to the "State Fair Contest" listing their name, address, and the number of members in their family living at home. For seven days they drew two cards a day on the six p.m. segment and invited these families to be our guests. This helped a great deal in telling people that this was "good family entertainment." The cards came from all over and the contest turned out to be so successful that this TV station is clamoring for another tie-in with us.

The two Red Owl Stores cooperated in newspaper advertising and permitted the use of one-sheets and paper banners in their windows.

Hitting for the teen-age business we ran an ad in the local high school papers which were put in their hands the day before our picture opened. We arranged with the Holiday Committee to have the "State Fair" sound track album played over the speaker system that covers the entire downtown area. Our music was piped into 32 speakers and every person walking on the streets had to hear it. This has never been done here before and it proved very effective for us.

To top off our campaign we arranged to have the local Midwest Promenaders Square Dance in front of our theatre. Crowds necessitated the use of two police officers and two squad cars. Information about their appearance was carried in our ads and on TV newscasts for the two days they performed for us. The youngsters were really good; and they put on an excellent show with lots of music and color.



Cliff Knoll, State, Sioux Falls, S.D., recently had the local Midwest Promenaders Square Dance, in front of his theatre to bally 20th-Fox's "State Fair."

NUMBER G32

A Parade and Screening for "Hatari"

THEATRE: RKO Keith's
ADDRESS: Syracuse, N. Y.
MANAGER: Dave Levin

One of the highlights of our campaign on Paramount's "Hatari!" was an opening day parade. We had a 30-piece band plus four fully bannered jeeps in line. The parade route was over one mile, from one end of one of the main streets turning around and coming down Salina Street, the main street of Syracuse, converging in front of the theatre. The band then played in front of the theatre for more than half an hour. The parade and the band in front of the house attracted tremendous crowds.

We had an invitation screening on a Saturday morning with an attendance of over 900. The tickets for the screening were given away through four radio stations who plugged the screening and the picture all for free and mailed the tickets to those who called in on the telephone. The response for tickets was terrific and the stations mailed out over 1200 ducats. The rest of the tickets were distributed to orphanages, boy scouts, girl scouts, newspapers, organizations, etc.

Ten l.p. albums of the sound track of the picture by RCA Victor were obtained and we received a 10-day contest on radio station WNDR on this. Announcements were made several times daily and one album was given to a winner each day for 10 days in advance of play date.

A coloring contest was placed with two local Kresge stores, one downtown and one suburban. They handed out and stuffed the coloring blank entries for the two stores for which we furnished 100 children's passes as prizes.

We gave out 50 "Hatari" hats to the first 50 kids attending on opening day. This was announced on radio and in newspaper ads. Two

Quality Grocery Tieup Boosts "Mink" N.Y. Dates

NEW YORK—Universal Pictures Company, RKO Theatres, and Gristede Brothers, who operate 106 quality grocery stores in the greater New York area, have joined forces for an extensive "That Touch Of Mink" promotion tied in with the opening of the comedy in the RKO Circuit and more than 50 other theatres.

Gristede's are backing the promotion with newspaper ads, window, and store displays, and two mailings of 115,000 two-color food circulars to their customers.

Highlight of the promotion will be a contest with the winners receiving trips to Bermuda; a \$1,450 mink stole; a group of dinners at the Tower Suite; some Mr. John mink hair bows, and guest tickets to RKO Theatres.

The promotion was launched with ads in the 34 New York City and suburban newspapers, both dailies and weeklies, in which Gristede advertises.

thousand flick cards were distributed to children at play-grounds, swimming pools, etc.

A 60-foot, two-sided banner was strung across Salina Street, the main street of the city, from the theatre joining to the building across the street. This was seen for many blocks in each direction, and was up two weeks in advance of playdate and remained throughout the engagement.

The jeep dealer who supplied the four jeeps for the parade also furnished us with one of the jeeps that had a six-sheet A-board with theatre name and date which we sent out on the streets downtown, in residential sections, and around playgrounds and swimming pools each day during our engagement. They furnished their own driver at their own expense.

We spotted a five and a half minute 16mm featurette, "Big Game Hunters Without Guns" on the Jim Deline live show on television station WSYR. This was shown two days ahead of opening. We received fine plugs from the program and this was all for free.

Teaser trailers were run four weeks in advance of playdate and regular trailers two weeks in advance. Had large and effective lobby displays four weeks in advance, both inner and outer lobbies, and had a set of large cut-out letters with "Hatari" and stars hung across the lobby. We also had a 40x60 blow-up of the critics' reviews, which were very good, and placed in front of the theatre. We also had the box-office specially covered and with large cut-out letters had a display in front of the boxoffice.

There was a group of women training at Syracuse University for peace corps assign-

THE NEW 1962

"Showman-of-the-Year"

CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

\$30000 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.

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MOTION PICTURE EXHIBITOR
BOOK SHOP

317 N. Broad Street
Philadelphia 7, Penna.

Ticket Clubs Recommend "Lawrence" To Subscribers

NEW YORK—New York's three major ticket clubs have agreed to recommend "Lawrence Of Arabia" to their combined membership of more than 100,000 top income subscribers. This marks the first time that all three clubs have submitted a film to their members.

The subscription groups involved are the Play of the Month Guild, Macy's Ticket Club, and the Stubs Preview Club.

It is anticipated that the clubs which have branches in other cities will make similar arrangements for offering the film to their local subscribers as key playdates for the 70mm color film are set.

ments in Tanganyika, Africa, where "Hatari" was produced. This group was invited with their instructors to see the film so they could get an idea of the country to which they were being assigned. The story of the invitation and the group's attendance at the theatre was used in both morning and afternoon papers.

A radio contest on radio station WOLF beginning the second week of the picture stressed the fact that it was a good, clean picture for the entire family. Prizes were given for answering simple questions.

NUMBER G33

Cashes in on Local Look-Alike

THEATRE: Odeon

ADDRESS: Bournemouth, England

MANAGER: C. E. Bushnell

Our recent campaign on Peter Seller's latest picture, "The Waltz Of The Toreadors" was highlighted by \$6,720 worth of free television coverage.

Living locally is a hairdresser comedian, George Fairweather, who not only looks like Sellers but can mimic him most expertly. I had a hunch and approached Berman's, the famous theatrical costumiers, with the request that I should borrow the actual uniform worn in the film. To my delight they agreed.

For the first time ever Southern Television agreed to play on a stunt and allotted seven minutes in the popular Day by Day topical program. Following a three minute clip from the film, the commentator said "we have no need to introduce our next guest." After the interview viewers were let into the gag.

There can be doubt that better selling of the picture would have been difficult and all other theatres in Southern England with the picture booked must have benefitted equally. Even the papers reported on the stunt. But, possibly, best of all the TV producer was so pleased with the result that he has asked me to contact him personally should I have other good ideas.

I used Mr. Fairweather and the uniform to the full. Riding in a vintage car of the period of the film adorned with suitable bills, he toured this celebrated seaside resort extensively and was on duty when the house broke during the week prior to playdate to bid good night to patrons and invited them to see "his" film.

A midnight preview for hoteliers to enable them to see this great comedy during the busy vacation season was a marked success and their "opinion cards" were mounted for a crowd stopping front of house display.

A special press show resulted in extensive editorial and pictorial coverages. Well placed window displays rounded off the campaign.

H | LOBBY DISPLAYS

NUMBER H2

"Premature Burial", Anyone?

THEATRE: Centre

ADDRESS: Corpus Christi, Tex.

MANAGER: Al Marsden, Jr.

Two weeks prior to our showing of Ameri-



A recent highlight of Dave Levin, RKO Keith's, Syracuse, N.Y., campaign on Paramount's "Hatari" was this parade, seen passing the theatre. The band then played in front of the theatre for more than half an hour.

can-International's "Premature Burial" a black coffin surrounded by two beautiful potted plants furnished by a local florist served effectively as our lobby display.

A large variation of dark green and blue lights were concentrated on this display which gave the appropriate effect. An aide dressed in black stood by the casket giving a weird effect to the promotion.

Anyone who fitted the coffin perfectly was awarded \$10, in pennies. This promotion caused so much talk about town that we had people coming from all over, not only to see the coffin but to try it out, also. People of all ages were measured for the coffin, and anyone who had the nerve to lie a second in "the box of black death" was given a free pass.

The second night of our engagement was a Friday, the 13th, and we held a midnight show and we had a large turn-out. This was due in part to two weeks coverage of our promotion by Jimmy Bell, one of the top disc jockeys of the city, from six to eight p.m., daily on KEYS.

A homemade circular was made and given out to publicize the picture. The coffin was also hand made by employes, giving everyone a chance to get into the act without having a big expense for the promotion.

The results from this promotion did wonders for the gross and made it a very good stunt.



This coffin in the lobby stunt attracted the desired attention for American International's "Premature Burial" recently for Al Marsden, Jr., manager, Center, Corpus Christi, Texas.

I | INSTITUTIONAL

NUMBER I-10

'Teen Premiere Helps Cancer Fund

THEATRE: Beverly Music Hall

ADDRESS: Beverly Hills, Cal.

MANAGER: Sydney Linden

For the British film, "Whistle Down The Wind" we recently held a "Teen Premiere" for the benefit of the cancer fund. We generated so much enthusiasm about the film that it captured as much publicity as many million dollar productions with top-rated stars. Publicity and promotion manager E. D. Harris and myself worked out the entire campaign.

Walter Winchell gave considerable space in his syndicated column about the premiere; and being on the coast at the time, he attended and introduced the celebrities to the audience.

Adult and teenage stars from radio, television, motion pictures and the sports world attended. The arrival of the stars attracted large crowds in front of the theatre before the show started. Newspaper photographers, radio tape recordings and television newsreels captured all the activities as Winchell greeted the celebrities. All the newspapers and most of the radio and TV stations used the publicity the same evening or the following day. TV stations KHJ and KTTV used the newsreel shots the same night.

Mrs. Hattie Dyhrenfurth, director of Youth Films Foundation, covered practically two counties sending bulletins to all women's groups, churches, newspaper editors and columnists plugging the film. She even arranged a special meeting with Los Angeles Mayor Samuel Yorty and all women's and civic groups discussing "Whistle Down The Wind" as a spearhead to promote more family films.

An advance screening was held for the press, the parent teachers associations, schools, women's clubs, churches, and civic leaders.

Pre-opening art and publicity stories received an unusual amount of space in newspapers weeks before opening. A half-page art spread on Hayley Mills appeared in the Sunday Herald-Examiner.

London Records releases the musical score of the film; and their promotion man had this

(Continued on page EX-444)

COMPANY ASSISTS

COLUMBIA'S "Barabbas" art exhibit, the most widely viewed art show of recent years, featuring paintings as interpreted by six distinguished contemporary American artists, has attracted tremendous attention on its national tour. It has appeared in New York, Philadelphia, Chicago, St. Louis, Atlanta, Houston and San Francisco with additional cities across the country currently being scheduled. Modern interest in the figure of "Barabbas", the man of violence in whose place Christ was crucified, was heightened with the appearance of a novel projecting his life by Swedish Nobel prize winner, Par Lagerkvist. The film will have its American premiere on Oct. 10 at the DeMille, New York City, on a special reserved-seat basis subsequent to opening in major cities throughout the nation during the following weeks.

UNITED ARTISTS will spearhead a promotional campaign directed at church, civic and fraternal groups in the U.S. and Europe for the Harold Hecht production, "Taras Bulba" with more than 200 prints of a special color trailer. The 16-minute featurette, has been narrated by Hecht, and has been dubbed into six languages. Most of the footage is devoted to "behind the scenes" preparation and execution, and logistics problems of filming the epic on location in Argentina with a cast of 10,000. Hecht stated that "we will make this featurette available to the many church and fraternal groups always in need of entertainment material for conventions, meetings and fund raising. We anticipate that during the next four months, more than a million people, here and abroad, will become more acutely aware of our product."

20th CENTURY-FOX's campaign on Darryl F. Zanuck's "The Longest Day" was launched with a full page ad in The New York Times which announced that initial ticket sales had



Warners' record distributor in Philadelphia recently lent the use of his building for a 23 feet x 35 feet cloth banner to help advertise both Warners' "The Music Man" and records, in a coop tie-in with the Stanley Theatre.

'TEEN PREMIERE

(Continued from page EX-443)

played on most radio stations after inviting leading disc jockeys and their families to an advance press screening of the film.

A real-life story was hatched in our box-office the afternoon of our teen age premiere. While Winchell was introducing stars to the audience, he received a telephone call from Washington. He answered it in the boxoffice. The called turned out to be a scoop for his column because he immediately called his syndicate office in New York. While this real life drama was taking place, photographers and television cameramen were taking shots of Winchell doing his news work in the box-office. This incident was released later on radio and TV news programs.

Iris Shulman, representing Canada, hosted teenagers representing six United Nations as special guests to honor British teen star Hayley Mills in a "hands across the sea" tribute.

begun at the Warner, New York City, where the film will open Oct. 4. The ad also announced that the boxoffices of dozens of Stanley Warner Theatres in New Jersey and Connecticut where tickets for the attraction could also be purchased, were now open. All theatres and cities were listed.



Sydney Linden, left, manager, Beverly Music Hall, Beverly Hills, Cal., is all smiles after handing over to Walter Winchell a check for the Damon Runyon Cancer Fund from the proceeds of a 'teen premiere of Hayley Mills' starrer "Whistle Down The Wind" at the theatre. Participating were celebrities Julie Parrish, Bo Belinsky, Los Angeles star pitcher; Tina Louise, and young TV starlet Joyce Brown.

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(For Index to 1961 Exploitation please refer to page EX-376, Dec. 20, 1961)

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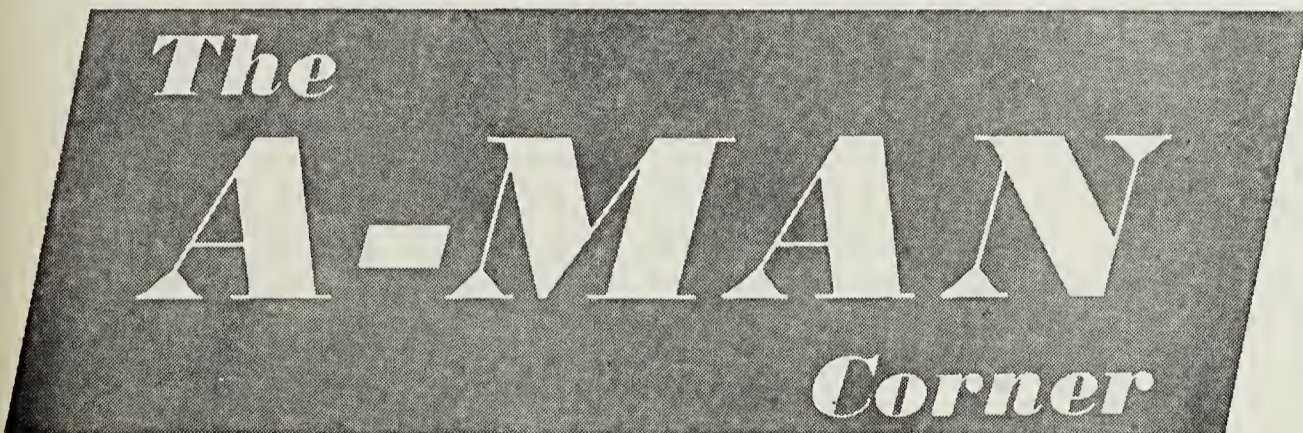
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MOTION PICTURE

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**SHOWMEN'S
TRADE REVIEW**

OCTOBER 3, 1962

Volume 68 Number 15

Founded in 1933 by
CHARLES E. "Chick" LEWIS

IN TWO SECTIONS • THIS IS SECTION ONE



Skouras Predicts Profit For "Cleo"

(See Page 8)

Producer Urges New Star Hunt

(See Page 14)

Walter, Marvin, and Harold Mirisch (left to right), on the occasion of the fifth anniversary of their independent organization's founding, announced ambitious plans for a 20 picture schedule for the next two years. See story on Page 9.

Case Of The Stiffening Backbone . . . see editorial—page 5

SEPT. 1957



YEARS AN

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Thru UA

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starring JACK LEMMON, SHIRLEY MACLAINE ■ produced and directed by BILLY WILDER ■ screenplay by BILLY WILDER AND I.A.L. DIAMOND ■ in association with EDWARD L. ALPERSON

SEPT. 1962

6 OSCARS LATER...

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THE PINK PANTHER

starring AYA GARDNER, DAVID NIVEN, PETER USTINOV, ROBERT WAGNER, CLAUDIA CARDINALE as "The Princess" ■ producer MARTIN JUROW ■ director BLAKE EDWARDS ■ original story and screenplay by MAURICE RICHLIN and BLAKE EDWARDS

THE MOUND BUILDERS

starring YUL BRYNNER ■ producer LEWIS RACHMIL ■ director J. LEE THOMPSON ■ screenplay by JAMES WEBB

IN PREPARATION

HAWAII

James A. Michener's Great Novel ■ produced and directed by FRED ZINNEBANN ■ screenplay by DALTON TRUMBO

THE CONFESSOR

produced and directed by JOHN FRANKENHEIMER ■ screenplay by NATHAN E. DOUGLAS ■ from the novel by JACK DONAHUE

YOUNG LUCIFER

starring GEORGE CHAKIRIS ■ producer LEON ROTH ■ director IRVIN KERSHNER ■ from the novel by URSULA TORDAY

A SHOT IN THE DARK

starring SOPHIA LOREN ■ produced and directed by ANATOLE LITVAK

THE GREAT RACE

producer MARTIN JUROW ■ director BLAKE EDWARDS ■ from an original story by BLAKE EDWARDS ■ screenplay by ARTHUR ROSS

THE SAND PEBBLES

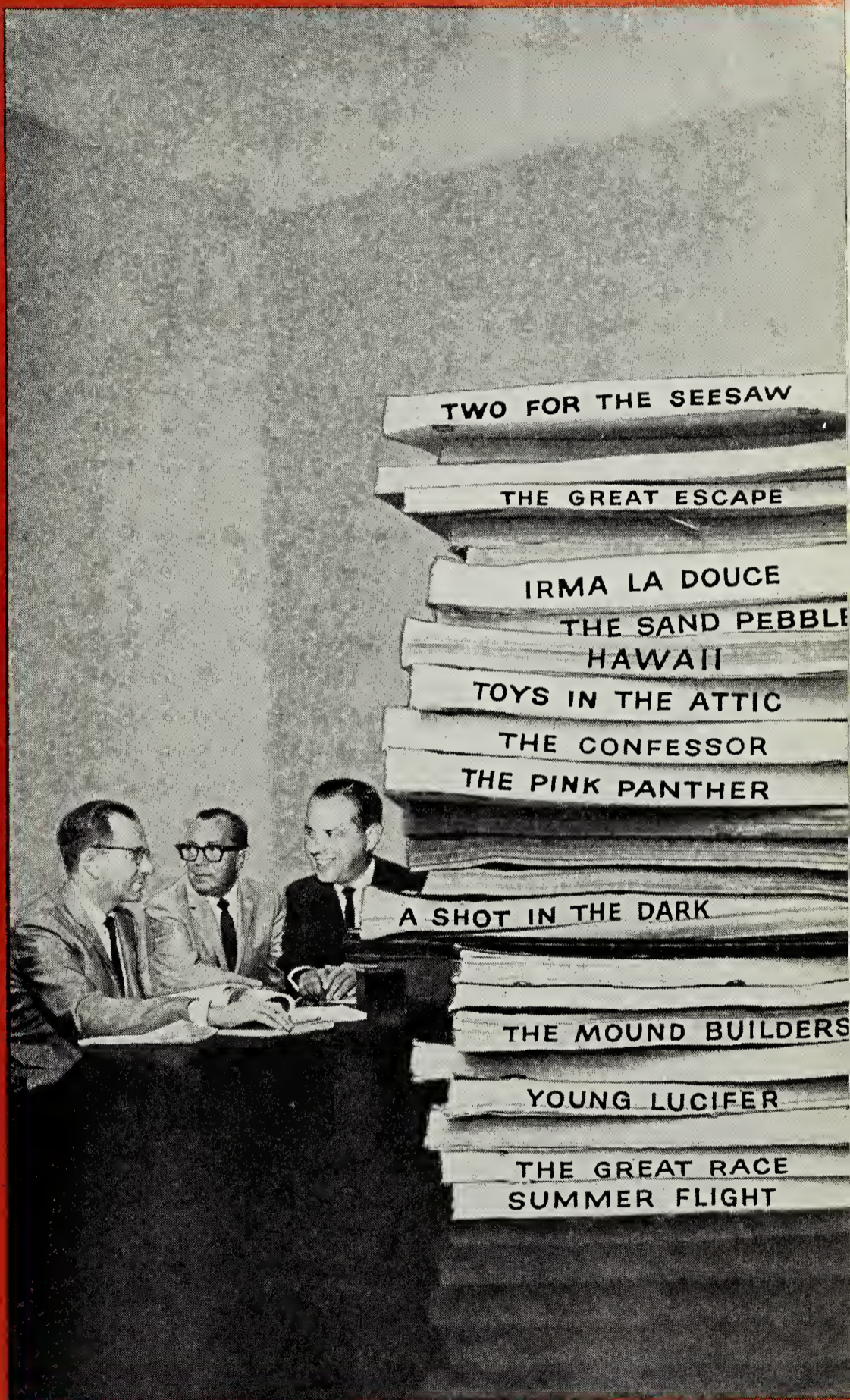
produced and directed by ROBERT WISE ■ from the Harper's Prize Novel of 1962 by RICHARD MCKENNA

ELEPHANT BILL

starring YUL BRYNNER ■ director J. LEE THOMPSON ■ screenplay by ELLIOTT ARNOLD

A RAGE TO LIVE

producer WALTER MIRISCH ■ from the novel by JOHN O'HARA ■ screenplay by WENDELL MAYES



ROMAN CANDLE

from the Broadway comedy by SIDNEY SHELDON

GARDEN OF CUCUMBERS

producer WALTER MIRISCH ■ from the novel by POYNTZ TYLER ■ screenplay by ISOBEL LENNART

633 SQUADRON

producer WALTER MIRISCH ■ from the book by FREDERICK E. SMYTHE

in years to come,
the stature of great
motion picture
achievements will be
measured against

DARRYL F. ZANUCK'S

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Volume 68 • No. 15

OCTOBER 3, 1962

CASE OF THE STIFFENING BACKBONE

WE HAVE EDITORIALIZED in the past on the strange place of the producer's representative in the formation of sales policy for motion pictures. It has been our contention that such men, being generally unfamiliar with exhibitor problems peculiar to local areas, do more harm than good by insisting on a rigid, inflexible sales policy that can well cost the film they represent many profitable playdates.

We have said that the direct sale of the finished product to theatres can best be handled by the highly skilled, experienced sales personnel employed by each distributor.

We were gratified to note recently a rumor that the industry's foremost distributor of independent product, United Artists, appears to have adopted a similar position. With the retirement of Skip Weshner and the elevation of Seymour Poe to the post of general sales manager for 20th-Fox, we have heard that UA has indicated that its own sales force will handle completed product.

Rumor has it that UA has had its share of problems with an extra hand in the sales force telling capable, knowledgeable sales chief Jim Velde and his first-rate, experienced staff just what the price on a particular film should be. It is not at all difficult to set up hard and fast sales rules from the "ivory tower" of a New York office. It is quite another thing to go out into the field and enforce these rules. We wonder how many of the so-called "geniuses" could make the deals which they insist the UA sales force make for them. Surely, even the UA boys have their problems, and they know their territory like a book.

We asked editorially on Sept. 23, 1959, "Why producers representatives?" We must admit that we have considered them somewhat of a fifth wheel. UA can be assured that ex-

hibitors everywhere will applaud their stand if the rumors are true. Apparently the company will have decided that if they are good enough to furnish the capital for a production and maintain a talented, efficient releasing organization, they are also good enough to sell the completed work to theatre customers. Hence the decision not to replace the producer representative.

We have heard comments to the effect that the welcome change in policy is a result of the "Picker" influence. Other observers point to the fact that many other major companies have never permitted producer's representatives to tell them what the price of a picture should be.

An interesting sidelight to the situation is that Joe Levine, a giant among independents, would waive the right to a producer representative when he would release through a major company. In his latest association, a co-producing deal for the announced \$5,000,000 production of the best-selling novel, "Carpetbaggers," Levine will supervise the advertising and merchandising but leave the selling to Paramount's well-equipped staff. As Joe puts it, "I'll make them, and you sell them!"

We can point to a case in which a producer representative lacking practical sales experience has been floundering badly in an attempt to negotiate deals that must have looked just lovely on paper in his "ivory tower" office.

We don't know what the future will bring. In the meantime, MOTION PICTURE EXHIBITOR, on behalf of theatremen and salesmen and in the hope that the rumors are true, doffs its editorial chapeau to United Artists and its stiffening backbone.

It's a step in the right direction.

"DO UNTO OTHERS . . . "

RECENTLY, while looking over the motion picture advertising in a Philadelphia newspaper, we came across an ad that typifies exactly what we have been talking about in our recent editorials on clearance.

A downtown first-run theatre was playing MGM's "LOLITA" in its 14th week at \$2.00 admission charge. Also advertising "LOLITA" day and date were four nearby drive-in theatres. At the drive-ins, it was playing as part of a double feature, with lower admissions and children admitted free. At one of these open-air spots, dollar-a-car night was being observed. Sounds hard to believe, doesn't it? We are reprinting the ad here on page 7.

So we asked the first-run exhibitor if he found his business was suffering because of this nearby competition. He replied, "It certainly is. Our receipts have dropped considerably." We asked another question—why was the run being continued under these circumstances? The answer was simple—"We have nothing else to play."

The practice is not exclusive with MGM. It also happened

with Columbia's "THE INTERNS."

This brings us full circle to the same question. After all, what is clearance and what is its purpose? Perhaps some distributor will be good enough to explain. Fourteen weeks is a long and successful run. The first-run has certainly done its part in launching the film on a top boxoffice playoff. How many times does this industry think the public will support the high admission first-run when it knows the same film will be available far cheaper as part of a double feature before the downtown engagement has been completed?

Perhaps the drive-in theatre in question will answer another question. What would this exhibitor do if the shoe were on the other foot? Suppose he operated the first-run? One of the principles of fair business dealing is to be able to see the position of the other fellow. It leads to consideration and mutual respect.

It is time distributors asked themselves before wrecking established clearance patterns, "How would I feel if that were my theatre?"

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From IVER HEATH, BUCKS, ENGLAND

I have today received my first copies of MOTION PICTURE EXHIBITOR since coming over for the production of "Lancelot and Guinevere," and I must say I enjoy reading once again your informative and instructive publication.

I read with great interest your editorial in the Aug. 22 edition, entitled "EVEN THE DEPARTMENT OF JUSTICE CAN BE WRONG," and I am in complete agreement with your criticism of the Department of Justice's action in connection with the M.C.A.-Decca merger. Certainly every exhibitor will eventually suffer if the Department of Justice prevails. However, looking back on the days when I was in Paramount's law department and was actively engaged in a number of important anti trust actions, may I remind you that the Department of Justice did not kill block booking, as stated by you, but rather block booking was killed by the complaints of a number of our leading exhibitors, protesting at the forced buying and booking of blocks of pictures. I do not raise the point for the purpose of taking issue with you, but I think it only fair that the industry recognize its own mistakes. With reference to the question of American film makers working abroad, you are absolutely right in your statement that foreign subsidies, cheap labour and tax advantages are inducements. However, the lack of sufficient capital for important productions in America is also an important item which has been overlooked. Last but not least, the importance of the foreign market in world distribution dictates that the joining of American talent and know-how together with foreign talent and facilities is a necessary factor in attracting some of the substantial foreign gross that is available today.

BERNARD LUBER
Pinewood Studios

EDITOR'S NOTE: Regardless of who killed block booking, we can agree that most exhibitors today are interested in correcting the mistakes made years ago. Thanks for an interesting, informative letter.

From BEVERLY HILLS, CALIF.

Many thanks for your tear sheet on "headline hunters" regarding a "free" show for the press.

It sure makes sense and should be very informative and a guide to many of our "showmen" who think catering to reviewers will get the best notices.

They should know by now that reviewers will express their own opinions anyway, with very few exceptions. We must be courteous and considerate to the press. But trying to influence them with sumptuous dinner invites many times bomerangs against us.

It would be much better for producers to put all of the extra expense into the actual

production and newspaper and trade advertising. Because there is no critic alive that can make a blockbuster out of a B picture with a review. The public somehow can read between the lines.

Your reminiscing of the early movie-day reviewing on Broadway reminds me of going back still further, the vaudeville days. There was no advance hoopla. The shows were reviewed on opening day with a *paying audience*. This is the best way to get the real reaction. All movies today should be reviewed also on opening day with a paid critical audience. Nothing like the atmosphere of realism.

Best wishes for your continued good service to our industry.

EDDIE HARRIS, Manager-Publicist,
Herbert Rosener Company

EDITOR'S NOTE: Mr. Harris makes a good point. Perhaps the critic who removes himself from the cold solitude of the screening room and mingles with the average theatregoer would get an entirely new slant on motion pictures as an entertainment medium.

From CULVER CITY, CALIF.

Congratulations on your fine editorial regarding the New York reviewers.

We have lived through many years of this unfair and, in my opinion, unjust reviewing of our pictures by many of the newspapers.

Hope you have started something that will bring some good results.

HOWARD STRICKLAND, Vice President,
Advertising and Publicity,
Metro-Goldwyn-Mayer, Inc.

EDITOR'S NOTE: We hope so, too. It is time the film industry talked back to critics who are out to build reputations as hatchet men rather than render any public service.

From ANNAPOLIS, MD.

I would like to subscribe to the magazine, MOTION PICTURE EXHIBITOR. And since we would like to continue this subscription for the years to come, would you address all issues to Rev. Father Prefect. I, the undersigned, will be leaving here at the end of this year. If the magazine were addressed to me, then in a short time after I am gone, somebody might cancel the subscription that I am beginning now. I would like to build up a library of the MOTION PICTURE EXHIBITOR as it is very useful to us.

Rev. Geiger, a regular subscriber, thought you might be able to help me out. You see, I would like to get hold of the back issues of the pink REVIEW sections of your magazine. If this is possible, would you send me the sections that go back as far as, say, 1955 or 1956? I would be happy to pay whatever is required.

I hope that you will be able to fulfill this

request of mine as it will make my work much easier. But, whatever it is that you can do, I thank you now for your time and consideration.

REV. RICHARD MORAN, C.S.S.R.
St. Mary's Rectory

EDITOR'S NOTE: We are glad we are a help to Father Moran and have furnished him with back issues of the Pink REVIEW sections. These are available to subscribers as long as supplies last at a cost of \$1.30 per year from the 1954-55 film season.

From PHILADELPHIA, PA.

In these days of hustle, bustle and preoccupation with material things, it is inspiring and encouraging to know a man like you who takes the time and gives the thought to compose a heartwarming and sincere eulogy for a gentleman and humane being of the old school. I did not know Al Boyd personally, but from your report, I am sorry to have missed his friendship.

You know the old saying, "to have a friend, you must be one," and it takes a good man to recognize and appreciate the qualities in another, so I am not letting your fine gesture pass without commenting on it.

FRANK FOGEL, Esq.

EDITOR'S NOTE: We meant every word. Al Boyd was a great friend, and a wonderful human being. Thanks for taking time out to let us know your feelings. This is one business that can use all the "friendship" it can find.

From HOLLYWOOD, CALIF.

Of course, you know that I have given up reviewing for the exhibitors. But this does not mean that I have given up looking at a picture now and then for my own enjoyment.

A couple of weeks ago I saw the Disney Picture "Almost Angels." I enjoyed it so much that I should like to tell the exhibitors so that they, too, may see it and enjoy it.

Now and then, we have heard the boys choir, but we had no idea of the details of what is behind this singing.

Mr. Disney takes us behind the scenes, showing the boys being taught. Evidently they are selected as much by looks as by their voices. The greatest tragedy that may befall them is when they arrive at an age when their voices change and they realize that they can no longer sing. They sometimes resort to good-natured deception to keep on singing. They pretend that they sing, but the voice is that of a youngster hiding behind scenery. In this case, they are caught. The appearance of each youngster is so sweet that many a mother will want to take them collectively to her bosom and crush them with her love.

Properly advertised, "Almost Angels" should pack the theatre that will play it.

PETE HARRISON
Harrison's Hollywood Reviews

EDITOR'S NOTE: Our thanks to Pete for sharing his feelings and his review with us. We wish him continued good luck and good health. We are sure Walt Disney joins us in this wish.

From CONSHOHOCKEN, PA.

Keep pitching! It must get better with time. This business will not pass away. We need young heads to take over and believe as hard as we did in it.

THOMAS H. EDWARDS, JR., Manager
Riant Theatre

NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

Mike Hertz, art director at Buena Vista Film Distributors, became the father of a son, David William, born at Long Island Jewish Hospital on Sept. 24.

Gold Bands

Ray Harryhausen, associate producer and visual effects expert on Charles H. Schneer's production of "Jason and The Golden Fleece" for Columbia release, will marry Diana Bruce, a native of Scotland, on Oct. 5 in London. They will honeymoon in Italy and the U.S.

Obituaries

Duke Hickey, 62, veteran motion picture public relations executive and one time field coordinator of the community service department of the Motion Picture Association, was found dead of a heart attack in his room at the Hotel Sheraton Lincoln in Indianapolis. He was on an assignment for Universal for whom he worked during the past 14 years. He made his home in Cleveland, where he is survived by his wife and two sons.

Mrs. C. A. Malson, mother-in-law of Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, died at her Chanute, Kansas, home.

Herman Jacobs, 95, father of Newton P. Jacobs, president, Crown International Pictures, died at his Los Angeles home.

Prizes For "Jane" Dates

NEW YORK—Cash prizes totalling \$1,750 will be awarded to managers doing the best merchandising-exploitation campaigns on the Hollywood Preview Engagement of "What Ever Happened to Baby Jane?" it was disclosed by John H. Stembler, president of Theatre Owners of America.

Every theatre manager playing the Warner Bros. release will be eligible for the 10 cash awards. First prize will be \$500 in cash; second \$300; third \$250; fourth \$200; fifth \$150; sixth and seventh \$100 each; and eighth, ninth and 10th \$50 each.

Although the prizes have been offered by TOA, Stembler stressed that the contest is open to all exhibitors, regardless of whether they are members.

Judges will be Bette Davis and Joan Crawford, co-stars of the suspense film; Richard Lederer, advertising and publicity director of Warner Bros.; Ed Fellman, Seven Arts Associates; and Al Floersheimer, director of public relations for TOA.

Johnson Heads Wisc. Allied

MILWAUKEE—At the annual convention of the Allied Theatre Owners of Wisconsin, Edward E. Johnson was reelected president. Also renamed were Ben Marcus, board chairman, and Dean Fitzgerald, vice-president. Otto Settele was elected secretary and Gerry Franzen treasurer. Henry Kratz was appointed executive secretary, succeeding Harold Pearson, who resigned. James Suick and Don Deakin were named to the board.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., OCT. 1

"Connection" To Open Without N.Y. License

ALBANY—New York State and New York City law enforcement agencies were prepared to take decisive action in the announced decision by attorney Ephraim S. London to open the exhibition of "The Connection" without a state license, at the D. W. Griffith Theatre, New York, Oct. 3. This was the word given at the State Education Department, where the Motion Picture Division originally denied a license for the film on drug addiction because the repeated use of a tabooed four-letter word made the release "obscene."

The Regents review committee upheld the Motion Picture Division, and the full board supported the committee. However, the Appellate Division last June unanimously reversed the Regents, and assessed \$50 cost against it.

Subsequently, the Court of Appeals denied a motion by London to vacate the statutory stay, pending an appeal. The case is expected to be argued at the next term of that high court, opening in a few weeks.

Education Department spokesmen sharply criticized London for his public statement that the decision to open the picture "is calculated civil disobedience, intended to test the censorship law."

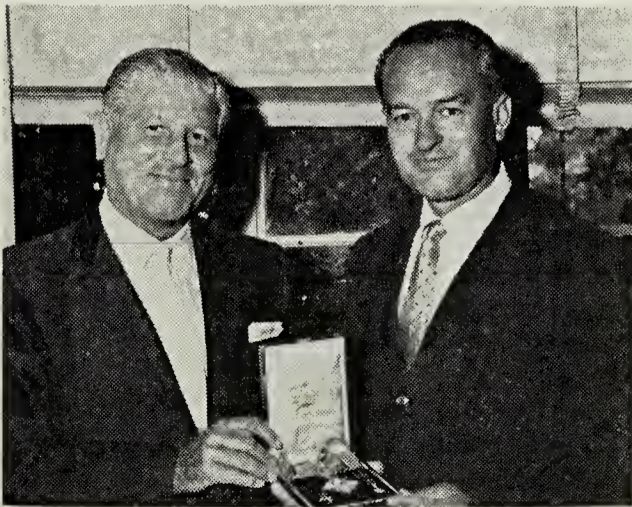
Education Department men deplored London's intention, drawing a parallel between it and the situation at the University of Mississippi.

London's position was called here "contempt of court," and was labeled as "unconstitutional."

London had asserted, "We are convinced that the film censors are misapplying the law."

NG Names Lasser

BEVERLY HILLS, CALIF.—Harold Lasser, veteran motion picture attorney, has been named the new general counsel of National General Corporation, it is announced by Eugene V. Klein, president of the 220-theatre circuit. Lasser is presently a member of the legal staff of Universal Pictures.



Milton R. Rackmil, left, president, Universal Pictures and Decca Records, is seen recently receiving one of Italy's highest honors with his being named a Knight Commander of the Order of Merit of the Italian Republic. Dr. Tito Da Prato, Consul for Italy in Los Angeles, made the presentation in Rackmil's office.



BROADWAY GROSSES

"Gigot" Bow Leads Way

NEW YORK—Led by Radio City Music Hall with 20th-Fox's "Gigot," the Broadway first-runs had average or below business for the week.

"The 300 SPARTANS" (20th-Fox). Paramount reported \$22,000 for the second session.

"GIGOT" (20th-Fox). Radio City Music Hall, with stage show, hit \$100,000 for Thursday through Sunday, with the opening week sure to top \$165,000, which led the street.

"A VERY PRIVATE AFFAIR" (MGM). Loew's State claimed \$22,000 for the opening week.

"THE PIGEON THAT TOOK ROME" (Paramount). DeMille garnered \$12,000 for the sixth week.

"THE WONDERFUL WORLD OF THE BROTHERS GRIMM" (MGM-Cinerama). Loew's Cinerama hit \$29,000 for the eighth week.

"THE MIRACLE WORKER" (UA). Astor stated the second week with "premiere showcase" reached \$12,000.

"I THANK A FOOL" (MGM). Victoria did \$14,000 on the third week.

"FLAME IN THE STREET" (Inde.). Forum claimed \$10,000 for the last six days of the third week.

"DAMN THE DEFIANT" (Col.). Criterion took in \$23,000 for the second week.

"WEST SIDE STORY" (UA). Rivoli registered \$32,000 on the 50th week.

"MARCO POLO" (American-Int.). RKO Palace claimed \$12,000 on the second week.

Exhib Found Guilty Of Obscenity Charge

ATLANTA — Municipal Judge Robert Jones fined Leonard Freeman, manager, Kirkwood Adult Theatre here, \$255 and sentenced him to 30 days in jail in a disorderly conduct charge brought against him for showing "Kipling's Women," termed an 'obscene' film.

The sentence may be appealed.

Judge Jones, after the film was screened for him, concurred with Captain E. O. Mullen, investigator, who gave Freeman a copy of the charges and confiscated the film, and movie reviewer Mrs. Gilliam that the film was "obscene."

ROOSEVELT DRIVE-IN U. S. #1, 1 Mile ab. Langh'n Spwy.
\$1 PER CARLOAD (Plus Tax)
HOW DID THEY EVER MAKE
A MOVIE OF

"LOLITA"

JAMES MASON, SHELLY WINTERS
SUE LYON (AS LOLITA)
Plus 2nd Provocative Hit
PAUL NEWMAN, GERALDINE PAGE
"SWEET BIRD OF YOUTH"

This is the ad for the drive-in engagement of "LOLITA" referred to in the editorial on page 5. Quite a combination at a dollar per car, particularly when the first-run engagement is still going strong.

Skouras Sees Profit For "Cleopatra"

Estimates Total Cost At \$40 Million; Exhibs Of Carolina Unit Also Hear Msgr. Little, Stembler

CHARLOTTE, N.C.—Spyros Skouras, board chairman, told the Theatre Owners Association of North and South Carolina, marking its golden anniversary, that "Cleopatra has caused me more pain and anxiety than any man ever had in his life."

He said the film "will cost \$40 million when all costs are in. It will be the most expensive picture in history, but it will also have the highest gross in history. It should make a lot of profit."

Skouras said of 20th Century-Fox, "I'm very high on the future of our company; and I think Darryl Zanuck will emerge as one of the great personalities of our business. We have had only two films that have troubled us—"Cleopatra" and "Something's Got To Give."

The convention held a showmanship forum and a trade showing of many types of theatre equipment.

Walter Brennan, Carol Lynley, and Richard Beymer were among the stars who appeared.

Stembler Welcomes MCA Urges End To Bidding

Settlement of the Music Corporation of America-Justice Department antitrust suit was hailed by John H. Stembler, president of Theatre Owners of America, as clearing the way for MCA's entry into making motion pictures for theatres, in his address to the convention.

"It is now the hope of all exhibition that MCA's new production will be substantial, and will put more quality films at exhibition's disposal," Stembler said.

He also voiced the hope that Universal, now an MCA subsidiary, would use good judgment and restraint in the required disposal of its film library, "doing nothing that would result in any 'dumping' of films to free television."

"The bad experience of all film companies when they opened their libraries to free television in the 1950s should have a tempering influence on Universal's actions," he said.

Stembler also urged the Carolina theatre-men to try and eliminate competitive bidding, now that both the Federal Courts and the Department of Justice have found splitting of product is legal. He called on exhibitors to "bend every effort" to work out "fair and reasonable splits," and distributors to consent to such fair and reasonable splits.

He cautioned exhibitors against showing of so-called "sex" films, or exploitation campaigns featuring the unsavory aspects of sensational-type pictures, declaring this would only play into the hands of advocates of censorship and mandatory classification.

He reviewed both his meeting with Attorney General Robert Kennedy and the Department of Justice to explain exhibition's opposition to pay television, and the Hollywood Preview Engagement format developed by TOA to induce distributors to move quality pictures into periods of release scarcity.

Msgr. Little Explains Legion; Commends U.S. Pix

In his first address at an exhibitor conven-

Human Relations Award Of JDA Goes To Skouras

NEW YORK—Spyros Skouras, chairman of the board of 20th-Fox, will be honored for his many years of leadership on behalf of human rights at a luncheon of the motion picture and amusement division of Joint Defense Appeal on Oct. 25, at the Americana Hotel here.

Announcement of the selection of Skouras to receive the division's annual Human Relations Award was announced by William J. German, chairman of the division.

Skouras has been an active leader in the National Conference of Christians and Jews, United Jewish Appeal, American Red Cross, U. S. Committee for Refugees, American Heart Association, March of Dimes, Thomas Alva Edison Foundation, and the National Fund for Medical Education. During World War II, he was head of the Greek War Relief Association.

UA Names Three V-Ps

NEW YORK—Arthur B. Krim, president, announced the appointment of Ilya Lopert, Eric Pleskow, and Alfred Katz as vice-presidents of United Artists Corp.

Lopert is in charge of all United Artists production activities in Europe and the United Artists production activities in Europe and the United Kingdom. Pleskow, who has been continental manager, will be transferring his headquarters to New York in November. Katz has been foreign division manager.

The promotion of Norbert T. Auerbach to the position of United Artists continental manager was also announced. Auerbach, who has been continental sales manager, succeeds Pleskow.

tion in the 15 years he has been a Legion of Decency official, and speaking at the invitation of H. George Meyer, Jr., president of the Carolina group, the Rt. Rev. Monsignor Thomas F. Little, New York, executive secretary, National Legion of Decency, told the Golden Anniversary convention of Theatres of North and South Carolina that foreign pictures are far more objectionable than American films.

He pointed out that in a 10-month period this year, the Legion condemned 12 foreign films, but not one American.

The head of the Roman Catholic Legion of Decency said, "A large share of the Legion's work falls in the gray area between the legally permissible and the morally reprehensible," and asserted that "it is in this area also that the exhibitor is faced with the necessity of discharging that social responsibility which a mature exercise of freedom demands of him. It is precisely here that the Legion can offer a shoulder to the exhibitor. The Legion's film classifications are always available to assist you in the realization of a socially responsible choice of film programming for your patrons."

Msgr. Little took pains to correct what he called "the false image" that the Legion consists of "a group of blue-nosed censors who are, for the most part, 'super-annuated spinsters.'"

He denied that the Legion is "a censorship group," and said "the record shows an
(Continued on page 18)

Coca-Cola's Bourdelais Mourned By Industry

ATLANTA—Charles A. Bourdelais, theatre and concessions manager for the fountain sales department of The Coca-Cola Company, and a prominent figure throughout the national theatre and sporting fields, died Sept. 24 at the Children's Cancer Center (Jimmy Fund Wing) in Boston after a long illness. He was 55 years of age.



BOURDELAIS

Bourdelais was in charge of The Coca-Cola Company's program with the baseball industry and for the past three years had worked with the Baseball Commissioner's Office of the American and National Leagues in the production of the official World Series Films.

Bourdelais was a life member of Variety Clubs International, a coveted honor accorded rarely by the show business organization. He was also a member of the Roller Skating Committee on Youth Fitness working with President Kennedy's Special Consultant in the Youth Fitness Program, and a member of the Ty Cobb Memorial Shrine Commission.

A native of Lawrence, Mass., Bourdelais received his early education in the schools of Lawrence and Danvers, Mass., and was graduated from Boston College in 1929 with an A.B. degree. He joined The Coca-Cola Company after graduation and has been with the fountain department of the soft drink firm during his entire career. He received his early training as a serviceman and advanced to regional sales manager of Providence and Minneapolis regions before becoming concessions manager in 1953. In the latter position, Bourdelais supervised theatre sales and promotion throughout the country.

Bourdelais was a member of the Elks (B.P.O.E.) and belonged to Christ the King Church in Atlanta. Survivors include his wife, one daughter, and two grandchildren.

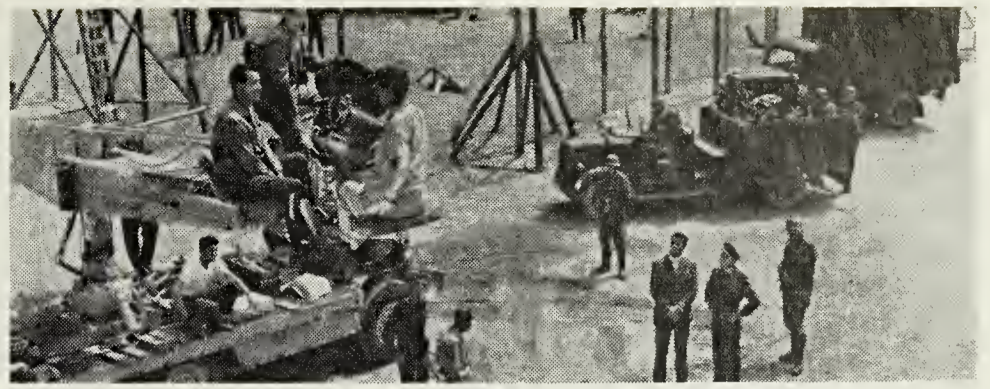
RKO Execs Meet

NEW YORK—A special meeting of all RKO in-town and out-of-town division managers and home office department heads was to be held yesterday and today (Oct. 2-3) at the company's home office, Harry Mandel, RKO President, announced.

All phases of the circuit's operation were to be discussed, with special emphasis on plans for merchandising the fall and winter product. Matty Polon, vice-president, was to preside.

Col. Signs Silliphant

HOLLYWOOD—It was announced by Sol Schwartz, vice-president of Columbia Pictures, and William Dozier, vice-president of Screen Gems, that a deal has been concluded with Stirling Silliphant, under the terms of which he will write and produce feature films for Columbia Pictures, and create and supervise the writing of television series for Screen Gems. This deal will call for his exclusive services.



Left, Robert Mitchum and Shirley Maclaine in "Two For The Seesaw"; above, shooting "The Great Escape" in Germany; below, Billy Wilder's "Irma La Douce," with Jack Lemmon.



Creative Talent

The Five Year Mirisch Miracle

THE MIRISCH COMPANY is marking its fifth anniversary, and considering its youth, its progress and growth deserve every superlative in the most imaginative ad man's bag of glittering phrases.

Harold is president of the company; Marvin is vice-president and secretary-treasurer; and Walter is executive in charge of production and also producer of a number of Mirisch films. The Mirisch brothers share the belief that creative talent is the only ingredient that can bring about the much-sought combination of artistic and commercial success in motion pictures. The past five years have proved them right, and the future promises still greater accomplishments.

Since the Mirisches hung their independent shingle on the door and set up shop producing for United Artists release, nearly 20 top-quality films have been completed. That many again are in varying stages of development for the immediate future. Mirisch movies have won countless international honors, most notably 16 Academy Awards to date, unprecedentedly including the "Best Picture of the Year" Oscar for the last two years with "The Apartment" and "West Side Story."

That proves the Mirisch claim to artistic quality. What about the equally important commercial aspects of the production effort? The 16 films released during the past five years are now expected to return a world gross of approximately \$105,000,000, on an investment of \$34,875,000. This figure may well prove conservative, since it projects earnings for "West Side Story" based on results in only 200 situations. The total gross expected from this one film alone is \$35,000,000.

In the words of Harold Mirisch, "While the problems of bringing together the talents of star, producer, director, writer, and property

for the creation of a film are ever-increasing, the rewards for each successful blending of these talents are also ever-increasing."

The Mirisch Company was founded on the belief that the film-maker must be free to do the thing he most wants to do—concentrate completely on the film, on what appears on the screen, and let a small, effective organization handle all the other complex matters that are part of making a movie, ranging from negotiating contracts and financing, to persuading stars to work under the Mirisch banner, to arranging pre-production logistics, and, perhaps most important, taking the completed film and supervising its merchandising on a coordinated, world-wide basis.

This attitude has obviously struck a responsive chord with the industry's top movie-makers. In looking toward the future, the company boasts of its association in various

projects with Billy Wilder, William Wyler, Fred Zinnemann, Robert Wise, John Sturges, Blake Edwards, J. Lee Thompson, John Frankenheimer, and Anatole Litvak, to name just a few.

Following is a list of 18 specific projects scheduled for filming and presentation during the next two years. Two other productions are planned (if not more), and the 20 properties represent a production outlay of \$65,000,000. The Mirisch Company does not own the bricks and mortar of studio buildings, but they have certainly earned the right to be considered one of the industry's "majors," a vital source of quality productions.

Here is what's ahead, in the approximate order of photography and release:

"TWO FOR THE SEESAW"—The famous comedy-drama, starring Robert Mitchum and
(Continued on page 17)

Susan Hayward and Edward Judd in a scene from the poignant love story, "Summer Flight," currently filming in England as a Mirisch-Barbican-UA presentation, produced by Stuart Mil- lar and Lawrence Turman and directed by Daniel Petrie.



"Exhibitor And Law" To Be Theme Of TOA Miami Convention Session

NEW YORK—"The Exhibitor and the Law" will be the theme of the second day's session at the 15th annual convention of Theatre Owners of America at the Americana Hotel, Bal Harbour, Fla., Nov. 6-10, it was disclosed by John H. Stembler, TOA president.

Stembler said that the morning of Thursday, Nov. 8, would be devoted to legislation, recent court decisions, pay television, and Britain's Eady Fund plan.

Herman M. Levy, TOA general counsel, will moderate the session. The first report on national and local legislation, which will cover censorship and classification as well as wage-hour and similar enactments, will be by E. LaMar Sarra, Florida States Theatres, chairman of TOA'S legislative committee.

Stuart Aaron, attorney associated with the Stanley Warner Corporation, will report on "The Exhibitor and the Court." Ellis F. Pinkney, general secretary of TOA's British counterpart, the Cinematograph Exhibitors Association of Great Britain and Ireland, will report on the history, mechanics, and effect of the Eady Plan.

Sumner M. Redstone, Northeast Drive-In Corporation, Boston, will speak on "Drive-Ins vs Conventional Theatres," discussing among other things the competition of drive-ins and roofed houses for runs.

The pay tv and CATV situations, with particular attention to the court actions underway in the Hartford Phonevision and Arkansas Telemeter appeals, will be reviewed by Philip F. Harling, chairman of TOA'S Anti-Pay TV Committee, and the Joint Committee Against Pay TV.

A question and answer period will follow the talks, Stembler said.

The TOA convention, for which attendance is already running far ahead of last year's record turn-out, will open Wednesday morning, Nov. 7. TOA, in cooperation with the National Association of Concessionaires, will also jointly stage the Motion Picture and Concessions Industry Trade Show at the Americana.

"Mutiny" Set Abroad

NEW YORK — Metro-Goldwyn-Mayer's "Mutiny on the Bounty" will make its debut in a group of selected overseas cities prior to Christmas, following the international premiere at the Royalty, London, on Nov. 18.

Morton A. Spring, president of MGM International, announced that the pre-Christmas openings will include such cities as Paris, Frankfurt, Rome, Milan, Brussels, Manilla, Tokyo, Munich, Berlin, Barcelona, and Madrid.

In London, the premiere will be a benefit for the Edwina Mountbatten Trust Fund, sponsored by the Variety Club of England.

Magazine Honors "Barabbas"

NEW YORK — Parent's Magazine, in its November issue, has presented "Barabbas," the Dino De Laurentiis Production for Columbia release, with its "Special Merit Award," along with the entire front page of the Movie Guide Section in praise of the film.

"Barabbas" will have its American motion picture premiere on a reserved-seat basis on Oct. 10 at the DeMille, New York, at a benefit for the Boy's Club of New York and the New York Foundling Hospital.

Para. Reverses Trend; Plans More U.S. Filming

HOLLYWOOD—Paramount announced plans to make at the studio at least 10 films, while it will be doing only two films abroad.

This reverses its decision of last year, when only a small fraction of its films were made in Hollywood.

Many American producers are said to have reported in recent months that costs abroad have risen considerably. The losses because of inferior technicians, language difficulties, and large-scale feather-bedding have been much more than was expected.

Paramount's current foreign production is limited to "Paris When It Sizzles," and the only film scheduled for overseas production for the next six months is "Becket," the English setting of which is considered artistically important.

Manchurian Candidate Sponsors TV Returns

NEW YORK—Frank Sinatra's Essex Productions and United Artists will campaign on Election Day in an estimated 50 million American homes for "The Manchurian Candidate," the forthcoming motion picture, as co-sponsor of the ABC Television Network's national election coverage, it was announced by Fred Goldberg, United Artists vice-president, and Edgar J. Scherick, vice-president of ABC-TV.

A series of one-minute spots specially produced to tie in with the Election Day happenings are currently being filmed in Hollywood.

The series of 60-second spots will be telecast from 7:30 p.m. (EST) to the completion of the election return announcements in the early hours of the following morning.

Goldberg stated: "In reviewing our overall campaign, special emphasis has been placed on impact because we feel that 'The Manchurian Candidate' is a very unusual picture and must be merchandised in a very unusual manner. Realizing that the upcoming election campaigns are expected to result in a record television viewing audience for a non-presidential election, we quickly seized the opportunity of utilizing the excellent ABC-TV coverage program to present 'The Manchurian Candidate' to the network's millions of viewers.

"This is only one phase of a major all-media merchandising campaign we have scheduled for 'The Manchurian Candidate.'"

RKO Shifts Managers

NEW YORK—Thomas J. Crehan, RKO Theatres executive, has announced the following managerial changes in New York theatres: Bernard Wechsler, formerly assistant manager, RKO Albee, Brooklyn, has been promoted to manager, RKO Greenpoint, Brooklyn; Warren Rodenbach has been transferred from manager, RKO Alden, Jamaica, to manager, RKO Keith's, Flushing; and Frank LaCava has been transferred from manager, RKO Greenpoint, to manager, RKO Alden.

Special NSS Trailers Boost "Baby Jane"

NEW YORK—National Screen Service will distribute the special theatre accessories prepared by the Hollywood Preview Engagement Committee for "What Ever Happened to Baby Jane?," it was disclosed by John H. Stembler, president of Theatre Owners of America.

Stembler said that three trailers, two special 40x60s, and probably banners and pennants, would be made available to exhibitors at a nominal cost, in order to conduct the special merchandising campaign devised by exhibition for the Warner Bros. release.

Arrangements for the distribution were completed by Nat Fellman, chairman of the exhibitor committee, with Burton Robbins, National Screen president, and Joseph Bellfort, National Screen general sales manager. Warner Bros. has also cooperated in the preparation of these accessories, which are all in addition to the normal campaign material for the picture.

In addition, Stembler said, arrangements have been made that a press book and a lobby recording record will be sent without charge directly to every theatre booking the film. More than 400 theatres located all over the country have already dated the film in the initial Oct. 31-Nov. 3 first release wave.

The trailers will include one which announces the theatre has been selected for the engagement, one to be used as a cross-plug by other theatres in the town, and a third to announce the patron prize contest to be staged for the picture.

One of the 40x60s will announce the Hollywood Preview Engagement; the other will be devoted to the patron contest.

Fred Herkowitz, RKO Theatres; Ernest Emerling, Loew's Theatres; and Harry Goldberg, Stanley Warner, worked with TOA and with Warners in the development of these special accessories.

Warners and Seven Arts Associates and Aldrich Companies, moved up the release date of "Baby Jane," which stars Bette Davis and Joan Crawford, from early 1963 to the earlier period, on the TOA committee's pledge of exhibitor cooperation in guaranteed playing time, and, wherever possible, extended playing time, plus a nation-wide merchandising campaign. The committee has announced that it intends to use the Hollywood Preview Engagement format to induce other companies, in the future, to make other quality films available in periods of release scarcity.

NSS Aids IFIDA Fete

NEW YORK—Norman Robbins, general operations manager, National Screen Service, has agreed to serve as accessories chairman of the International Film Awards Dinner-Dance of IFIDA, to be held at the Hotel Americana on Jan. 15, 1963, according to an announcement by Richard Brandt, dinner chairman.

Plans and preparations for the International Film Awards include the use of special showmanship materials and accessories, according to Robbins, and National Screen Service is cooperating to the fullest extent in insuring the success of this international film event.

Glen Alden Dividend Set

NEW YORK—Glen Alden Corporation declared a regular quarterly dividend in the amount of 12½ cents a share, payable Oct. 16 to holders of record Oct. 10.

"Grimm" Theatres Mark Cinerama Anniversary

NEW YORK—To celebrate the 10th anniversary of Cinerama, Cinerama theatres throughout the country have planned an outstanding series of festivities in conjunction with the showing of the Metro-Goldwyn-Mayer-Cinerama production "The WONDERFUL WORLD of the Brothers Grimm."

It was on Sept. 30, 1952, that the first Cinerama attraction, "This Is Cinerama," opened in New York. Now, 10 years later, Cinerama is at a new peak with the first dramatic film in the unique process.

Among the highlights of the anniversary campaign are these:

The Orpheum, San Francisco, will conduct a civic luncheon in the lobby of the theatre with the acting mayor of San Francisco, Harold S. Dobbs, presenting a proclamation from the Mayor; the president of the Chamber of Commerce; the president of the Board of Supervisors. Covering the festivities will be members of network radio and tv stations and movie critics of the metropolitan dailies.

The Boyd, Philadelphia, will be celebrating Cinerama's anniversary by making each day of the anniversary week a salute to a different city in the Delaware Valley area. Special buses will be bringing in the area residents to see a performance of "WONDERFUL WORLD." In addition, over 100 high school and college editors have been invited to a party where a Stanley Warner technician will describe the technical aspects of the Cinerama process. Heavy newspaper advertisements will be backing up the entire anniversary week along with special promotions with area radio and tv stations.

The Capri, Dallas, has made plans to have the Dallas Advertising League devote its entire program on Oct. 2 to a discussion of "Ten Years of Cinerama." Incorporated in the discussion will be a display of all the advertising and exploitation materials including standees, bus posters, film strips, etc. The Downtown Merchant Association will have 200 window display cards prominently displayed in their member stores. Additionally, special stories have been sent to the local papers, radio-tv interviews have been arranged with winners of the many contests being conducted by the theatres, and local personalities were to attend a special anniversary performance.

Similar promotions are being conducted in other cities where the George Pal production is being presented.

Wisc. Allied Exec Resigns

MILWAUKEE—Harold Pearson, executive secretary, Allied Theatres Owners of Wisconsin for the past 15 years, resigned to enter another business in Michigan. Members honored him at the group's convention last week.

The NEW YORK Scene

By Mel Konecoff

WHERE WOULD paying guests of a hotel undress in the chilly Autumn breezes so they could appear in "nudist" sequences of a film? Now, as any knowledgeable person knows, this could only take place in the Catskills, where they breed a hardy type of pleasure seeker.

When producer-director Robert J. Gurney told us he was going to have a mess of humanity exposed for some satirical "nudist" sequences for his latest film, "By Any Other Name," we agreed to come up to Kutcher's Country Club in Monticello, N.Y., for a look-see.

Not only were the guests and others in the area anxious to show their natural skills and attributes, but Gurney was also able to use part of the hotel staff, among which was maitre d'hotel, Bill Graham, who had been trained at the Actor's Studio. This must come in real handy when greeting guests, etc. (readers, please use your imagination at this point like conjuring him up in a torn undershirt greeting arrivals with "Now, look, Stella, you sure you wanna stay in this joint," and her name wasn't even Stella.) At any rate, he had one of the principal roles at the "nudist" camp, which was a children's camp at other times of the year.

This so-called "nudist" sequence has been the cause of all kinds of reaction in various quarters. Gurney thought that actors Betsy von Furstenberg and Roger Price, who were scheduled for lead roles, backed out despite agreements because of the "nudist" portion of the script. He was not sure whether or not he would bring charges against them. He got a couple of last-minute replacements, who are working out just fine, he sez.

The sequences also brought up representatives of the Screen Actors Guild to investigate, and they saw nothing salacious in the goings-on. They approved participation by member-actors. As far as "nudism" is concerned, this is a satire thing in the comedy script, and all the performers had clothes on, darn it.

Although Gurney had been invited to make the film in England, where "nudism" is an accepted thing, he preferred to try making it here. Some of the difficulties he encountered are disheartening, but he still believes that making it here was the right thing to do.

Gurney, who will discuss distribution at the film's completion three weeks hence, has used many people from the legit theatre and television, with the result that he's getting polished performances, he says. There was an Amazon-type gal, Julie Hester, of amazing proportions, who was lifted out of the off-Broadway show, "This Is Burlesque," for some brief bits in the "nudist" camp, after which she was whisked back so as not to miss a performance. When she left, male viewers had a tough time adjusting lowered jaws and popped eyeballs.

The fun will wind up at the Caravel Studios on Long Island.

(Aside to RJG: We'll fight to the very end for your right to have gorgeous dolls undress in your film).

FIGHT (?) PICTURES: Allied Artists reps told us that the fight pictures were being booked like crazy because theatre owners and the public wanted to "see" the fight that was missed if you happened to blink your eyes a few times. The 13½ minute short presents the entire (ha,ha) fight in both standard speed and slow motion, and a good job was done by producer Manny Spiro, who produced all the Patterson-Johanssen fights. Frank Zucker directed the photography; Leonard Anderson was editorial supervisor; and Christ Schenkel did the commentary.

WANTED DEPARTMENT: There was a \$150 reward out for the return of Ronald Horace Douglas to the Sheriff of Houston County, Georgia. He is wanted for stealing approximately \$2,500 from the M & T Drive-in, Warner Robins, Georgia.

TOA, which issued the bulletin, thinks, he might try for another theatre job. He is 24 years old, 6 feet 2 inches tall, has dark hair, dark brown eyes, weighs about 165 to 175, and was last known to be operating a white Falcon 1962 tudor car.

THE METROPOLITAN SCENE: As Election Day approaches, UA wants it known that it is mailing 50,000 campaign buttons featuring a Queen of Diamonds above the message, "I'm For The Manchurian Candidate" to theatres around the country which will be the first to play the film, "The Manchurian Candidate." It would be a funny thing if he was elected . . . U-I getting out a cute mailing piece on "If A Man Answers" . . . To Howard Newman: Those stamps from Spain were real keen and someday maybe we'll get to use that official guide book, "Peking In Madrid"—like around 1975 . . . Aside to Boz Crowther: That was an interesting pamphlet, "Movies And Censorship," that you did for the Public Affairs Committee . . . Ed Linder has resigned as manager, Gopher, Minneapolis, to become a partner in association with Lesser Theatres of New York. He will take over as managing director of Howard Lesser's newest theatre, the Mount Kisco, Mount Kisco, N.Y., which is now under construction and should be ready for first run de luxe operation Nov. 1. Lesser operates the Roslyn, Roslyn, Long Island, and the recently opened Spring Valley, Spring Valley, N.Y. Linder started with Loew's in 1929 and was with that organization for 14 years until his induction in the Army. He has managed the Criterion and Winter Garden in New York City, and some of the top theatres out of town including the Ontario, Washington, D. C.; the Roosevelt, Miami Beach, Fla.; and the Town and Country, Jacksonville. His wife, Bunny Linder, who carries an IATSE boxoffice treasurer's card in the Miami Beach local, will be associated with him at the new deLuxer.

New Theatres Join ITOA

NEW YORK—Six newly erected theatres in New York City, Nassau, Suffolk, Westchester, and Rockland Counties have become members of the Independent Theatre Owners Association of New York, according to an announcement by president Harry Brandt.

The theatres are the Merrick, Merrick, Long Island, and the Essex, downtown Manhattan, opening next month; the Valley and Cinema 45, Spring Valley, operated by Howard and Ronald Lesser; the Mt. Kisco, Mt. Kisco, New York, operated by the Lessers; and the Oakdale, Oakdale, L.I., operated by Sidney Dreier.



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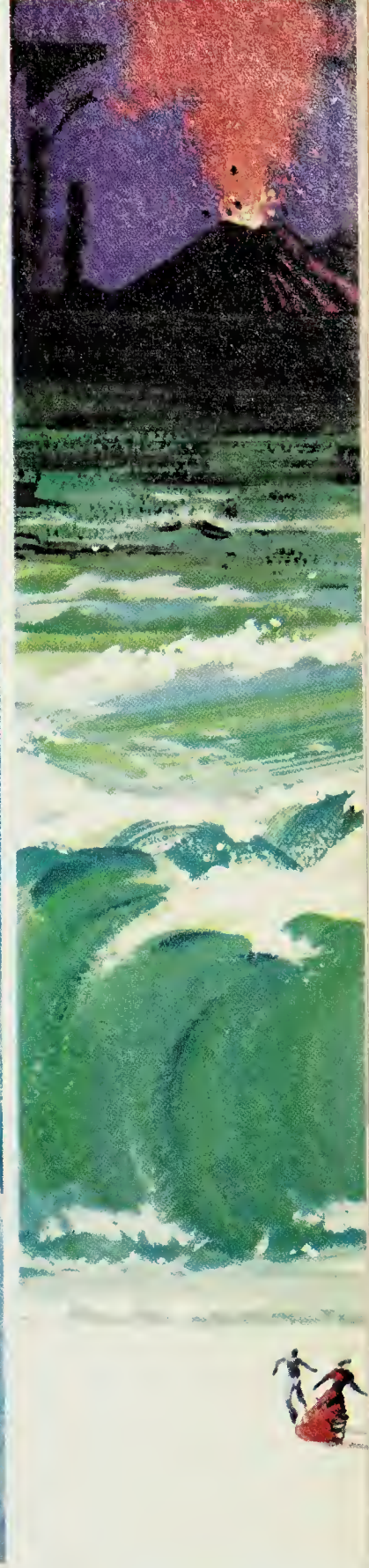
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Filmways' Ransohoff To Seek Out New Stars For Next Six Features

NEW YORK—Filmways production head, Martin Ransohoff announced that he will give an important role in each of the next six films on his current schedule to a new face, and he called upon the entire industry to do the same in order to create the new star names that the industry so badly needs.

"Where are the stars to come from to replace the Gary Coopers, the Clark Gables, the Marilyn Monroes, and others whose recent untimely passings have affected the industry?" asked the producer. "The perennial cry for new faces by audiences and exhibitors has become like Mark Twain's 'weather.' Everybody talks about it, but nobody does anything about it. The time has come for positive action.

"The ever increasing rise in the importance of the independent producer and the revitalization of our major studios in recent months makes this the ideal time for the star-making machinery to start functioning once again.

"When the major studios cut back their lists of contract players a number of years ago because the extent of their output had become limited, it meant the interruption of formerly continuous star-making activity. Even though product is still restricted, the industry is now ready to re-tool its machinery and develop a fresh system of developing new faces for the screen.

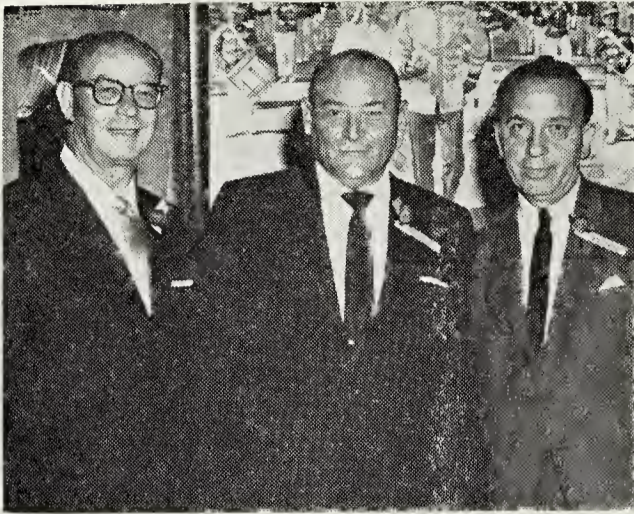
"A new face in every new picture' should be our slogan, but it will only be effective if it is adopted and practiced by everyone in the industry."

Ransohoff added that he has already started to look for young people to play important roles in the productions which are now on the Filmways drawing board. The first two pictures to go into production for which searches are already being instituted are, "The Americanization of Emily," filmization of the William Bradford Huie novel, which will star William Holden and goes into production next spring for MGM release, and "The Wheeler Dealers," another MGM release also set for spring production, which will co-star James Garner and Lee Remick.

"It is our plan at Filmways to option each new player that we sign and if the performance lives up to our expectations, we will place the actor or actress under a long term contract. In addition to furnishing them with further roles in our films, we plan to spend extensive money on a continuing publicity effort for these people—something that has stopped since the demise of the big studios. Within five years, we hope that we will have developed a number of important boxoffice names for the industry," he said.

Ransohoff stated that there are in the theatrical world a number of young, magnetic, talented people with some experience and background, who could be stars of tomorrow, but who have not yet had that elusive "break."

"These are the people I am looking for," he said. "I will give them that break. I hereby invite every talent agent in New York, Hollywood, London, Paris, and Rome to submit suggestions to me. I am wide open. There are too many agents who refuse to work with beginners. Their attitude is, 'Get your own break and then come back and see us.' We all have a function to perform; the agent as well as the producer. But with the increasing lack of meaningful star names—and the current income tax situation—even those stars that exist today are forced to make fewer pictures because they cannot keep the money



Attending a "Welcome To Razz" luncheon of exhibitors honoring Morey "Razz" Goldstein, new general sales manager for Warner Brothers at the Coconut Grove, Los Angeles, recently were: left to right: Al Grubstick, western division sales manager; Robert L. Lippert, Lippert Theatres; and Goldstein.

Barkerettes Plan N.Y. Ball

NEW YORK—A Variety Celebrity Ball is being planned by the New York Variety Club Barkerettes (Tent 35) for the benefit of the Variety Heart Projects. It will be held in the Waldorf Astoria on Dec. 15. The Barkerettes comprise the women's division of the New York Variety Club, a chapter of Variety Clubs International, the organization of show-business people who have, to date, raised 75 million dollars for charitable purposes.

Mrs. Harry M. Pimstein, Barkerettes' president, is serving as benefit chairman. Members of her ball committees are Mrs. Michael Hyams and Mrs. George J. Waldman, co-chairmen; Mrs. Edith Prigozy, publicity; Mrs. Bernard Myerson, Mrs. Walt Framer, and Mrs. Harold J. Klein, programming.

Others on fete committees are Mrs. Joseph M. Sugar, Mrs. Edward L. Fabian, Mrs. Charles Stuart, Mrs. Irene Stein, Mrs. Charles Okun, Miss Patricia Doyle, Miss Clair Roth, Mrs. Samuel Horwitz, Mrs. Saul Lerner, Mrs. Harold Zeltner, Mrs. Alfred F. Steen, Mrs. Saul Gottlieb, Mrs. David Horne and Mrs. Jerome Cohen.

Fox Names Brien

NEW YORK—Lige Brien has been appointed director of group sales for 20th-Fox, it was announced by Seymour Poe, vice-president in charge of worldwide distribution.

Brien's first assignment will be Darryl F. Zanuck's roadshow production, "The Longest Day," which has its American premiere in New York at the Warner on Oct. 4. He will work directly under Joseph Sugar.

—something must be done or the problems of today can become the Armageddon of tomorrow."

In addition to "The Americanization of Emily" and "The Wheeler Dealers," Ransohoff's other forthcoming productions now in preparation for 1963 production are "The Loved One," the Evelyn Waugh novel presently being scripted by Elaine May and produced by John Calley and Haskell Wexler; "Two Hearts, Three Diamonds"; "The Sandpiper," to be released by Columbia; and "The Light of Day," Eric Ambler's new novel directed by Jules Dassin from the Michael Wilson script for United Artists release.

19 Nations Enter S. F. International Film Fete

By MARK GIBBONS

SAN FRANCISCO—More than a score of feature films from 19 nations are in the works for this year's sixth annual San Francisco International Film Festival, and there isn't a busier or happy exhibitor along Film Row than Irving M. Levin, founder of the fete and its managing director. Just returned from jetting around the globe in search of festival entries, "Bud" Levin went overboard with exuberance in explaining plans for this year's festival scheduled for Oct. 31 through Nov. 13 at the Metro.

For the past five years, the Board of Supervisors have budgeted \$5,000 for Bud Levin to expend promoting the City Art Commission-sponsored annual festival. This year, the city fathers, impressed by the steady growth in popularity and world-wide stature of the S.F. competition, have appropriated \$20,000 to bal-lyhoo the event.

Levin reported that in addition to the usual contests for short subjects, animation, documentaries, and educational movies, there will be sections devoted to newsreels and works from film schools of the world. There are a number of nations which maintain nationally-endowed cinema schools such as the various college and university departments in this country which offer courses in movie making techniques.

"This is the only world festival," he said, "to include so much at the same time—two weeks. At the Venice festival, for instance, the different categories are staggered from April to September. Berlin, San Sebastian, Cannes, and Edinburgh similarly stretch their categories far over the period allotted for screening and judging the feature films."

During his recent world trip Levin obtained firm commitments for official delegations to attend the festival. These include Argentina, Russia, Great Britain, Mexico, France, Italy, Germany, Czechoslovakia, and such probabilities as Japan, Poland, Holland, Belgium and several others.

After explaining that the festival screening committee has its hands full selecting the various national feature entries, Levin would admit to only one picture that has been officially accepted. This will be Germany's "Hamlet," which will be screened not only in the German version, which stars Maximilian Schell, but also a dubbed in English dialogue which, of course, Schell will voice in that language.

"Any Shakespearian drama would be lost to an audience understanding only English if it were in another version," Levin stated. "And superimposed titles would be out of the question. Shakespeare must be heard as much as seen."

Levin added the German "Hamlet" has never been shown in a theatre and that its screening at the San Francisco festival actually will mark the picture's world premiere. He said plans now call for showing both German and English versions on the same night.

"Pressure" For "Showcase"

NEW YORK—Stanley Kramer's "Pressure Point," starring Sidney Poitier, Bobby Darin, and Peter Falk, will be the next United Artists "Premiere Showcase" attraction at the Astor on Broadway and at other theatres throughout the Greater New York area. It will follow "The Miracle Worker," UA's current "Premiere Showcase" film. The "Showcase" plan has been acclaimed as a success following several such releases.

Producer Engel Plans Modern Israel Studio

HOLLYWOOD—In association with financier Victor Carter and others, Samuel G. Engel has formed two corporations which have purchased 100 acres of land at Caesarea, Israel, for the erection of the world's most modern studio.

A producer at 20th-Fox since the company's formation, Engel wound up the association when he delivered the completed print of "The Lion."

Currently in negotiation with architects and builders, Engel hopes to break ground on the project next March. He envisions building two sound stages, which will be the largest in the world but divisible by mobile partitions. One stage will contain a large tank and there will be other features suggested by the experience of the industry.

Engel plans to make films there himself, but the complex will be available on a rental basis to other theatrical and tv producers. Towards this end, it is planned that the studio will be able to handle all existing photographic processes.

The two California corporations Engel has formed are CineMasters Productions, Inc., and TeleMasters Productions, Inc. Officers include Engel and his son Charles, with others to be named later. Engel says that French and British capital will also be involved in the project.

Fox Cuts Albany Staff

ALBANY—Elimination of booker Douglas Hermans from the payroll and the transfer of salesman Wayne Carignan back to the booking position constituted the initial changes made in the 20th-Fox Albany exchange, as the result of general streamlining effected by global sales manager Seymour Poe, in the new regime of president Darryl F. Zanuck.

Manager John G. Wilhelm will do the selling, under the direction of Abe Dickstein, who was named eastern division manager.

The only Albany branch office equipped with a screening room, the 20th-Fox quarters underwent extensive modernization about 10 years ago. The screening studio has also been used by other distributing companies, on rental, for some time. The shipping quarters are located in the rear.

Embassy, Paramount Conclude Pact To Film Robbins' "Carpetbaggers"

Puerto Rico Circuit Experiences Major Growth

NEW YORK—Commonwealth Theatres of Puerto Rico, Inc., reported its operations experienced major growth in the fiscal year ended April 30, 1962. Net sales of the company, whose 42-theatre chain is the largest in Puerto Rico, totaled \$3,514,681. Earnings for the period were \$385,557, or 77 cents a share.

No meaningful comparison with the sales or earnings of any previous period can be made due to basic company changes which occurred during the year, Commonwealth Theatres noted. These changes, evidenced by a quadrupling of assets in one year—from \$503,096 to \$2,020,008—included a public financing, and the company's evolution from a theatre management concern to one in the business of actually operating theatres as well as vending machines and concessions.

Distributors Win Suit

LOS ANGELES—Final judgments for amounts aggregating in excess of \$17,750 were recently signed in favor of Columbia, Walt Disney Productions, Paramount, United Artists, Universal, and Warner Bros. in their copyright infringement suits against William E. Foley, doing business as Associated Pictures, by Judge Crocker in the United States District Court for the Southern District of California.

Foley was charged, in the six cases, with unauthorized sales of 35mm. prints of some 47 motion pictures (mostly features) released by the plaintiffs. The plaintiff film companies were granted statutory damages of \$250 for each copyright infringement, together with the costs of each action and the fees of the plaintiffs' attorneys, which the court allowed in the sum of \$1,000.00 in each case.

The plaintiff companies were represented by the Los Angeles law firm of Freston and Files. New York attorneys Sargoy and Stein appeared with them as of counsel.

HOLLYWOOD — Embassy Pictures and Paramount Pictures have concluded an agreement for the production of Harold Robbins' bestselling novel, "The Carpetbaggers." Announcement of the new production association was jointly made by Barney Balaban, president of Paramount, and Joseph E. Levine, president of Embassy.

Production plans were outlined by Levine, Jack Karp, Paramount vice-president and studio head, and Martin Rackin, Paramount production chief.

"The Carpetbaggers," based on one of the most popular and provocative novels of recent years, will go into production next spring at the Paramount studios and will be filmed entirely in Hollywood. It will be shot in 70 mm super-Panavision and Technicolor. Paramount will distribute the film throughout the world.

The director will be signed shortly for the Joseph E. Levine presentation. Casting of stars for major roles and in important supporting roles will be announced soon.

John Michael Hayes is currently working on the screenplay. Hayes previously wrote the scenarios for such highly successful pictures as "Peyton Place," "Butterfield 8," "Rear Window," and "To Catch a Thief."

In a joint statement, Balaban and Levine said, "We are particularly pleased to renew an association which has proven fruitful and effective in the past."

Joseph E. Levine, it was revealed, will participate in the production of "The Carpetbaggers" and also will supervise the creation of the film's advertising and promotional campaign, in association with Paramount. Levine declared that the film will be heralded by one of the most extensive advance campaigns ever accorded a motion picture.

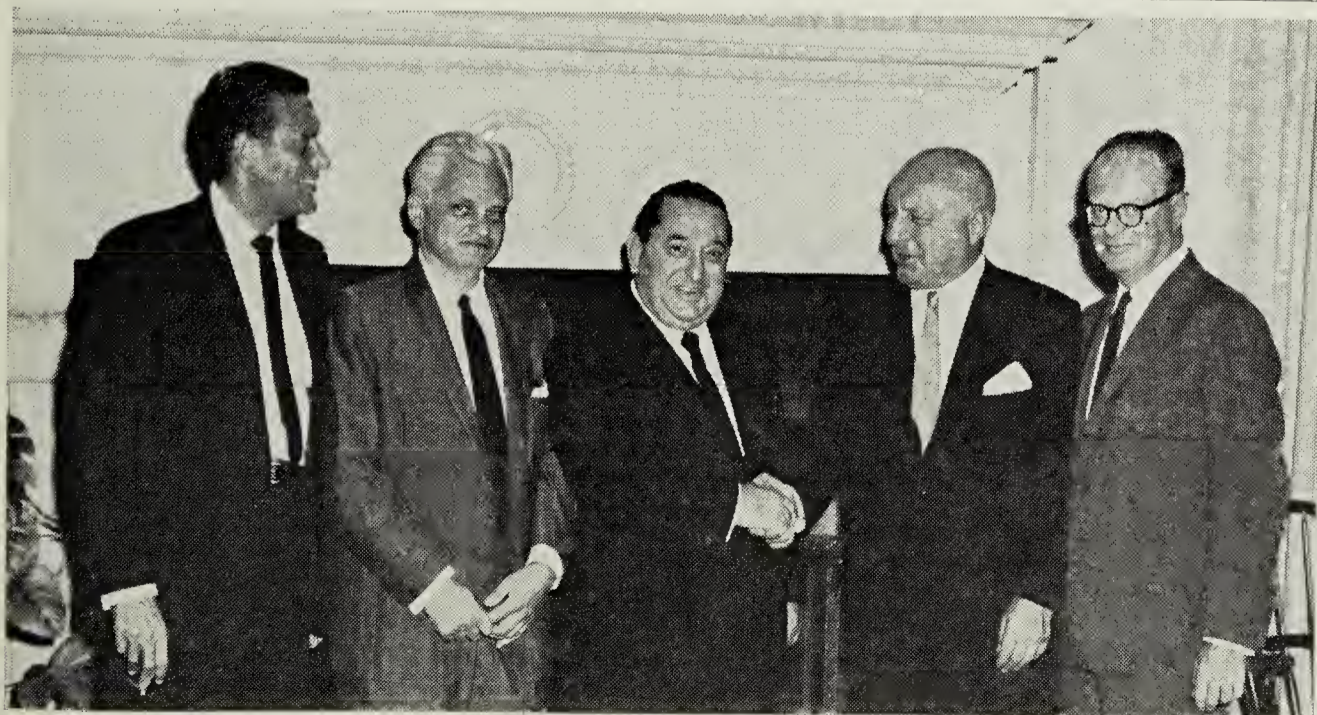
Author Robbins and screen writer Hayes flew to Hollywood from New York to attend the press conference. In addition to Levine, Karp, and Rackin, others at the press conference representing Paramount were Y. Frank Freeman, vice-president; treasurer James H. Richardson; Charles Boasberg, general sales manager and vice-president of Paramount Film Distributing Corporation; Martin Davis, Paramount Pictures director of advertising, publicity, and exploitation; and Herb Steinberg, studio publicity director. Representing Embassy were Leonard Lightstone, executive vice-president; Jimmy McHugh, president of the Levine-McHugh Music Company; and Harold Rand, director of publicity.

MGM Maps "Mutiny" Bow

PHILADELPHIA—MGM began here a series of meetings throughout the U.S. and Canada to coordinate the plans for the first group of premiere engagements of "Mutiny On The Bounty."

With the local premiere set for Nov. 15 at the Stanley, Morris Lefko, in charge of "Mutiny" sales, and Morgan Hudgins and Jack Foxe, of the MGM advertising-publicity department, met with Frank Damis, zone head of Stanley Warner, and reviewed the ad campaign and the publicity promotion that will launch the production.

From here, Lefko, Hudgins, and Foxe continued to Boston, Chicago, Detroit, Washington, Toronto, and Montreal for similar meetings with the exhibitors and the press.



Concluding the agreement in Hollywood for Paramount's release of Joseph E. Levine's "The Carpetbaggers" were, left to right, Martin Rackin, Paramount executive in charge of production; Jack Karp, Paramount vice-president and studio head; Levine, president, Embassy Pictures; Barney Balaban, president, Paramount Pictures; and George Weltner, Paramount executive vice-president.

AIP Forms Exhib Relations Dept.; Plans To Produce 10 Poe Thrillers

LOS ANGELES—American International Pictures has established an Exhibitor Relations Department headed by Joseph Moritz, it was announced by James H. Nicholson and Samuel Z. Arkoff, AIP toppers.

The new department, part of American International's continuing expansion of operations and personnel, is designed to solidify and increase the close relationship in force between AIP and exhibitors all over the country, according to Nicholson and Arkoff. The new department also will serve as a clearing house for accumulating and combining ideas and viewpoints of exhibitors and AIP for their mutual benefit, they said.

Moritz, who is American International Pictures treasurer, is emerging from inactive status with the company to head the new setup. He will draw upon more than 30 years of experience in exhibition as owner-operator of big and small situations, independent and circuit operations, alike.

In a letter to exhibitors telling of the new department, Moritz asked that they contact him and give him their "views and opinions, likes and dislikes."

"We welcome ideas of the future, story lines that can be adapted into 'blockbusters', and recommendations and suggestions of whatever you feel would be of added use to you at the 'point of sale' to increase box-office revenue," he said.

As American International started production on "The Raven," the company's fifth Edgar Allan Poe story in two years, Nicholson and Arkoff announced that they would film 10 more Poe stories during the next five years—all in Hollywood as were the first five thrillers.

Nicholson and Arkoff said that the decision to schedule 10 more of the writer's famous terror stories was made because of the outstanding boxoffice successes scored by the previously made "House of Usher," "The Pit and the Pendulum," "The Premature Burial," and "Poe's Tales of Terror." "The Raven," based on Poe's famous poem and starring Vincent Price, Peter Lorre, and Boris Karloff, is now in production at Producers Studio in Hollywood.

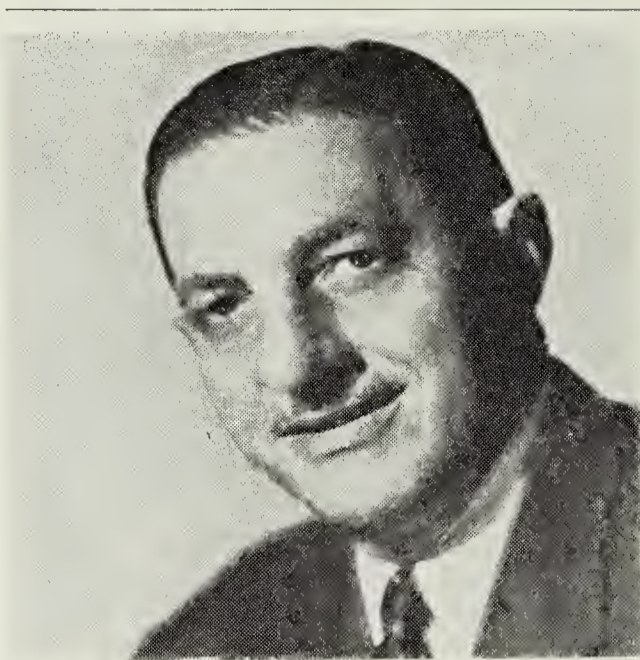
The American International executives said that the 10 new productions would be budgeted at from \$750,000 to one million dollars each, with Vincent Price set as top star in every one. All 10 will be produced and directed by Roger Corman, who performed the same chores for the first five AIP Poe films, and all will be in Panavision and color.

First of the 10 new Poe productions will be "The Masque of the Red Death," with a script by Robert Towne and April 10, 1963, set as starting date.

The remainder are "The Haunted Palace," with a script by Charles Beaumont; "Murders In the Rue Morgue," "The Gold Bug," "A Descent Into the Maelstrom," "Ligeia," "The Thousand and Second Tale of Scheherazade," "The Angel of the Odd," "The Four Beasts In One," and "The City In the Sea."

Col. Declares Dividend

NEW YORK—The board of directors of Columbia Pictures declared the regular quarterly dividend of \$1.06 per share on the \$4.25 cumulative preferred stock, payable Nov. 15 to stockholders of record at the close of business Nov. 1.



JOSEPH B. ROSEN

U-I Drive Winners Headed By Rosen

NEW YORK — The winners of the cash prizes in the 26 weeks Universal domestic Presidential Sales Drive honoring Milton R. Rackmil, which concluded June 30, were announced by Henry H. "Hi" Martin, vice-president and general sales manager.

The top region was Joseph B. Rosen's region, with second place going to Barney Rose's region.

The top exchange was W. A. McClure's Jacksonville branch, with W. D. Kelly's San Francisco office placing second; Charles Hudgens' Oklahoma City exchange third; Harold Saltz's New York office fourth; and R. L. Carpenter's Memphis exchange fifth.

Within the winning Joseph B. Rosen region, the New York branch was first; New Haven, second; Philadelphia, third; and Boston, fourth. In the Barney Rose region, San Francisco was first; Los Angeles, second; and Portland, third.

The Vancouver office of Empire-Universal, which handles the distribution of Universal's pictures in Canada, managed by Brian Rudston-Brown, took first prize among the Canadian offices, with second place going to Toronto, managed by R. W. Smith, and third by Montreal, headed by W. H. Spears. Mark Plottel is general sales manager of Empire-Universal.

Para.'s La Grande Retires

NEW YORK — Frank La Grande, Paramount home office technical executive since 1921, is retiring because of reasons connected with his health.

In acknowledging La Grande's desire to retire at this time, Barney Balaban, president of Paramount Pictures Corporation, declared: "It is with deep regret that we have learned of Frank La Grande's request to retire. In his 41 years with Paramount, Frank has rendered unparalleled service to the company. As one of the foremost technical experts of the industry, he has made numerous contributions both to this company and to the motion picture industry as a whole. We will miss him. The entire Paramount organization joins me in wishing Frank the best of health, Godspeed, and a most happy and pleasant retirement."

Film People Oppose N.Y. Classification

NEW YORK—Assemblyman Luigi R. Marano, Kings County, conducted a hearing at the Roosevelt Hotel of the Joint Legislative Committee on Obscenity which is sponsoring a bill in the next legislative session requiring classification by the state of films suitable for children. Such a bill was narrowly defeated at the last session.

Members of the industry voiced unanimous opposition to the bill.

Mrs. Barbara Scott, attorney for the Motion Picture Association of America, pointed out that many groups are already distributing opinions of released films including the Green Sheet, the Legion of Decency listing, the TOA, and magazines. A wider distribution of these listings, she said, would give parents information on which to make their own decisions.

Arthur Hornblow, Jr., an independent producer said, "The film industry is in dire trouble right now with competition from abroad. We need your friendship, not your opposition."

Geoffrey Shurlock, director of the Hollywood Production Code Administration, pointed out that "Shakespeare, Moliere, and Shaw were all threatened by some type of censor, but have survived. And so has the public. It has even survived the mediocre trash on stage and screen that always outnumbers real art a thousand to one." He said that an alert and "violently opinionated public" is the best censor.

Mrs. Margaret G. Twyman, director of community relations of the Motion Picture Association of America, said that film classification would defeat its purpose. She added that in England, where films are classified, an "X" rating means "for adults only" and had proved the most attractive of all ratings.

Actor Paul Newman said, "I don't believe the classification of films is within the jurisdiction of any governmental body." He added that parents who did not help their children select suitable films would not heed the state's guidance either.

MGM's Fisher To Denver

NEW YORK—The appointment of George Fisher as Denver branch manager for MGM was announced by Robert Mochrie, vice-president and general sales manager. Fisher succeeds Henry Friedel, who resigned. Fisher has been employed by MGM since 1941 starting out as a box office statement clerk. Replacing Fisher as Oklahoma City Branch Manager is Edward Brinn, formerly a Denver salesman.

Taxmen Seize Fight Take

WASHINGTON, D.C.—The Internal Revenue Service impounded the closed circuit television percentage of the showings of the Liston-Patterson heavyweight championship fight in some 260 situations.

IRS stated it believed the total seized from the theatre and arena operators would be sufficient to cover an estimated \$3,000,000 tax bill charged to promoters of the fight and the theatre tv.

At first there was some confusion over the visits of IRS men to the theatres, but this quickly abated when it was made clear the Government was only interested in the promoter's 55 per cent.

MIRISCH (Continued from page 9)

Shirley MacLaine. Isobel Lennart adapted William Gibson's hit Broadway play for the screen. Walter Mirisch produced the film, which was directed by Robert Wise. For Christmas release.

"THE GREAT ESCAPE"—An important adventure-suspense film, starring Steve McQueen, James Garner and Richard Attenborough. Screenplay by James Clavell and W. R. Burnett, based on Paul Brickhill's true story. Producer-director John Sturges currently is filming on authentic locations in Germany. Release scheduled for July 4, 1963.

"SUMMER FLIGHT"—A poignant love story, starring Susan Hayward. Screenplay by Jessamyn West, produced by Stuart Millar and Lawrence Turman, directed by Daniel Petrie. Currently filming in England.

"IRMA LA DOUCE"—Billy Wilder's new comedy, starring Jack Lemmon and Shirley MacLaine. Screenplay by Billy Wilder and I.A.L. Diamond, based on the international stage hit. Release scheduled for summer, 1963, as a Mirisch-Alperson presentation.

"TOYS IN THE ATTIC"—Starring Dean Martin, Geraldine Page and Wendy Hiller. Screenplay by James Poe, based on Lillian Hellman's play. Produced by Walter Mirisch and directed by George Roy Hill.

"THE PINK PANTHER"—The modern comedy-adventure, starring Ava Gardner, David Niven, Peter Ustinov, Robert Wagner, and Claudia Cardinale, as "The Princess." Screenplay by Maurice Richlin and Blake Edwards from their own original story. Produced by Martin Jurow and directed by Blake Edwards. Filming begins in Europe on Nov. 1.

"THE MOUND BUILDERS"—A unique adventure-drama, starring Yul Brynner. Screenplay by James Webb. Produced by Lewis Rachmil, directed by J. Lee Thompson.

"THE CONFESSOR"—A startling study of a compulsive personality. Based on the novel by Jack Donahue. Producer-director John Frankenheimer is readying this project for filming in early 1963.

"YOUNG LUCIFER"—The novel by Ursula Torday. George Chakiris will star in the film, which producer Leon Roth and director Irwin Kershner will begin filming in Europe early next year under the banner of their newly formed Roth-Kershner Productions.

"A SHOT IN THE DARK"—The stage comedy hit, starring Sophia Loren. Based on the Broadway play by Harry Kurnitz, as adapted from the French play by Marcel Achard. Producer-director Anatole Litvak will film in Europe in spring, 1963.

"THE GREAT RACE"—Blake Edwards' epic farce, with Paul Newman and Jack Lemmon heading an international cast of stars. Screenplay by Arthur Ross, based on an original story by Blake Edwards. Producer Martin Jurow and director Blake Edwards will film on locations around the world and in Hollywood commencing September, 1963. Road Show release is scheduled for 1964.

"HAWAII"—The best seller by James A. Michener. Dalton Trumbo is currently writing the screenplay for this film. Fred Zinnemann will produce and direct.

"DARK SEA RUNNING"—The novel by George Morrill. To be produced by Leon Roth and directed by Irvin Kershner.

"ELEPHANT BILL"—An adventure story, starring Yul Brynner. Screenplay by Elliott Arnold, based on the book by Lt. Col. J. H. Williams. To be directed by J. Lee Thompson.

"A RAGE TO LIVE"—Based on John O'Hara's best seller. Walter Mirisch will produce the Wendell Mayes screenplay.

"ROMAN CANDLE"—A wacky comedy, starring Shirley MacLaine. Screenplay by Sidney Sheldon, based on his own Broadway play.

"GARDEN OF CUCUMBERS"—A most unlikely comedy, based on the book by Poyntz Tyler. Isobel Lennart will write the screenplay for producer Walter Mirisch.

"633 SQUADRON"—A drama of World War II, based on the book by Frederick E. Smythe. Walter Mirisch will produce this film.



Immediately prior to his leaving Europe before taking permanent residence in New York as president of 20th Century-Fox, Darryl F. Zanuck held an all-inclusive press conference in Paris.

Indoor Theatres Okay, But Drive-Ins Barred

LIVONIA, MICH.—The good citizens of this suburb of Detroit are all shook up about the movie business. On the one hand, they welcome investments of a million or two dollars in indoor houses, but in this, one of the fastest growing communities in the country, they grudge space to drive-ins.

For the past few years operators have tried in vain to build drive-ins, and gave up the ghost. This year, two veteran exhibitors tried for three open air sites.

The city council was so deluged with interest, it had to take the Bentley High School auditorium, where two hundred irate citizens poured in. Two applications were turned down cold, as the Livonians applauded. The third was returned to the Planning Commission on the grounds that the architect's blue print had been changed since the application was first made.

One loser was Charles Shafer, who operates the Wayne Drive-in. The other was Nicholas George, who has several out-doorers, who flunked out on one with the other referred back for approval.

The Terrace recently opened here—first new house built in the Detroit area in 16 years. By Thanksgiving, also in Livonia, George opens a second one, the Mai Kai.

The beginning of realization of upbeat forecasts for Detroit printed in the MOTION PICTURE EXHIBITOR over the past six months became reality when the three quarter of a million dollar Terrace threw open its doors. This marked the end of a 16 year period of closings.

The house, seating 1,200, is concrete proof of what Detroit's most seasoned owner-operators hold for the future of the industry here.

Together in the joint enterprise are Eugene and his brother, Richard Sloan, president of Suburban Detroit Theatres, Inc.; Irving and Adolph Goldberg, owners of Community Theatres; and Lew Wisper and William M. Wetsman, proprietors of W & W Theatres.

Further, if all goes as anticipated, the Terrace is a "pilot" house. Before opening, the group was already considering from two to five more in the suburbs, and a small but plush emporium to be located in the projected downtown International Village.

Two new film projects—one by noted filmmaker Federico Fellini, his first film to be made in the United States, and the other, "Love, Love, Love," a comedy with a European background, directed by Blake Edwards—also have been set for production by the Mirisch Company.

Lord Rank Retires; Davis New Chairman

LONDON—With the retirement of Lord Rank, John Davis will become chairman of the Rank Organization and Kenneth Winckles, managing director. The annual report was launched at a lunch for financial editors, and it was notable that these writers who used to be critical to the verge of being antagonistic to motion pictures in general and the Rank group in particular had nothing but admiration for the executive. There was not a critical question.

In his farewell report, Lord Rank states: "I have mentioned in the past, and I feel it is only right that I should repeat, that the majority of our successful films played on the Rank release were British. During the year ending Dec. 31, 1961, seven out of the 12 most successful were British."

Since 1957, 148 of the 507 theatres which Rank was then operating have been closed or converted to other uses. During the same period on a national basis, 1630 out of 4221 have ceased to operate as cinemas. Attendance drops have largely been arrested at theatres playing the Rank release, but a fall of approximately seven per cent has been registered at those on the third release. The reason given is that while the supply of British films of superior quality has been reasonably maintained, the continued fall in the supply of American product is disturbing.

In discussion, John Davis said he was anticipating less than 100 features from Hollywood and felt that the time was not far off when it was going to be difficult to maintain two weekly releases, leave alone three. He analysed the third release as follows: 135 halls of which 45 are Rank and 10 ABC are wholly dependent on it; 153 can take it as alternative to Rank release, and 131 as alternative to ABC release. 1212 theatres have a choice of all three release plus independent releases and 1200 take the ABC or Rank release.

As part of the diversification program, great confidence is being placed in the development of Rank Xerox, which is making copying machinery for offices in conjunction with the Xerox Corporation of America.

Crown Sets Oct. Slate

LOS ANGELES—Crown-International Pictures will release three features and one comedy short subject during October, it is announced by president N. P. "Red" Jacobs.

The October releases will bring to eight features and three short subjects the total product made available by C-I since its January start. "Stakeout" is the feature scheduled for Oct. 1 release. "Varan The Unbelievable" is set for Oct. 8. "First Space-ship on Venus," Technicolor science-fiction special, is slated for Oct. 15. Crown-International's October short subject release will be "The Plucky Plumber," 18-minute comedy pantomime.

UA's Lober Less Active

NEW YORK—Arnold M. Picker, executive vice-president of United Artists, announced that Louis Lober, vice-president in charge of foreign operations, will assume a less active role in company affairs, starting Jan. 1, 1963, in order to devote more time to the development of long standing personal plans. Lober will, however, continue to serve with United Artists as a consultant on foreign activities, and will undertake special assignments as required.

LONDON Observations

by Jock MacGregor

C. J. LATTA was almost in tears when he rose to reply to the toast at the special dinner dance to celebrate the Variety Club's first million pounds for charity, the winning of the Heart Award for the second successive year, and his own elevation to gold card membership, hitherto reserved for those who served as international chief barker. C. J. brought Variety to Europe and has jealously nursed it from 13 years ago when a £15,000 total was thought terrific. Now the crew aims at a million a year!

THERE WERE raised eyebrows when the premieres of Peter Sellers' "Dock Brief" and Peter Ustinov's "Billy Budd" clashed. Some think that with diminishing press interest in these functions, which are mainly staged to satisfy producer egos, a clearing house should be set up on similar lines to that which books press shows to avoid such occurrences. Ironically, the clash caught the imagination of the national papers, especially as some accepted invitations to both. In consequence, each got above average coverage. The Sellers comedy attracted more stars and celebrities, including Rank's John Davis, who is releasing "Budd" and said he had already seen it.

THE ENTHUSIASM now prevailing in British studios is such that visits once again are invigorating. I dropped in at Pinewood to wish former Hollywood publicist Walter Shenson good luck with "Mouse on the Moon," his successor to "Mouse That Roared," and could not have found a happier man. He is living the picture, and if director Dick Lester gets as much fun on the screen out of the situations as Walter does describing them, we are in for a treat. All on the set were enjoying what they were doing, but I don't believe even Walter was quite sure if the artists were really speaking Russian. There was definite doubt!

Production in Britain is booming. A remark that made me sick was when a visitor, denying that Hollywood was not doing so well at the moment, said, "Hollywood is wherever production is." What presumptuous rot! Many who had imagination and watched budgets could not agree less with such sentiments. Credit where it is due, please.

IT IS GENERALLY CONCEDED that it would be hard to better the British method of censorship with an independent self supporting board established by the film trade—and still no charge for rejected subjects. A Moral Law Defense Association has appeared, however, and does not appear very pleased about anything. A deputation called on the BBFC's Lord Morrison and John Trevelyan and apparently had odd ideas about the board's powers. The moralists are considering their own viewing body.

THE CINEMA EXHIBITORS ASSOCIATION is setting up a sub committee to examine the summer conference. I am happy that the alert, hard hitting Peter King will join Theo Fligelstone, Tommy Massicks, Arthur Taylor, and the officers. It is a pity that they may not have time to do something about next year's at Torquay. More constructive discussion about the future of the industry on such occasions would be a great thing. Throughout the year, too many Exhibitors speak, blissfully ignorant of the full facts.

LADY ALEXANDER opened an exhibition of D-Day relics at the Leicester Square in connection with the opening of "The Longest Day." It seems a missed opportunity that the list of personnel involved on that fateful day was not taken from the paperback, for this includes Richard Todd, who dropped as a paratrooper and stars in the film. . . . Morris Davis, who is giving MGM back its glitter, has revived Sir Michael Balcon's masterful "Dunkirk" at the Coliseum, but has not rubbed the salt in by holding a press show. . . . There is no stopping Harold Lloyd's "World of Comedy," now in its umpteenth week and building steadily. . . . Theo Cowan is doing so well as an independent publicist that after only a few months he has had to expand to larger offices at 45 Clarges Street. Good show. . . . Samuel Bronston (about whom I seem to hear by every post) is gathering his global distributors in Madrid for conferences on "55 Days at Peking." He is amassing enormous 35mm and 16mm footage for tv coverages to pre-sell the epic. . . . Talking of Bronston, I met for the first time his former associate, Hollywoodite Robert Bradford, who stars "The John Law Saga," a story of the 18th century financial adventurer, here in the New Year, and will follow it with "The Life of Buddha." Jesse Lasky, Jr., is scripting both. We talked in millions. In consequence, I did not feel so guilty when I found I had left my folding money at home and had to leave him to pay for the drinks. . . . There was no depression when I lunched with David Kingsley. British Lion pictures are all dated and waiting payoff. . . . Rank's "Look at Life," weekly color topical one reeler, had to expand to two reels to explain the Common Market.

"Longest Day" Bows

PARIS — The unique world premiere of Darryl F. Zanuck's "The Longest Day" was held here at the Palais de Chaillot before a capacity audience of 2,700.

This gala performance was unusual in many respects. The film will not be available to the public here until Oct. 10 when the roadshow attraction will play at two theatres—the Ambassade and the Richelieu, both part of the Gaumont circuit.

The benefits of this single performance will go not to one but to four French organizations whose members were former workers in the war-time Resistance movement.

Sargoy Lectures In Tokyo

NEW YORK—Edward A. Sargoy, of the New York law firm of Sargoy & Stein, recently gave a two hour lecture at Waseda University in Tokyo, Japan, on "The Development of U.S. Copyright Law for the Protection of Motion Pictures in their Production and Distribution to Theatres."

Translation of the lecture was made simultaneously by Teruo Doi of the faculty of Waseda's Institute of Comparative Law, under whose auspices the lecture was given. Following the lecture, Sargoy was the guest at dinner of the Director of the Institute and 10 other members of the Faculty.

"Peking" Distributors Plan Madrid Conferences

MADRID — Distributors of the Samuel Bronston production, "55 Days at Peking," from all over the world will gather in Madrid Oct. 23-24 for an on-the-spot conference on this adventure drama, now being filmed with Charlton Heston, Ava Gardner, and David Niven topping an international cast.

Conference is in line with Bronston's "see for yourself" policy of keeping the distributors of his pictures fully alerted to the progress of the picture during its filming as well as to the advance promotion plans being set up for its global release. This was successfully initiated during the production of "El Cid."

Approximately 50 representatives of the 11 companies distributing "55 Days at Peking" are expected to attend. They will be shown some of the completed footage and watch the filming on the spectacular City of Peking set, largest ever constructed anywhere. An important part of the two-day conference will consist of meetings with the Samuel Bronston Productions publicity and advertising departments to discuss the world-wide press coverage of the film and promotion plans currently being formulated for its release next spring.

The business sessions will be presided over by producer Bronston; Paul Lazarus, Jr., executive vice-president; Ralph Wheelwright, vice-president in charge of publicity and advertising; and Milton Goldstein, European distribution chief. Allied Artists will distribute the film in the United States, Canada, Japan, and the Near East.

Peters Leaves NG Post

BEVERLY HILLS, CALIF.—Laurence A. Peters resigned as legal counsel and secretary of National General Corporation, it is announced by Eugene V. Klein, president of the 220-theatre circuit.

MSGR. LITTLE

(Continued from page 8)

insistence by the Legion upon the philosophy of 'minimal legal restraint' and a 'maximum of social responsibility.'"

Msgr. Little said we cannot pretend that the ratings of the Legion are infallible. But he said, "The Legion's ratings positively assist patron and exhibitor in a morally discriminating choice of film entertainment. That choice is definitely positive. The Legion's guidance service also includes a positive recommendation and support of good films."

He said exhibitors have had to exercise "heroic perseverance" because "whenever anything went wrong . . . the public was prompt to indict you as the culprits."

In tribute to the influence exerted by the exhibitor in the community, he said, "Too often a theatre owner or his manager is visited by community leaders only when they come to complain about a questionable or indecent billboard poster or an objectionable film. However merited such criticism may be, the same leaders are curiously silent when it comes to complimenting the exhibitor for a job well done."

The two-state convention adopted a resolution "deploring the production of nude and/or obscene or salacious motion pictures."

Meyer was reelected as president of the group. He is president of Pastime Amusement Company, Charleston, S.C. The theatre owners also renamed R. E. Agle, Boone, N.C., as chairman of the board. Named presidents were Charles B. Duncan, Shelby, N. C., and Harry Pickett, Charlotte.

ALBANY

The Hellman closed for installation of Cin-erama prior to the Oct. 10 opening of "The Wonderful World Of The Brothers Grimm". . . . Fabian's Palace had the closed circuit telecast of the Patterson-Liston heavyweight championship fight at \$5 admission. . . . Robert Hursh, who operated the Thousand Island Park Theatre, at Thousand Island Park, during the summer is now teaching school in Arizona. . . . Mrs. F. Chase Hathaway, wife of the operator of Hathaway's Drive-In, North Hoosick, entered Will Roger Hospital for a month's treatment. . . . The continued hospitalization of Jules Perlmutter, associated with Samuel E. Rosenblatt in Acme Theatres, Inc., who underwent surgery at Medical Center Hospital, led to the appointment of Michael S. Artist, promotion director of Stanley-Warner owned WAST-TV, as general chairman for the Variety Club's 21st annual golf tournament and dinner at Shaker Ridge Country Club, Oct. 1. . . . Jack Keegan went off the Paramount roster as booker with Milton Levins moved from salesman to the desk slot. . . . George Trilling, Fabian Theatres home base, lunched with Albany branch managers. . . . Doug Hermans, ex-booker at 20th-Fox, is operating the Capitol, Ballston Spa, on week-ends.

ATLANTA

The local WOMPI held their second business meeting for the year at the Y.M.C.A. . . . George Tarrant, branch manager, National Screen Service, for the past 18 years, resigned to enter business outside of the industry. . . . Ray Edwards, office manager and head booker, has resigned from Kay Film Exchange. . . . W. G. (Mike) Carmichael, Allied Artists branch manager in Charlotte, N.C., was in a hospital there for surgery.

BUFFALO

The Haven, Olean, N.Y., will be razed next year to make room for a bank. The Haven, operated for about a year by the Dipson interests of Batavia, was opened in 1882 as the Olean Opera House, where such stage greats as Chauncey Olcott, Sir Harry Lauder, and John Drew performed. Cornelius J. McCarthy, chairman of the bank's board and its attorney, said the bank holds an option on the theatre. A lease with Intra-State Theatres Corp., Pittsburgh, expires Dec. 31, the expecting closing date. . . . Joe Garvey, manager, Schine's Granada, first-run deluxe suburbia house in north Buffalo, has booked "Gigot," starring Jackie Gleason. The production will open Nov. 1. . . . Frank Arena, Cleveland, who managed the Loew-Shea houses in Buffalo two years ago, the Buffalo and Teck, will return to that post soon as successor to Lou Jaffe, who has been appointed manager of Loew's 175th Street in New York City. Arena has been city manager for Loew in Cleveland. Jaffe came to Buffalo from an assistant manager post at Loew's Midland in Kansas City in 1950, to become manager of Shea's Elmwood and Shea's Kensington. Later he was manager for some eight years of Shea's Bellevue, Niagara Falls. He returned to Buffalo as manager of Shea's Teck in January, 1961. Three months ago he was appointed city manager of the Loew-Shea houses in Buffalo, succeeding Maurice Druker, now serving Loew's in Boston. . . . Robert Griffith, formerly with the Dipson Bradford, Bradford, Pa., has taken over the management of the Dipson-operated Kensington. . . . A follow-up meeting of Buffalo exchange area managers and salesmen on the Will Rogers Memorial Hospital campaign was held in the 20th-Fox screening room.

CHARLOTTE

A Negro integrationist leader facing charges in connection with picketing and demonstrations in front of the Taylor, Edenton, N.C., last February, failed to appear when his case was called in Chowan County Superior Court at Edenton Sept. 10 and was sentenced to 30-days for contempt of court. The sentence was imposed on Holden A. Frinks, youth leader of the Edenton-Chowan Chapter of the NAACP, by Judge Chester Morris. Frink was charged with illegal picketing, assaulting a police officer, and resisting arrest in connection with a demonstration at the theatre last Feb. 3. Only recently, he swore out warrants against Police Chief Lee Lavoie charging him with assault and violating a town ordinance on picketing in connection with the arrest. . . . W. G. Enlee, North Carolina Theatres district manager at Raleigh, N. C., has been reappointed to a one-year term on the executive committee of the American Municipal Association. . . . The Carolina, one of the first motion picture houses at Goldsboro, N. C., which has been closed for more than a year, will be demolished, according to Robert Scott, local manager for North Carolina Theatres, Inc., which also operates the Paramount at Goldsboro. . . . The new motion picture house being built at the Northgate Shopping Center at Durham, N. C., will be known as the Northgate. Consolidated Theaters, Inc., will operate the house. The theater will be connected with a new restaurant, also under construction, and with shopping center stores by a covered walkway.

CHICAGO

Preston H. Sellers, 68, theatre and radio organist, died in the Evanston Hospital. He formerly appeared in Balaban and Katz's Marbro and other houses in the 1920's. . . . Dave Barrett is now assistant manager of the Essaness Woods loop theatre. . . . Edward Maloney, manager, Today News Reel Theatre, is back on the job after a medical check-up in the Oak Park Hospital. . . . Joanne Mariana, Evanston policewoman, has been appointed consultant to the newly appointed motion picture censor board there. She was formerly sole censor of films for the Evanston theatres. . . . Mary Waggoner has been placed in charge of sales and benefit performances for the reserved seat run of "The Longest Day", B & K's newly modernized Roosevelt, opening Oct. 11. . . . Mrs. Paul Montague,

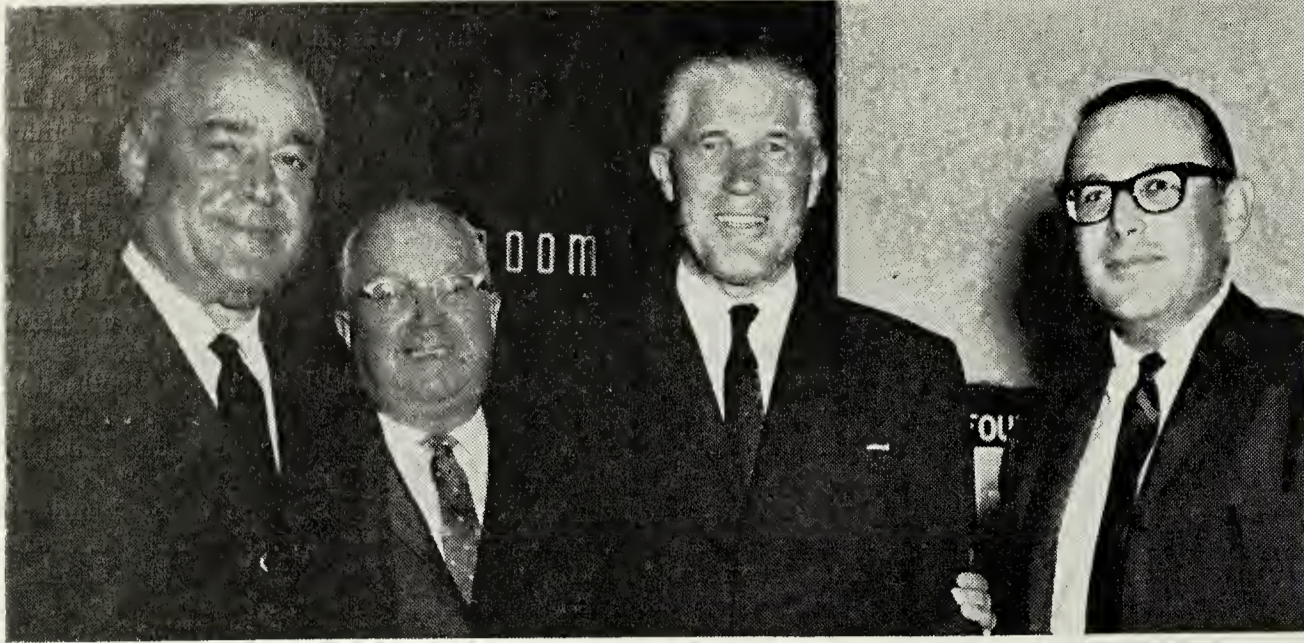
wife of Paul Montague, Loop theatre publicity director, was in Woodlawn Hospital for a checkup. . . . William J. Dittmer, retired theatre owner in Peoria, Ill., died in Albuquerque, N.M. . . . Hannan Iseman joined Teitel Films as secretary to Charles Teitel. She was formerly with Paramount. . . . Anna Mae Sufferin, after 22 years in the booking department at 20th-Fox, retired. . . . Extra matinees have been added to the schedule of showings of "The Wonderful World Of The Brothers Grimm", McVickers. . . . Variety Club held its theatre collection drive for La Rabida Sanatorium. . . . Morris Leonard, retired general counsel for Balaban and Katz, died at his Palm Springs, Cal., home. . . . Clark Film Service is now handling MGM film shipments. . . . The Esquire, managed by Stanley Leseritz, holds art displays in its mezzanine gallery. . . . The wife of Ed Levin, formerly of the B and K publicity staff, died in Los Angeles. Levin himself is hospitalized. . . . The Highland Park Theatre was robbed. . . . The booking office of Della Gallos has moved to the third floor of 1325 S. Wabash Avenue. . . . Seymour Simon, theatre attorney for Allied Theatres of Illinois, and representative for many exhibitors, has been appointed new president of the Cook County Board of Commissioners.

CINCINNATI

The series of famous filmed operettas that were presented at the Albee as special attractions during late August and September were very well received by movie patrons, which is very encouraging to manager Joe Alexander. The Grand Opera series, currently playing the Palace as a one-day a month special attractions, is also being heavily patronized. . . . Stuart Fox, a graduate of the University of Cincinnati and a son of Phil Fox, Columbia manager, is attending the University of Southern California, working toward his masters degree in arts and sciences. . . . Edith Hedger, very well known on Film Row before her retirement as U-I cashier several years ago, died from a heart condition. . . . William Stanforth, Columbia salesman, is very proud of his son, William, who was one of the pitchers on the Deer Park-Sycamore Post baseball team that won the Ohio State American Legion junior baseball championship. Young Stanforth, a Purcell High School graduate, enrolls in late September on an athletic scholarship at the University of Detroit. . . . TOC is booking and buying for the Clinton, Blanchester, O., for owner Tom Stal-



Speakers at the recent National Association of Concessionaires conference held during the Alabama, Georgia, Tennessee Theatre Owners Convention at Atlanta, were, left to right, Louis L. Abramson, executive director, NAC; J. H. Thompson, Thompson Theatres, Hawkinsville, Ga., president, Theatre Owners of Georgia; NAC president Augie J. Schmitt, Houston Popcorn and Supply Company, Houston, Tex., at the speaker's stand; C. B. Baker, All Weather Roller Drome, Nashville, Tenn.; and James V. Blevins, Blevins Popcorn Company, Nashville.



Seen at the Michigan Allied 43rd annual convention at the Sheraton Cadillac Hotel, Detroit, recently were, left to right, Adolph Goldberg, Michigan Allied director; Alden W. Smith, chairman, Michigan Allied executive committee; and a director of both Michigan Allied and Allied States; George Romney, guest speaker; and William M. Wetsman, who chaired the convention committee.

lings, and Tri-State Theatre Services is booking and buying for the Federation, Dayton, O., owned by Don Sweeny and Dave Kaeavish. . . . Realart of Cincinnati has been appointed distributor for Union Films in this area. . . . TOC is booking and buying for Boyce Prece's Drive-In, Kermit, W. Va.

COLUMBUS, O., NEWS—Sam Shubouf, manager, Loew's Ohio, announced that the Ohio, for the first time in its history, could relay a closed-circuit telecast of a championship fight. The Ohio was to show the Floyd Patterson-Sonny Liston bout Sept. 25 with all seats unreserved. RKO Palace also was to show the fight with a reserved-seat policy in effect. Some 6000 seats thus were available here to fight fans. . . . Date of Eric Johnston's luncheon speech for the Columbus and Franklin County Motion Picture Council has been postponed to Monday, Oct. 15, at the Columbus Athletic Club. Ken Prickett, executive secretary, ITOO, is taking luncheon reservations. . . . Negotiations are being conducted with interested firms leading toward construction of a multi-purpose amusement center at the \$2.5 million Amos Shopping Center here. The stores' section of the center was given a grand opening Sept. 13-15. A theatre, skating rink, and bowling alley are contemplated in the amusement center. . . . Sam Shubouf, manager, Loew's Ohio, is cooperating with the Columbus Day committee in the selection of the 1962 Queen Isabella. Shubouf is arranging for the sponsorship of a tiara for the Queen from a Hollywood star. Semi-finals will be held at the Ohio Oct. 7.

DALLAS

A masked man ignored the movie "Summer and Smoke" to stage his own drama in the rain at Lone Star Drive-In. He appeared out of a night drizzle at the box office, according to Patrolman E. G. Sebastian. Then he threatened cashier Ruth Fleming and ticket boy Rocky Campbell with a pistol, took \$250, and disappeared into the rain. . . . The Variety Club closed its quarters in the Town and Country restaurant and the group is temporarily without a home. . . . "The Longest Day," Daryl F. Zanuck's story of the Normandy D-Day landings, has been booked to open Nov. 1 at the Esquire as a road show engagement, with all seats reserved. Sid Blumenstock, who has been named by Zanuck as the film producer's personal representative in arranging for road show engagements of "The Longest Day," was in Dallas. . . . Stefanie Powers, romantic lead

in Columbia's "The Interns," concluded an 11 city tour in seven days. Among the cities she visited were Dallas, Fort Worth, Houston, Beaumont, Port Arthur, San Antonio, Austin, Wichita Falls, Abilene, Amarillo, and El Paso. . . . Bob O'Donnell, General Films, has recently finished producing an eight minute animated cartoon with his partners, Tom Crabtree and Ed Burnett, Dallas, and Charles King, Wichita Falls, Tex. This is the first time a cartoon for theatrical use has been made in Dallas. It was screened for top circuit heads with excellent reaction. . . . Sylvia Brinkley is replacing Linda Cawthon at the 20th-Fox branch exchange bookkeeping department. . . . Harol N. Cheatham, a major with the 49th Armored Division, has been released from active duty and will return to his post with the Interstate Theatre Circuit as assistant advertising director. . . . James Ernest Gribble, film distributor with quarters in the office of Truman Hendrix, died at his home here after a long illness. Survivors include his wife and a son. He was formerly with 20th Fox and Eagle Lion here. . . . Al Taylor, who came here last May as regional manager for Paramount, will move to New York to take over as division sales manager. . . . The Delman dropped its policy of weekday matinees and will revert to the usual school season policy of matinees only on Saturdays and Sundays.

DENVER

Former Fox publicist Pete Bayes, now with Celebrity Sports Center, has been a busy man with Hollywood personalities, including Walt Disney, in town to celebrate the first anniversary of the multimillion dollar complex. . . . Charles L. Meeder, who has been projectionist at the Fox Mayan ever since it opened—32 years ago—is retiring. He was presented with a gift of \$1,000 from the employees benefit fund and a gold pass by Eugene V. Klein, president, National General. The staff of the Mayan gave him an imported French spinning reel with which to enjoy his leisure whipping the Colorado mountain waters he loves so well. . . . Four Denver theatres—the Denver, Centre, Aladdin, and Mayan—in cooperation with radio station KOSY, are putting on a special event called Holiday for Homeakers, an afternoon filled with screen fare and gimmicks, according to Ralph Batschlet. . . . Bob Sweeten has been promoted to managing director of the 2,432 seat Denver. John Denman, recently transferred to Denver from Salt Lake City to become Fox city manager, will also assume Sweeten's former duties as manager of the

deluxe Centre. . . . George Fisher, Oklahoma City, will replace Henry Fredel, who has retired as branch manager of Metro-Goldwyn-Mayer. . . . William J. Sonnenbar, for the past 14 years salesman for United Artists, was killed in an automobile accident in Wyoming. He is survived by his widow, Gene, and two children.

DES MOINES

Veteran Iowa theatre operator Joe V. Gerbrach, Ames, will retire this fall after 50 years as an active theatreman. He will retain his 50 percent interest in the theatres, the Collegian, New Ames, Varsity, and Ranch Drive-In, Ames, but will delegate direction of the houses to Myron Blank, Central States, with which the houses have long been affiliated. . . . Herman Watters has reopened the Cozy, Morning Sun, Iowa. Ed Kramer, Burlington, former operator at the Cozy, was forced to give up active management of the theatre due to ill health.

DETROIT

In Decatur, Mich., what seems to be a temporary fatality occurred when manager Jack Repp, Cozy, announced closing of the house. It had been planned to open week ends other than the summer season, but conflicts with school and business interests have arisen leaving no time for theatre operation at present. . . . Fire razed an entire city block in East Jordan, Mich., which consisted of stores, businesses, a dance hall, and the venerable Temple. So devastating was the blaze that fire companies were summoned from seven adjacent cities to confine the conflagration. The Temple was a second story house with a variegated history of management. In the 1920's it was one of the first to be operated by veteran exhibitor James Olson, Clare, Mich., and in the 1930's and 40's by now-Sandusky, Mich., exhibitor Hollis Drew. Later, it changed hands many times. The last to close it early this year was Basil Holland. . . . Chain reaction in the art field reached this city with the opening of a specialized distribution branch. Pittsburgher James Hendel, who has already set up similar operations in his home town, Indianapolis, and Cincinnati, will share the facilities of Selwyn Films already established here to handle its own releases plus the local franchise for MGM re-releases held by Joseph Lee.

HOUSTON

The 27,000 ton Battleship Texas, which has been spending her declining years since 1948 as a tourist shrine at San Jacinto State Park near here, was the site selected for a special preview of Columbia's "Damn the Defiant." The plan of Columbia is to have subsequent previews in major American port cities. . . . "The Wonderful World of the Brothers Grimm" will probably open the new Cinerama being built in Windsor Plaza by the Jefferson Amusement Co., Beaumont, Tex. To be called the Boone, it is scheduled to open in November. . . . "The Confessor," a new novel by Jack Donahue, formerly with the Houston Chronicle, will be filmed by the Mirisch Company. John Frankenheimer will direct.

JACKSONVILLE

Herman B. Meiselman, Charlotte, head of Meiselman Theatres, Inc., announced here that he is scheduling a Christmas opening date for a new 1,000-car drive-in theatre west of the city in a vicinity now served only by Loew's Twin Normandy Outdoorer, a 1,750-car outdoorer which is Florida's largest drive-in theatre operation. The new drive-in

will occupy a 12-acre tract. Meiselman now operates the first-run Town and Country Theatre and the subrun Midway Drive-In, both under the city management of C. H. "Danny" Deaver. . . Mrs. Pat Dowling, vice-president of the Indianapolis WOMPI chapter, and her mother were the guests of Jacksonville WOMPI members during a recent vacation trip to Florida. . . Barbara "Sunny" Greenwood, WOMPI booker at Universal, was suddenly called to Gainesville, Ga., when her mother suffered a heart attack. . . Harry R. Moore, former city manager for Tri-State Theatres in Cedar Rapids, Ia., has joined the local management staff of Florida State Theatres. He retired from show business last year and resided at Frankfort, Ky., but found retirement to be irksome after spending 45 years in exhibition, which included service in many midwest locations, management posts with Stanley Warner in New Jersey, and with an independent in Silver Spring, Md. . . Jimmy Biddle is scheduled to resume operation of the Fay, Jasper, Oct. 5 after spending the past two years in Georgia. The Fay has been operated by James Taylor who had leased it from Biddle. . . C. S. Baker, Nashville, Tenn., was scheduled to address a concessions forum at the local Roosevelt Hotel during the annual convention of the Motion Picture Exhibitors of Florida, announced Robert Heekin, convention chairman. . . The new San Marco Art received a big sendoff from local newspaper entertainment editors, Judge May and Bill Means, when it opened to the public with a first-run showing of "Doctor in Love" and a Charlie Chaplin revival, "Tillie's Punctured Romance." . . Thomas L. Hyde, general manager of Kent Theatres, Inc., announced that construction has begun on a new KT theatre at Eau Gallie. The theatre, of ultra-modern construction, will seat 825 patrons and its cost has been estimated at \$300,000. To be called The Palm, it will be located adjacent to KT's present Brevard Drive-In and will provide parking. . . Billy Wall, formerly an indoor exhibitor here, is now operating his own outdoor theatre, the Desert Drive-In, Boron, Calif., and his former associate, James Dudley, an ex-newspaper ad writer, is now connected with the Pasadena Playhouse.

MIAMI, FLA., NEWS—Wometco Enterprises, Inc., has leased an adjacent parking lot for use of Rosetta patrons after 2 p.m. Parking has been a problem in the crowded "Little River" area of Miami and it is hoped that the free parking will prove attractive to patrons. . . Eugene O'Neill is new manager, Normandie, and Jim Santiago is assistant to Del Lord at the Essex. . . Construction is expected to commence in the next 30 days on a new Claughton theatre to be located directly opposite the new Coral Ridge Shopping Plaza in Ft. Lauderdale. Mrs. Lillian Claughton, of the Claughton Company, made the announcement that a January opening is planned for the 1,200-seat theatre. This will give the Claughton Circuit two theatres in Broward County, the other being the Hollywood, Hollywood, which they opened five years ago. Mrs. Claughton said, "Although a few years ago pessimists were predicting doom for our industry as a result of television, the facts show that movie attendance is steadily increasing and new theatre construction is undergoing its biggest boom in more than 12 years. The increased attendance and the growth of this area have definitely indicated a need for expansion of our chain." Plans for the theatre are being drawn by E. Abraben Associates; the lessors are a group headed by John M. Dickey, president of the Holiday Inn in Ft. Lauderdale and Pompano Beach.

NEW HAVEN

Murray Lipson, veteran Connecticut Valley exhibitor, has taken over the long-shuttered Park, Westfield, Mass., on lease from the Gateway Realty Company of Danbury, Conn. He is operating on both a first-run and subsequent-run policy. . . Stanley Warner zone manager James M. Totman has started a series of six Tuesday night opera film programs at a number of Connecticut big-city and small-town situations. Showcases include the zone's flagship, the Roger Sherman, New Haven; Strand, Hartford; Strand, New Britain; Garde, New London; Palace, Norwich; and Capitol, Willimantic. Films are being screened at \$1.25 top, the entire series advertised as \$5-per-ticket. The attractions include "Chocolate Soldier," "Girl of the Golden West," "Rose Marie," "Merry Widow," "Great Waltz," and "Sweethearts." . . Henry L. Needles, who had assumed general managership of the Rialto, Windsor Locks, and Colonial, Southington, under the Windsor Locks Rialto Corporation-Southington Colonial Corporation, some weeks ago, has resigned, planning to disclose future plans shortly. He was, for many years, Hartford district manager, Warner Bros. Theatres. . . The Park, Thomaston, has been sold by the Robert Schwartz interests to the Carpenter Realty Company, latter in turn leasing the building to A&P Supermarkets for retailing purposes. Both transactions were handled by Hector Frascadore, partnered with E. M. Loew in the Farmington Drive-In. . . Lockwood and Gordon has taken over operation of the East Hartford Drive-In snack bar; district manager Bob Tirell has named Mrs. Gloria Beauchesne as concession manager. . . The appeal-to-family patronage continues markedly in the midstate city of Middletown. Some weeks ago, the Adorno Palace, downtown, and the Adorno Middle-

town Drive-In, suburban, announced "Buck Night," admitting families for one dollar, regardless of number of patrons. Newest activity in same city finds the Saraceno Capitol, also downtown, announcing a 50 cent charge per person on Wednesday, same night that the Palace and Middletown plan is in effect. . . Newest amusement industry corporation to file a certificate of incorporation with the Connecticut Secretary of State's office at State Capitol here is the 560 Whalley Realty Company Inc., care of B. E. Hoffman, 254 College St., New Haven, listing I. J. Hoffman, president; B. E. Hoffman, secretary and treasurer; and Maxwell I. Hoffman, vice-president. Hoffman Brothers, industry pioneers in this territory, have long operated Connecticut Theatres, Inc. . . In Worcester, Mass., New England Theatres, Inc. (AB-PT affiliate) will close down the 1800-seat first-run Capitol on Nov. 26 for a month of renovation costing upwards of \$150,000. . . The Lockwood and Gordon Cinerama will open Connecticut premiere of MGM-Cinerama's "The Wonderful World of the Brothers Grimm" this evening (Oct. 3), the preceding evening designated as a press preview night. Manny Friedman, L&G resident manager here, is conducting a search for Connecticut families named Grimm and is also seeking the oldest movie patron, male or female, in the state.

NEW ORLEANS

Martin Theatres reopened the Ritz in Brewton and Greenville, Ala. Simultaneously, they closed the Camelia Drive-In, Greenville. . . Oda Manuel reopened the long closed Melba, Elton, La. . . Southern Amusement Company reopened the Paramount, Lake Charles, La., after extensive refurbishing. . . Sidney Harp, Thibodaux and Donaldsonville, La., exhibitor returned to his Donaldsonville home after several weeks stay at

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Official Call to the

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TRI-STATE THEATRE OWNERS

of

ARKANSAS — TENNESSEE — MISSISSIPPI

Monday & Tuesday

October 16-17

Chisca Plaza Hotel

As President of the Tri-State Theatre Owners of Ark.-Tenn.-Miss., it is my privilege to extend this invitation to theatre owners of the tri-state area. Enjoy the friendship and join the fun. Prizes and Surprises! Registration for Men \$12.50, Ladies \$7.50.

J. M. MOUNGER, Pres.

the Eye, Ear, Nose and Throat Hospital here for the removal of a cataract from his right eye. . . . Mr. and Mrs. Bernard Woolner returned from a summer's sojourn in Europe. . . . Mrs. Henry Lazarus, Lazarus Theatres, returned from a seven weeks' trip to California. . . . Alvin Daste and associates after several years are back at the helm of the local owned Cadin, which Joel Bluestone had operated under lease. . . . The board of the local WOMPI continue to entertain the ladies at St. Annas Home every second Thursday of the month. . . . Kenneth Kurtzman, on MGM's local sales staff, married Phyllis Beck at Progressive Country Club, Atlanta, Ga. The bridegroom's father, Charles Kurtzman, general manager, Loew's Theatres, Inc., was in for the event. After a Miami Beach, Fla., honeymoon, the couple will reside in Metairie, La. . . . United Theatres have added to their chain the Gordon, Westwego, La., formerly under the management of Mrs. Josie Broggi. . . . Mrs. Edith Ann Long closed the Parkway Drive-In, Winnfield, La., for the winter months. . . . George Pabst and Alex Maillho, co-owners, Blue Ribbon Pictures, have taken over new offices at 200 S. Liberty Street, on the first floor of the 20th-Fox exchange building. They are handling the re-release of MGM films under the "MGM Perpetual Product Plan". . . . Frank Henson, manager, Loew's State, played host to about 150 handicapped persons from the area at a showing of "The Miracle Worker". . . . Gulf States Theatres closed the Colonial, New Iberia. . . . The Rebel, Columbia, Miss., shuttered recently. . . . Also shuttered was the Gem, Dubach, La. . . . Hodges Theatre Supply is now in their new headquarters at 2927 Jackson Avenue.

PHILADELPHIA

Variety Club Tent 13 garnered \$100,000 at its most successful Old Newsboys' Day yet. A parade heralding the event and participation by most of the town's show business, tv, and radio personalities were features in the selling of the Philadelphia Inquirer's "Happiness" edition. Funds will be used to aid the Children's Hospital and to finance the club's camp for handicapped children. . . . Alexander R. Boyd, pioneer exhibitor and head of a chain of motion picture theatres, made bequests totaling about \$200,000 in his will. Among his bequests were \$5,000 each to the Variety Club and Motion Picture Associates, and \$20,000 to his secretary, Helen R. Landy. . . . Don Hicks, from Pittsburgh, has been transferred here as branch manager of Paramount exchange succeeding E. C. Chumley, resigned. . . . Condolences to Dave Korson upon the death of his wife, who died of a heart attack. . . . Stanley Warner and MGM held a showmanship presentation meeting on its "Golden Operetta Series" at the SW office here. Frank J. Damis, SW zone manager for Philadelphia and Washington, arranged and presided at the meeting attended by managers from the area and MGM men.

ST. LOUIS

Dave Arthur, Arthur Enterprises, will be the master of ceremonies at the Missouri-Illinois Theatre Owner's Convention banquet on Oct. 22 in the Chase Hotel, it was announced by Wes Bloomer, president of the

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David E. Milgram, president, Theatre Owners of Pennsylvania, and head, Milgram Theatres, Philadelphia, recently visited the Columbia studio while on the west coast and is seen with director George Sidney, left, on the "Bye, Bye Birdie" set.

organization. Phil Nanos, who owns the Criterion and Regal, will serve as general chairman of the event, Bloomer announced. . . . Mrs. Paul Woods, whose husband manages the Princess, Beardstown, Ill., has been named chairman of the movies, radio, and tv committee of the Illinois Federation of Women's Clubs. Mrs. Woods says she hopes area exhibitors and exchanges will cooperate with her organization to "push movies with the Federated Women's Clubs." . . . The Grand View Cinema being built in the Grand View Shopping Center by General Drive-In Corporation is slated to be opened the last of October. . . . Loew's State here is busy taking reservations for the new Americana Hotel in New York City. Bovim also announced that Loew's State will be running the Heritage Films series being released by M-G-M through Crest Films. The films will run one day each month. . . . Bill Zalken's entertainment lineup for this fall at Kiel Auditorium includes Ferrante and Teicher, Victor Borge, Ballet Espanol, Chinese Theatre, a Van Cliburn concert, and the Scots Guard. . . . Sam Levin, Esquire, is elated over the birth of another grandchild. . . . The local WOMPI chapter was awarded the honor of being hostesses for the 1964 convention, it was announced at the recent 1962 convention in Kansas City. . . . Robert Frisina has been appointed manager, Bond, Greenville, Ill. Robert Parham, who was manager at the Bond, is now the assistant manager of theatres in Mattoon. . . . Wayne House has taken over the ownership of the Lyric, Summersville, Mo. Hugh Anderson was formerly the owner.

SALT LAKE CITY

Projectionist Sid R. Smith suffered a broken back when he tumbled 15 feet down a ladder while checking a generator at the Lyric. He was reported in fair condition at a local hospital. . . . A film festival presenting international festival winners was held at Symphony Hall, Jackson, Wyoming; and at Jackson Lake Lodge overlooking picturesque Jackson Lake. . . . Over 300 handicapped children from Provo, Davis County and Salt Lake City were entertained at the Villa, where they saw Cinerama's "The Wonderful World Of The Brothers Grimm." Their host was Dan Kostopulos, local businessman and former theatre operator, who has for the past 35 years been host to handicapped children at special events.

SAN ANTONIO

Gregory Walcott, television and movie star, will make a personal appearance at the Roy Akers "Singing Hills Ranch" the scene of the annual man and boy round-up. This year,

District 6 and San Antonio Baptist Brotherhood Association are combining on this annual affair. He is scheduled also to be the principal speaker at the conclave. . . . Pedro Gonzales has purchased the Guadalupe, local Spanish language theatre, and plans call for the conversion of the theatre into a night club. . . . Gloria Rios, motion picture star from Mexico, was the headline attraction at a "fiesta Noche Mexicana" in the Municipal Auditorium, celebrating the 152nd anniversary of Mexico's first bid for independence. . . . Mrs. Morris Mendel, whose husband operates the Lyric, Amarillo, Tex., now collects pocket knives at the box office. The Lyric has had a rash of seat-cutting and she makes the kids hand over their little instruments of destruction before they go into the theatre. . . . Duncan Renaldo of "Cisco" fame, was in El Paso, Tex., for a few days. He appeared at a new shopping center and he rode his horse "Diablo" in the annual parade of the Fiesta de Las Flores. . . . Realizing the huge financial gains when motion picture crews come into the city for location filming, the president of the Chamber of Commerce at Amarillo, Tex., Bob Mills, has sent letters to producer William Perlberg and screen writer Henry Denker inviting them and assuring the fullest cooperation should they decide to shoot "Twilight of Honor" around town. The novel, winner of the \$10,000 Book of the Year award in 1961, was written by a local man, Al Dewlen, and the locale of the work is here. Metro-Goldwyn-Mayer purchased the screen rights. . . . A building permit for a new \$470,000 Super-Cinerama theatre to be constructed here was issued by the city to Henry C. Beck Co., Dallas, contractors. The one story masonry structure of 19,320 square feet will be built by Martin Theatres, Inc., of Columbus, Ga., a 50 year old chain which operates 165 theatres throughout the south. Other features of the nearly 800 seat theatre will include a sunken lounge with fountain and skylight in the foyer, a large paved parking area, and a check room for parcels and coats. . . . Lima Miranda is the new secretary to Gordon B. Dunlap, office manager, Azteca film exchange. She comes from Havana, Cuba. . . . Miss Annie Coleman, who has operated the Metro, Abilene, Tex., for many years, has sold out to two of her customers, Mr. and Mrs. Thad Taylor. . . . The Crossroads, Amarillo, Tex., is changing its policy. Each screen will be booked with a different double feature program.

SEATTLE

Robert L. Estill was reported killed in an auto crash at Dalles, Ore. Estill, who was widely known in theatre circles, was formerly a booker and salesman for Paramount before leaving Seattle for the service and the Orient. . . . The Seattle MGM office has converted to the IBM accounting system to be centralized in Los Angeles. . . . Lassie, canine heroine of television, and Jon Provost, star of the series, were featured guests at the Seattle World's Fair. . . . MGM continued movie-making at the Fair by shooting scenes for the forthcoming motion picture, "Take Me To The Fair," starring Elvis Presley. Mock-ups of the relative fair sites have been set up in the Hollywood studio to be used in subsequent scenes. . . . The World's Fair Film Classic Series is now in progress in its second series. . . . Katherine Dunham and her dance revue has postponed its Seattle appearance until tentatively next April, Jack Engerman, Northwest Releasing Corp., reported. . . . William A. Scott reports that he is reopening the Pateros, Pateros, Wash., which has been closed the past two years.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



OCTOBER 3, 1962 SECTION TWO VOL. 68, NO. 15

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	TC—Technicolor	VV—VistaVision
DC—DeLuxe Color	PV—Panavision	TE—Technirama	C—Other color
EC—Eastman Color	RE—Reissue	TS—Totalscope	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6201 BASHFUL ELEPHANT, THE—CD-83m.—Molly Mack, Helmut Schmidt, Kal Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
- 6202 BIG WAVE, THE—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
- BILLY BUDD—D-123m.—Robert Ryan, Peter Ustinov, Melvyn Douglas—4981 (9-26-62)—High rating drama for discriminating audiences—English made
- 6206 CONFESSIONS OF AN OPIUM EATER—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
- CONVICTS 4 (See "REPRIEVE")
- EL CID—D-186m.—(70mm Super Technirama-TC)—Charles Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
- FRIGHTENED CITY, THE—MD-97m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler
- 6111 GEORGE RAFT STORY, THE—D-105 m.—Ray Denton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
- 6204 HANDS OF A STRANGER—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
- 6203 HITLER—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
- 6205 REPRIEVE (CONVICTS 4)—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
- RIDER ON A DEAD HORSE—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western
- 6104 TIME BOMB—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English
- 6110 TWENTY PLUS TWO—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

- July PAYROLL—Michael Craig, Francoise Prevost—England
- Nov. DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey

COMING

- 55 DAYS AT PEKING—(Super-Technirama 70; TC)—Charles Heston, Ava Gardner, David Niven
- TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 ASSIGNMENT OUTER SPACE—MD-79m.—(TC)—Rik Von Nutter, Gaby Faron, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 704 BURN, WITCH, BURN—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
- 610 GUNS OF THE BLACK WITCH—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
- 613 JOURNEY TO THE SEVENTH PLANET—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
- 611 LOST BATTALION—MD-83m.—Leopold Salcedo, Diana Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
- MARCO POLO—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe
- 708 PANIC IN YEAR ZERO—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
- 711 PHANTOM PLANET, THE—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 710 TALES OF TERROR—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
- 702 PREMATURE BURIAL—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
- 701 PRISONER OF THE IRON MASK, THE—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
- 703 TWIST ALL NIGHT—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half

TO BE REVIEWED

- BEACH PARTY—(Panavision; C)—Frankie Avalon
- BRAIN THAT WOULDN'T DIE, THE—Herb Evers, Virginia Leith
- GOLIATH AND THE SEVEN MIRACLES OF THE WORLD—(C; Scope)—Gordon Scott
- HAUNTED VILLAGE, THE—(Scope; C)—Ray Milland
- INVASION OF THE STAR CREATURES—Bob Ball, Frankie Ray
- MASQUE OF THE RED DEATH—(Panavision; C)—Vincent Price
- PIT, THE—Dirk Bogarde, Mary Ure
- RAVEN, THE—(Panavision; C)—Vincent Price, Peter Lorre, Boris Karloff
- REPTILICUS—(C)—Booill Miller, Carl Ottosen
- SCHIZO—Leticia Roman, John Saxon
- SEAFIGHTERS, THE—(Panavision; Color)
- WARRIORS FIVE—Jack Palance, Giovanna Ralli
- WHITE SLAVE SHIP—(C; Scope)—Edmund Purdom, Pier Angeli
- YOUNG RACERS, THE—Mark Damon, Luana Anders

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

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|-----------------------------|-----|------|
| Advise And Consent..... | SP. | Col. |
| • Air Patrol..... | A1 | Fox |
| • All Fall Down..... | A3 | MGM |
| • All The Way Home..... | | Par. |
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| Anatomist, The..... | | For. |
| Antigone..... | | For. |
| Arms And The Man..... | | For. |
| Assignment Outer Space..... | | A-I |

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;— and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

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Erotica.....		Misc.
Errand Boy, The.....	A1	Par.
Escape From East Berlin.....		MGM
Escape From Zahrain.....	A2	Par.
Everything's Ducky.....	A1	Col.
Experiment In Terror.....	A2	Col.

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic
BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney
BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label
LADY AND THE TRAMP—CAR.-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)
MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs
PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

ALMOST ANGELS—(TC)—Vienna Boys' Choir
HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
IN SEARCH OF THE CASTAWAYS—(TC)—Maurice Chevalier, Hayley Mills, George Sanders
LOBO THE WOLF—(C)—True-Life Adventure
MIRACLE OF THE WHITE STALLIONS, THE—(TC)—Robert Taylor, Lilli Palmer
SON OF FLUBBER—Fred MacMurray, Nancy Olson, Keenan Wynn
SUMMER MAGIC—(TC)—Dorothy McGuire, Hayley Mills, Burl Ives
SAMMY, THE WAY-OUT SEAL—(TC)—Jack Carson, Patricia Barry
SAVAGE SAM—(TC)—Brian Keith, Tommy Kirk, Marta Kristen
THREE LIVES OF THOMASINA—(TC)—Patrick McGeehan, Susan Hampshire

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
BARABBAS—D-134m.—(Technirama 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with potential—Made in Italy
BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half
BEST OF ENEMIES, THE—CD-104m.—(Technirama; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy
CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English
DAMN THE DEFIANT—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of men and ships of yesteryear—English
DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Marl Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement
EVERYTHING'S DUCKY—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program
EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama
FIVE FINGER EXERCISE—D-109m.—Rosalind Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention
HELLIONS, THE—MD-87m.—(TC; TE)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay program—English-made
INTERNS, THE—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry
MOTHRU—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay science fiction import—Made in Japan; dubbed in English
MR. SARDONICUS—MD-89m.—Oscar Homolka, Audrey Dalton—4873 (10-11-61)—Castle's best horror entry
MYSTERIOUS ISLAND—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England
NOTORIOUS LANGLADY, THE—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles
ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—English
PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half
QUEEN OF THE PIRATES—MD-80m.—(SuperCinemascope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English
REQUIEM FOR A HEAVYWEIGHT—D-87m.—Anthony Quinn, Julie Harris—4977 (9-12-62)—Well made drama
SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles
SAIL A CROOKED SHIP—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun
THREE STOOGES MEET HERCULES—C-89m.—3 Stooges, Vicki Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky
THREE STOOGES IN ORBIT, THE—C-87m.—4953 (7-11-62)—Okay programmer
13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense melior gets boost from names
TRUNK, THE—MD-72m.—Phil Carey, Julia Arnall—4873 (10-11-61)—Strictly for the dualers—English-made
TWIST AROUND THE CLOCK—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could be well at boxoffice
UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer
VALLEY OF THE DRAGONS—MD-79m.—Cesare Danova, Joan Staley—4877 (10-25-61)—Mild melior for dualers
WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama
WEEKEND WITH LULU, A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English
WILD WESTERNERS, THE—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program
ZOTZI—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

COMING FEATURES IN ORDER OF RELEASE

Aug. **WE'LL BURY YOU**—Documentary
 Sept. **RING A DING RHYTHM**—Chubby Checker
 Oct. **TWO TICKETS TO PARIS**—Joey Dee, Medford Harris
 Nov. **WAR LOVER, THE**—Steve McQueen, Shirley Anne Field

COMING

BYE, BYE BIRDIE—(Panavision; EC)—Dick Van Dyke, Janet Leigh
CONGO VIVO—Jean Sebastian, Bachir Toure
DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux
FURY OF THE PAGANS—(C)—Edmund Purdom
GOLD INSIDE, THE—Peter Cushing, Andre Morell
I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
IN THE FRENCH STYLE—Jean Seberg, Stanley Baker
IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell
JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
JOSEPH DESA—Maximilian Schell, Ricardo Montalban
LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guinness, Anthony Quinn
L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
MAN FROM THE DINERS' CLUB—Danny Kaye, Cara Williams
MANIAC—Kerwin Mathews, Nadia Gray
OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell
PLAY IT COOLER—Anthony Newley, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RUNNING MAN, THE—(Panavision; C)—Laurence Harvey, Lee Remick
SENILITA—Anthony Franciosa, Claudia Cardinale
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
VICTORS, THE—Vincent Edwards, Christine Kaufmann
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

EMBASSY

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—Italian—English titles
BOCCACCIO '70—COMP.-165m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles
DEVIL'S WANTON, THE—D-77m.—Doris Svelund, Birgir Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—Swedish—English titles
DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English titles—Italian
LA VIACCIA—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian
NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Holloway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—English
NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)—C-87m.—Kenneth Conner, Sidney James, Shirley Eaton—4955 (7-11-62)—Fairly amusing import—English
SKY ABOVE—THE MUD BELOW, THE—DOC-90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French
STRANGERS IN THE CITY—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

COMING

Oct. **CONSTANTINE AND THE CROSS**—(Color, Wide Screen)—Cornel Wilde, Christine Kaufmann
 Sept. **SEVEN CAPITAL SINS**—(Dyaliscope)—Jean-Pierre Aumont, Dany Saval
 Sept. **NIGHT IS MY FUTURE**—Mai Zetterling
MADAME—(Technirama 70; TC)—Sophia Loren, Robert Hesseln—Italian
 Oct. **CRIME DOES NOT PAY**—Richard Todd, Danielle Darrieux—French

K

Kid Galahad, Kind Of Loving, King And I, King Of Kings, Kitchen, The

L

L-Shaped Room, La Belle Americaine, Lad: A Dog, Lady And The Tramp, La Notte (The Night), La Notte Brava, Lady For A Knight, Lancelot And Guinevere, Last Of The Vikings, Last Year At Marienbad, La Viaccla, Lawrence Of Arabia, Legionnaire, The, Leopard, The, Les Liaisons Dangereuses, Light In The Piazza, The, Lion, The, Lisa, List Of Adrian Messenger, The, Lobo The Wolf, Lolita, Lonely Are The Brave, Long Day's Journey Into Night, Lonely Stage, The, Longest Day, The, Lost Battalion, The, Love At Twenty, Lover Come Back, Loves Of Salammbro

M

Madame, Madison Avenue, Magic Sword, Magic Voyage Of Sinbad, The, Magnificent Tramp, The, Main Attraction, The, Majority Of One, A, Malaga, Manchurian Candidate, The, Man From The Dinners Club, Man Who Shot Liberty Valance, The, Maniac, Manster, The, Marco Polo, Marizinia, Mark, The, Mask, The, Masque Of The Red Death, Matter Of Who, A, Maxime, Merrill's Marauders, Mid-Summer Night's Dream, A, Mighty Ursus, Miracle Worker, The, Money, Money, Money, Mr. Hobbs Takes A Vacation, Mr. Sardonicus, Monkey In Winter, Moon Pilot, Mothra, Mouse On The Moon, Music Man, The, Murder, She Said, Mutiny On The Bounty, My Geisha, My Six Loves, Mysterious Island

N

Nearly A Nasty Accident, Never Let Go, Night Affair, Night Creatures, Night Is My Future, Night Of Evil, Night Of Passion, Nine Hours To Rama, No Love For Johnnie, No Man Is An Island, No Place Like Homicide, Not On Your Life, Notorious Landlady, Nun And The Sergeant, The

O

Old Dark House, The, Only Two Can Play, One, Two, Three, Only Two Can Play, Outlander, The

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

201 BACHELOR FLAT, 209 BROKEN LAND, THE, 211 CABINET OF CALIGARI, THE, 141 COMANCHEROS, THE, 218 FIVE WEEKS IN A BALLOON, 220 GIGOT, 213 HEMINGWAY'S ADVENTURES OF A YOUNG MAN, 241 I LIKE MONEY, 207 INNOCENTS, THE, 214 IT HAPPENED IN ATHENS, 145 KING AND I, THE, LION THE, 210 LISA, 202 MADISON AVENUE, 215 MR. HOBBS TAKES A VACATION, 135 PIRATES OF TORTUGA, 142 PURPLE HILLS, THE, 205 SATAN NEVER SLEEPS, 144 SECOND TIME AROUND, 140 SEVEN WOMEN FROM HELL, 119 SILENT CALL, THE, 208 STATE FAIR, 204 SWINGIN' ALONG, 203 TENDER IS THE NIGHT, 300 SPARTANS, THE, 117 TWO LITTLE BEARS, THE, 206 WOMANHUNT, 124 20,000 EYES

COMING FEATURES IN ORDER OF RELEASE

May HAND OF DEATH, July AIR PATROL, Aug. FIREBRAND, Oct. LOVES OF SALAMMBO

COMING

BATTLE, THE, CLEOPATRA, CONDEMNED OF ALTONA, DAY MARS INVADED EARTH, THE, LEOPARD, THE, LONGEST DAY, THE, NINE HOURS TO RAMA, QUEEN'S GUARDS, THE, SODOM AND GOMORRAH, THIRTY YEARS OF FUN, WOMAN IN JULY, A, YOUNG GUNS OF TEXAS, THE

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6230 BIRD MAN OF ALCATRAZ, 6127 BOY WHO CAUGHT A CROOK, 6121 CAT BURGLAR, THE, 6211 CHILDREN'S HOUR, THE, 6212 DEADLY DUO, 6202 DEAD TO THE WORLD, 6216 FOLLOW THAT DREAM, 6221 GERONIMO, 6136 GUN STREET, 6209 HAPPY THIEVES, THE, HERO'S ISLAND, 6218 INCIDENT IN AN ALLEY, 6222 JACK THE GIANT KILLER, 6219 JESSICA, 6206 JUDGMENT AT NUREMBERG, 6231 KID GALAHAD, 14 MAGIC SWORD, THE, 6225 MIRACLE WORKER, THE, 6208 ONE, TWO, THREE, 6131 PARIS BLUES, 6204 POCKETFUL OF MIRACLES, PRESSURE POINT, 6227 ROAD TO HONG KONG, THE, 6205 SAINTLY SINNERS, 6213 SERGEANTS 3, 6133 SEASON OF PASSION, 6130 SECRET OF DEEP HARBOR, 6210 SOMETHING WILD, SWORD OF THE CONQUEROR, 6135 TOWN WITHOUT PITY, TRAPEZE, 6228 VALIANT, THE, VIKINGS, THE, 6217 WAR HUNT, 6201 WEST SIDE STORY, 6130 X-15

COMING FEATURES IN ORDER OF RELEASE

Mar. CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard
 Mar. NUN AND THE SERGEANT, THE—Robert Webber, Anna Sten—Springfield
 May THIRD OF A MAN—Simon Oakland
 June MIGHTY URSUS—Ed Fury, Christina Gajoni
 Oct. PHAEDRA—Melina Mercouri, Tony Perkins, Raf Vallone—(Dassln)
 Nov. MANCHURIAN CANDIDATE, THE—Frank Sinatra, Janet Leigh—M. C.
 Nov. TWO FOR SEESAW—Robert Mitchum, Shirley MacLaine—Mirisch
 Nov. WOMEN WARRIORS, THE—Louis Jordan, Sylvia Simms
 Dec. BEAUTY AND THE BEAST—Mark Damon, Joyce Taylor
 Dec. TARAS BULBA—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
 Dec. TOWER OF LONDON, THE—Vincent Price—Admiral

COMING

CARETAKERS, THE—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)
 CHILD IS WAITING—Burt Lancaster, Judy Garland—Larcas
 COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye
 DR. NO—Sean Connery, Jack Lord—Eon
 FIVE MILES TO MIDNIGHT—Sophia Loren, Anthony Perkins—Litvak
 FLIGHT FROM ASHIYA—(Panavision)—Yul Brynner, Suzy Parker—Hecht
 GRAND DUKE AND MR. PIMM, THE—Glenn Ford, Hope Lange, Charles Boyer
 GREAT ESCAPE, THE—(Panavision; CC)—Steve McQueen, James Garner—Mirisch
 GREATEST STORY, EVER TOLD, THE—(Cinerama)—George Stevens
 HORLA, THE—Vincent Price, Nancy Kovack—Admiral
 IRMA LA DOUCE—(C)—Shirley MacLaine, Jack Lemmon—Mirisch
 IT'S A MAD, MAD, MAD WORLD—(TC; Cinerama)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
 LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
 LONELY STAGE, THE—(C)—Judy Garland, Dirk Bogarde
 MOUSE ON THE MOON—Andy Williams, Peter Sellers, Terry Thomas
 PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
 SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
 SUMMER FLIGHT—(C)—Susan Hayward, Diane Baker, Michael Craig—Mirisch
 TOM JONES—(C)—Albert Finney, Susannah York—England
 TOYS IN THE ATTIC—Wendy Hiller, Dean Martin, Geraldine Page—Mirisch

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6201 BACK STREET—D-107m.—(EC)—Susan Hayward, John Gavin, Vera Miles—4875 (10-11-61)—Plush femme's drama with popular Hunter touch
 6210 CAPE FEAR—D-105m.—Gregory Peck, Polly Bergen, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
 DAY THE EARTH CAUGHT FIRE, THE—(Dylascopes)—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
 6206 DESERT PATROL—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
 6212 FAR COUNTRY, THE—MD-97m.—(TC)—James Stuart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
 6203 FLOWER DRUM SONG—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Miyoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
 6221 IF A MAN ANSWERS—C-102m.—(C)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy
 6217 INFORMATION RECEIVED—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
 6215 LONELY ARE THE BRAVE—D-107m.—(Panavision)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
 6205 LOVER COME BACK—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
 6208 NEARLY A NASTY ACCIDENT—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
 6213 NIGHT CREATURES—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
 NO MAN IS AN ISLAND—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
 6207 OUTSIDER, THE—D-108m.—Tony Curtis, James Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
 6219 PHANTOM OF THE OPERA, THE—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
 6211 SASKATCHEWAN—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
 6214 SIX BLACK HORSES—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful action entry
 6218 SPIRAL ROAD, THE—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
 6216 THAT TOUCH OF MINK—C-99m.—(C; Panavision)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy

COMING FEATURES IN ORDER OF RELEASE

Dec. TO KILL A MOCKINGBIRD—Gregory Peck, Mary Badham

COMING

CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
 40 POUNDS OF TROUBLE—(C; Panavision)—Tony Curtis, Phil Silvers, Suzanne Pleshette
 FREUD: THE DARK PASSION—Montgomery Clift, Susannah York
 GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach
 IRON COLLAR, THE—Audie Murphy, Kathleen Crowley
 LANCELOT AND GUINEVERE—(C; Panavision)—Cornel Wilde, Jean Wallace
 LIST OF ADRIAN MESSENGER, THE—George C. Scott, Dana Wynter
 PARANOIAC—(C)—Janette Scott, Oliver Reed—English
 STAGECOACH TO DANCERS' ROCK—Warren Stevens, Judy Lawrence
 TAMMY AND THE DOCTOR—(C)—Sandra Dee, Peter Fonda
 TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
 THREE ON A MATCH—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
 THRILL OF IT ALL, THE—(C)—Doris Day, James Garner
 UGLY AMERICAN, THE—(C)—Marlon Brando, Elji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

251 CHAPMAN REPORT, THE—D-125m.—(TC)—Efrim Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns
 160 COUCH, THE—MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
 163 HOUSE OF WOMEN—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
 169 GUNS OF DARKNESS—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
 158 LAD: A DOG—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngster trade
 153 MAJORITY OF ONE, A—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
 161 MALAGA—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
 156 MASK, THE—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
 165 MERRILL'S MARAUDERS—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
 168 MUSIC MAN, THE—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
 162 ROME ADVENTURE—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
 159 ROMAN SPRING OF MRS. STONE, THE—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
 164 SAMAR—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in the Philippines
 152 SINGER NOT THE SONG, THE—D-98m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
 167 STORY OF THE COUNT OF MONTE CRISTO, THE—D-90m.—(Dylascopes; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
 157 SUSAN SLADE—D-116m.—(TC)—Troy Donahue, Connie Stevens—4876 (10-11-61)—Well-made drama has angles
 WORLD BY NIGHT NO. 2—COMP-118m.—(Technirama, TC)—Produced by Francesco Mazzei—4954 (7-11-62)—Entertaining tour of some of the famous night spots of the world

COMING FEATURES IN ORDER OF RELEASE

Nov. GAY PURR-EE—(TC)—Cartoon—Judy Garland, Robert Goulet—(UPA)
 Nov. WHAT EVER HAPPENED TO BABY JANE?—Bette Davis, Joan Crawford

COMING

AMERICA, AMERICA—Stathis Giallelis
 BE CAREFUL HOW YOU WISH—(TC)—Don Knotts, Carole Cook
 BLACK GOLD—Philip Carey, Diane McBain
 CASTILLIANS, THE—(C)—Cesar Romero, Frankie Avalon
 CRITIC'S CHOICE—(TC; Panavision)—Bob Hope, Lucille Ball
 DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick

P

• Panic Button..... WB
 Panic In Year Zero..... A3 A-I
 Paradise Alley..... Misc.
 • Paradiac..... U-I
 • Papa's Delicate Condition..... Par.
 • Paris When It Sizzles..... Par.
 Paradiso..... For.
 Paris Blues..... B UA
 • Password Is Courage, The..... MGM
 • Payroll..... B AA
 • Period Of Adjustment..... MGM
 • Phaedra..... UA
 Phantom Of The Opera..... A1 U-I
 Phantom Planet..... A-I
 Pigeon That Took Rome, The..... A3 Par.
 Pinocchio—RE..... A1 BV
 Pirates Of Blood River..... Col.
 Pirates Of Tortuga..... A1 Fox
 • Pit, The..... A-I
 • Play It Cooler..... Col.
 Pocketful Of Miracles..... A2 UA
 • Postman's Knock..... MGM
 Premature Burial..... A2 A-I
 Pressure Point..... SP. UA
 Prisoner Of The Iron Mask..... A1 A-I
 • PT 109..... WB
 • Proper Time, The..... UA
 Psycosimo..... For.
 Pure Hell Of St. Trinians..... For.
 Purple Hills, The..... A1 Fox
 Purple Noon..... B For.

Q

• Queen's Guard, The..... Fox
 Queen Of The Pirates..... A1 Col.
 Question 7..... A1 For.

R

• Rampage..... WB
 • Raven, The..... A-I
 • Reach For Glory..... Col.
 Rear Window—RE..... A2 Par.
 Reluctant Saint, The..... A1 For.
 • Reptilicus..... A-I
 Reprieve (Convicts 4)..... A2 AA
 Requiem For A Heavyweight..... A2 Col.
 Ride The High Country..... A3 MGM
 Rider On A Dead Horse..... A3 AA
 • Riffi In Tokyo..... MGM
 • Ring-A-Ding Rhythm..... A1 Col.
 Risk, The..... A2 For.
 Road To Hong Kong, The..... A1 UA
 Roman Holiday—RE..... A2 Par.
 Roman Spring Of Mrs. Stone, The..... A3 WB
 Rome Adventure..... A3 WB
 Roses For The Prosecutor..... For.
 • Running Man, The..... Col.

S

Sad Sack, The—RE..... A-I Par.
 Safe At Home..... A1 Col.
 Sail A Crooked Ship..... A3 Col.
 Sainly Sinners..... A1 UA
 Samar..... A2 WB
 • Sammy, The Way-Out Seal..... BV
 Saskatchewan—RE..... A2 U-I
 Satan Never Sleeps..... A3 Fox
 Satan In High Heels..... Misc.
 • Savage Guns..... MGM
 • Savage Sam..... BV
 Scarface Mob, The..... Misc.
 • Schizo..... A-I
 • Sea Fighters, The..... A-I
 Season Of Passion..... A3 UA
 Second Time Around, The..... A1 Fox
 Secret File: Hollywood..... Misc.
 Secret Of Deep Harbor, The..... A2 UA
 Secrets Of The Nazi Criminals..... For.
 • Senilita..... Col.
 • Seven Capital Sins..... Emb.
 Sergeants 3..... A1 UA
 • Seven Seas To Calais..... MGM
 Seven Women From Hell..... A3 Fox
 Seventh Commandment, The..... Misc.
 Shoot The Piano Player..... B For.
 Siege Of Hell Street, The..... For.
 Siege Of Syracuse..... B Par.
 Silent Call, The..... A1 Fox
 Singer Not The Song, The..... A3 WB
 Six Black Horses..... A2 U-I
 Sky Above—The Mud Below, The..... SP. Emb.
 Small Hours, The..... Misc.
 • Sodom And Gomorrah..... Fox
 Some Like It Cool..... For.
 Something Wild..... A3 UA
 • Son Of Flubber..... BV
 Son Of Sanson..... For.
 • Spencer's Mountain..... WB
 Spiral Road, The..... A2 U-I
 • Spider's Web, The..... UA
 • Stagecoach To Dancer's Rock..... U-I
 • Star Creatures..... A-I
 State Fair..... A2 Fox
 Strangers In The City..... SP Emb.
 Story Of The Count Of Monte Cristo, The..... A1 WB
 Stowaway In The Sky..... A1 For.
 Summer And Smoke..... A3 Par.
 • Summer Magic..... BV
 • Summer Flight..... UA
 Summer To Remember, A..... A1 For.
 Summerskin..... B For.
 Susan Slade..... A3 WB
 Sweet Bird Of Youth..... A3 MGM
 Swingin' Along..... A1 Fox
 Sword And The Dragon..... For.
 Sword Of The Conqueror..... A2 UA
 • Swordsman Of Sienna..... MGM

MAXIME—MD-93m.—Charles Boyer, Michele Morgan—4980 (9-12-62)—Sophisticated but slow romancer with Boyer name—Dubbed in English—Interworld Dist.
MAGNIFICENT TRAMP, THE—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining Import—English titles—Cameo Int.
MONEY, MONEY, MONEY—CMD-100m.—Jean Gabin, Martine Carol—4963 (8-8-62)—Entertaining Import for art spots—English titles—Times
NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times
SHOOT THE PIANO PLAYER—CD-85m.—Charles Aznavour, Marie Du Bois—4955 (7-11-62)—Off-beat entry could please art house crowd—English titles—Astor
STOWAWAY IN THE SKY—CD-82m.—(Helivision; EC)—Andre Bille, Maurice Baquet—4951 (6-27-62)—Entertaining family entry for art or regulation spots—Lopert
TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—English titles—Showcorporation
ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—English titles—Nouvelles Editions de Films

GERMAN

ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—English titles—Casino
DAS DRIEMAEDERLHAUS—DMU-102m.—(Agfa Color)—Karlheinz Boehm—4890 (12-6-61)—Titles—Pleasant Interlude from the life of Franz Schubert—Atlantic
QUESTION 7—D-107m.—Michael Gwynn, Margarete Jahnen, Christian de Bresson—4876 (10-11-61)—Highly interesting entry—Spoken in English—de Richemont
ROSES OF THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric Import—English titles—American Metropolitan Ent.

GREEK

ANTIGONE—D-88m.—Irene Papas, Manos Katrakis—4983 (9-26-62)—Well-made classic for art spots and college situations—English titles—Ellis

JAPANESE

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese cast—4911 (2-21-62)—Enemy war film can be exploited—Dubbed in English—Toho—Parade
MANSTER, THE—MD-72m.—Peter Dyneley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Dubbed in English—Lopert
THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon
YOJIMBO—D-110m.—(Tohoscope)—Toshiro Mifune, Eijiro Tono—4984 (9-26-62)—Highly entertaining entry for art spots—English titles—Senaca Int.

RUSSIAN-ENGLISH

CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house—Janus

ITALIAN

DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeleine Fischer—4910 (2-21-62)—Timely science fiction programmer—Dubbed in English—Excelsior
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Ciangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental
LA NOTTE (THE NIGHT)—D-120m.—Marcello Mastroianni, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—English titles—Lopert
LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Luaidi—4911 (2-21-62)—Okay exploitation import—English titles—Miller Producing
LAST OF THE VIKINGS—MD-102m.—(EC; Dyliscope)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—Good action spectacle—Dubbed in English—Medallion
PSYCOSISSIMO—C-88m.—Ugo Tognazzi, Raimondo Vianello, Moniwue Just—4984 (9-26-62)—Fair comedy for art spots—English titles—Ellis
RELUCTANT SAINT, THE—D-105m.—Maximilian Schell, Lea Padovani—4980 (9-12-62)—Entertaining religious drama—Davis-Royal
SON OF SAMSON—MD-90m.—(Totalscope; TC)—Mark Forest, Chelo Alonzo—4980 (9-12-62)—Another strong man spectacle from Italy—Dubbed in English—Medallion
TROJAN HORSE, THE—MD-105m.—(Euroscope; EC)—Steve Reeves, John Drew Barrymore—4955 (7-11-62)—Colorful spectacle has action and other angles—Colorama

MEXICAN

IMPORTANT MAN, THE—D-99m.—(CS)—Toshiro Mifune, Columbia Dominguez—4954 (7-11-62)—Art house entry has its moment—English titles—Lopert

SOUTH AMERICAN

MARIZINIA—MD-80m.—(EC)—John Sutton, Gina Albert—4963 (8-8-62)—Okay art house filler—Int. Film Ent.
SUMMERSKIN—D-99m.—Alfredo Alcon, Graciela Borges—4955 (7-11-62)—Interesting import for art spots—English titles—Angel

SPANISH

VIRIDIANA—D-90m.—Francisco Rabal, Silvia Pinal—4931 (5-2-62)—Off-beat drama should be impressive at art spots—Titles—Kingsley-Int.

SWEDISH

DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus
THROUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Bergman entry—English titles—Janus

U.S.S.R.

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

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The Shorts Parade

1961-62 Season

(Rating: E—Excellent; G—Good; F—Fair; B—Bad)

Buena Vista

WALT DISNEY CARTOONS
(TECHNICOLOR)
(REISSUES)

- 17101 Donald's Lucky Day
- 17102 Donald's Cousin Gus
- 17103 Fire Chief (DD)
- 17104 Early To Bed (DD)
- 17105 Canine Caddy (MM)
- 17106 Springtime For Pluto (P)
- 17107 Dog Watch (P)
- 17108 Art Of Skiing (G)
- 17109 How To Play Baseball (G)
- 17110 Mickey's Delayed Date (MM)
- 17111 Chicken Little
- 17112 Two Chips and A Miss (Chlp 'n' Dale)

Columbia

SPECIAL COLOR FEATURETTES

- 6441 (Oct.) Images Of Luangua 18m.
- 6442 (Dec.) Wonderful Israel 19m.
- 6443 (Feb.) Wonders of Philadelphia 18m.
- 6445 () Wonders Of Dallas

LOOPY DE LOOP COLOR CARTOONS

- 6701 (Sept.) Catch Meow
- 6702 (Nov.) Kooky Loopy
- 6703 (Dec.) Loopy's Hare-Do
- 6704 (Jan.) Bungle Uncle

MR. MAGOO CARTOONS
(REISSUES)

- 6751 (Sept.) Safety Spin
- 6752 (Oct.) Calling Dr. Magoo (CS and Standard)
- 6753 (Nov.) Magoo's Masterpiece
- 6754 (Dec.) Magoo Beats The Heat (CS and Standard)
- 6755 (Feb.) Magoo Slept Here

COLOR FAVORITES CARTOONS
(REISSUES)

- 6601 (Sept.) Red Riding Hood Rides Again
- 6602 (Sept.) The Magic Fluke
- 6603 (Oct.) Imagination
- 6604 (Nov.) The Miner's Daughter
- 6605 (Nov.) Grape-Nutty
- 6606 (Dec.) The Popcorn Story
- 6607 (Jan.) Cat-Tastrophe
- 6608 (Jan.) Wonder Gloves
- 6609 (Feb.) Dr. Bluebird

TWO REELERS
THE THREE STOOGES
(REISSUES)

- 6401 (Sept.) Quiz Whizz 15 1/2m.
- 6402 (Oct.) Fifi Blows Her Top 15 1/2m.
- 6403 (Nov.) Pies and Guys 16 1/2m.
- 6404 (Jan.) Sweet and Hot 17m.
- 6405 (Feb.) Flying Saucer Daffy 17m.

COMEDY FAVORITES
(REISSUES)

- 6431 (Oct.) Caught On The Bounce (Joe Besser) . . 15 1/2m.
- 6432 (Nov.) Pleasure Treasure (Andy Clyde) . . 16m.
- 6433 (Dec.) Dance, Dunc, Dance (Eddie Foy, Jr.) . 18 1/2m.
- 6434 (Jan.) The Fire Chaser (Joe Besser) 16m.

ASSORTED FAVORITES
(REISSUES)

- 6421 (Sept.) Hot Hair (Hugh Herbert) 16 1/2m.
- 6422 (Nov.) Parlor, Bedroom and Wrath (Vernon & Quillon) 16m.
- 6423 (Dec.) Flung By A Fling (Schilling & Lane) . . 16m.
- 6424 (Feb.) Flung By A Fling 16m.

WORLD OF SPORTS

- 6801 (Oct.) Aqua Ski Birds
- 6802 (Feb.) Clown Prince Of Rasslin

CANDID MICROPHONE
(REISSUES)

- 6551 (Sept.) Candid Microphone No. 3, Series 3
- 6552 (Nov.) Candid Microphone No. 2, Series 3
- 6553 (Jan.) Candid Microphone No. 3, Series 3

SERIALS
(REISSUES)

Cody Of The Pony Express

Metro-Goldwyn-Mayer

TOM AND JERRY CARTOONS
(METROCOLOR)

- W-361 (Sept.) Switchin' Kitten
- W-362 (Oct.) Down and Outing
- W-363 (Dec.) Greek To Me-ow

Paramount

SPORTS IN ACTION

(COLOR)

Ten Pin Tour

- D20-5 Speedway
- D20-6 Gold Medal Divers
- D21-1 Symphony In Motion
- D21-2 Bow Test

TRAVELRAMAS

(COLOR)

- T20-1 Porpoise Posse
- T20-2 Pee Wees On Ice
- T20-3 Waters Of Bangkok

NOVELTOONS

(COLOR)

- P20-1 Northern Mites
- P20-2 Mienicks
- P20-3 The Lion's Busy
- P20-4 Goodie The Gremlin
- P20-5 Alvin's Solo Flight
- P20-6 Hound About That
- P20-7 Trick For Tree
- P20-8 Cape Kidnaveral
- P21-1 Munro
- P21-2 Turtle Scoop
- P21-3 Kozmo Goes To School
- P21-4 Perry Poppun
- P21-5 Without Time or Reason
- P21-6 Good and Guilty
- P21-7 T.V. or Not T.V.

**MODERN MADCAPS
(COLOR)**

- M20-1 Galaxia
- M20-2 Bouncing Benny
- M20-3 Terry The Traitor
- M20-4 Phantom Moustacher
- M20-5 The Kid From Mars
- M20-6 The Mighty Termit
- M20-7 In The Nicotine
- M20-8 The Inquisit Visit
- M21-1 The Plot Sickens
- M21-2 Crumley Cogwell
- M21-3 Popcorn and Politics
- M21-4 Giddy Gadjets
- M21-5 Hi Fi Jinx
- M21-6 Funderful Suburbia
- M21-7 Samson Scrap and Delilah

**THE CAT
(COLOR)**

- C20-1 Top Cat
- C20-2 Bopin Hood
- C20-3 Cane and Able

COMIC KING

- F21-1 Home Sweet Swampy
- F21-2 Frog's Legs
- F21-3 Hero's Reward
- F21-4 Psychological Testing

**TWO REEL SPECIALS
(COLOR)**

- B21-1 Lifeline To Hong Kong
- B21-2 Spring In Scandinavia
- B21-2 Fire Away, The Story of a Trotter

**CARTOON SPECIAL
(COLOR)**

- A-21 Abner, The Baseball

20th Century-Fox

**MOVIETONE SPORTS
(CINEMASCOPE; DELUXE COLOR)**

- 7109 (Sept.) Ski New Horizons
- 7201 (Jan.) Sports Fishing Family Style
- 7202 (Feb.) Football Highlights Of 1961
- 7203 (March) Primitive Fighters
- 7204 (April) Holiday In Ireland
- 7205 (May) Champion Angler
- 7206 (June) Quebec Sports Pageant
- 7207 (July) City Of The World
- 7208 (Aug.) Dance Magic
- 7209 (Sept.) Story Book Wedding

**MOVIETONE ADVENTURES
(CINEMASCOPE; DELUXE COLOR)**

- 7110 (Oct.) Assignment India
- 7111 (Nov.) Assignment South Africa
- 7112 (Dec.) Sound Of Arizona

**TERRYTOONS
(CINEMASCOPE; DELUXE COLOR)**

- 5110 (Sept.) Really Big Act
- 5111 (Oct.) Clown Jewels
- 5112 (Nov.) Tree Spree
- 5201 (Jan.) Honorable House Cat
- 5202 (March) Honorable Family Problem
- 5203 (April) Peanut Battle
- 5204 (May) Loyal Royalty
- 5205 (July) Send Your Elephant To Camp
- 5206 (Sept.) Honorable Paint In Neck

TERRYTOONS

(2D ALL PURPOSE; DELUXE COLOR)

- 5126 (Dec.) Sappy New Year
- 5221 (Jan.) Klondike Strikes Out
- 5222 (Feb.) Where There's Smoke
- 5223 (March) He-man Seaman
- 5224 (April) Nobody's Ghoul
- 5225 (May) Riverboat Mission
- 5226 (June) Rebel Trouble
- 5227 (July) Taming The Cat
- 5228 (Aug.) Runaway Mouse
- 5229 (Sept.) Big Chief No Treaty

Universal-International

**TWO REEL SPECIALS IN COLOR
(CINEMASCOPE)**

- 4201 (Nov.) All That Oriental Jazz
- 4202 (Mar.) Land Of The Long White Cloud

SPECIAL

- 4202 (Dec.) Football Highlights Of 1961

ONE REEL COLOR SPECIALS

- 4271 (Nov.) Treasure Of The Deep
- 4272 (Dec.) Caramba (CS)
- 4273 (Jan.) Mabuhay
- 4274 (Feb.) Leaping Dandies
- 4275 (Mar.) Pink Land Blue Waters
- 4276 (Apr.) Bahama Holiday
- 4277 (May) Fabled Island (CS)
- 4278 (June) Strictly Sydney (CS)

NEW WALTER LANTZ COLOR CARTUNES

- 4211 (Nov.) Doc's Last Stand
- 4212 (Dec.) Case Of The Red-Eyed Ruby
- 4213 (Jan.) Rock-A-Bye Gator
- 4214 (Feb.) Home Sweet Homewrecker
- 4215 (Feb.) Pest Of Show
- 4216 (Mar.) Mackerel Moocher
- 4217 (Mar.) Room and Bored
- 4218 (Apr.) Fowled-Up Birthday
- 4219 (Apr.) Rocket Racket
- 4220 (May) Phoney Express
- 4221 (May) Careless Caretaker
- 4222 (June) Mother's Little Helper
- 4223 (July) Tragic Magic
- 4224 (July) Hyde and Sneak
- 4225 (Aug.) Voo-Doo Boo-Boo
- 4226 (Sept.) Crowin' Pains
- 4227 (Sept.) Punchy Pooch
- 4228 (Oct.) Little Woody Riding Hood
- 4229 (Oct.) Corny Concerto

**WALTER LANTZ WOODY WOODPECKER
REISSUE COLOR CARTUNES**

- 4231 (Nov.) The Tree Medic
- 4232 (Dec.) After The Ball
- 4233 (Jan.) Chief Charlie Horse
- 4234 (Feb.) Woodpecker From Mars
- 4235 (Mar.) Calling All Cuckoos
- 4236 (Apr.) Niagara Fools
- 4237 (May) Arts and Flowers

Warner Bros.

**MERRIE MELODIES-LOONEY TUNES
TECHNICOLOR CARTOONS**

- 9701 (9-23-61) Daffy's Inn Trouble
- 9702 (10-21-61) What's My Lion?
- 9703 (11-11-61) Beep Prepared
- 9704 (12-2-61) Last Hungry Cat
- 9705 (12-30-61) Nelly's Folly
- 9706 (2-10-62) A Sheep In The Deep
- 9707 (3-10-62) Fish and Slips
- 9708 (3-31-62) Quackodile Tears
- 9709 (4-21-62) Crow's Feet
- 9710 (5-12-62) Mexican Boarders
- 9711 (6-30-62) Zoom At The Top
- 9712 (7-21-62) Slick Chick
- 9713 (8-18-62) Louvre Come Back To Me
- 1701 (9-1-62) Honey's Money
- 1702 (9-22-62) The Jet Cage
- 1703 (10-20-62) Mother Was A Rooster
- 1704 (11-10-62) Good Noose

BUGS BUNNY SPECIALS

- 9721 (9-2-61) Prince Violent
- 9722 (1-20-62) Wet Hare
- 9723 (6-9-62) Bill of Hare

**BLUE RIBBON HIT PARADES
TECHNICOLOR
(REISSUES)**

- 9301 (9-6-61) A Hound For Trouble
- 9302 (9-30-61) Strife With Father
- 9302 (10-28-61) The Grey Hounded Hare
- 9304 (11-25-61) Leghorn Swaggied
- 9305 (12-23-61) A Peck Of Trouble
- 9306 (1-27-62) Tom Tom Tomcat
- 9307 (2-17-62) Sock-A-Doodle Do
- 9308 (3-17-62) Rabbit Hood
- 9309 (4-17-62) Ain't She Tweet
- 9310 (5-19-62) Bye Bye Bluebeard
- 9311 (6-16-62) Homeless Hare
- 9312 (7-14-62) Bird In A Guilty Cage
- 9313 (8-11-62) Fool Coverage
- 1301 (9-8-62) Hurdy-Gurdy Hare
- 1302 (9-29-62) Muscle Tussle
- 1303 (10-27-62) Fowl Weather
- 1304 (11-24-62) 8 Ball Bunny

**WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)**

- 9001 (10-7-61) Where The Trade Winds Play
- 9002 (1-6-62) Fabulous Mexico
- 9003 (5-26-62) Land Of The Trembling Earth
- 1001 (10-6-62) A Touch Of Gold

**WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)
(REISSUES)**

- 9501 (11-18-61) This Sporting World
- 9502 (12-16-61) Emperor's Horses
- 9503 (1-24-62) Wild Water Champions
- 9504 (4-28-62) Racing Thrills
- 9505 (7-7-62) Kings Of The Outdoor
- 9506 (8-18-62) Water Wizards
- 1501 (11-17-62) Sporting Courage

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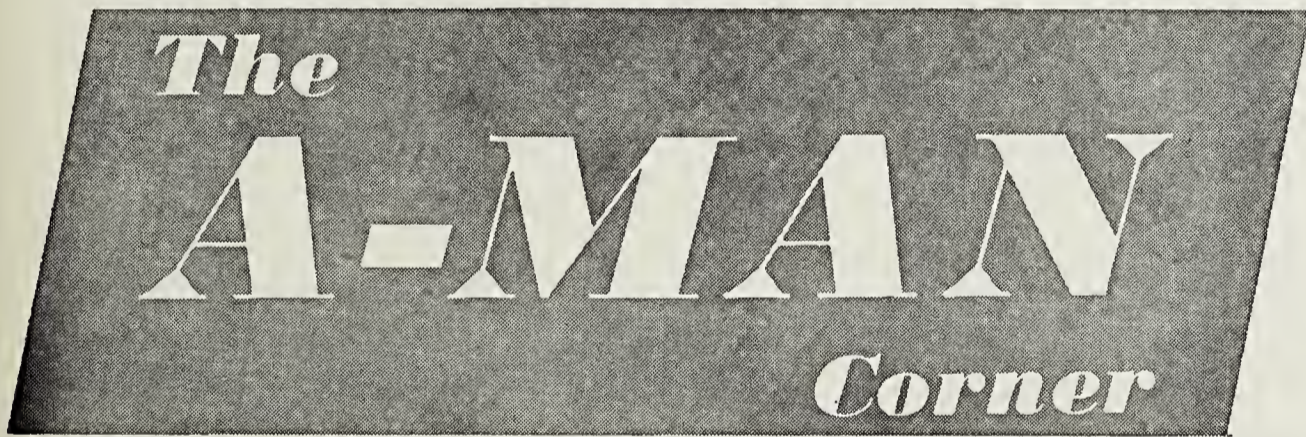
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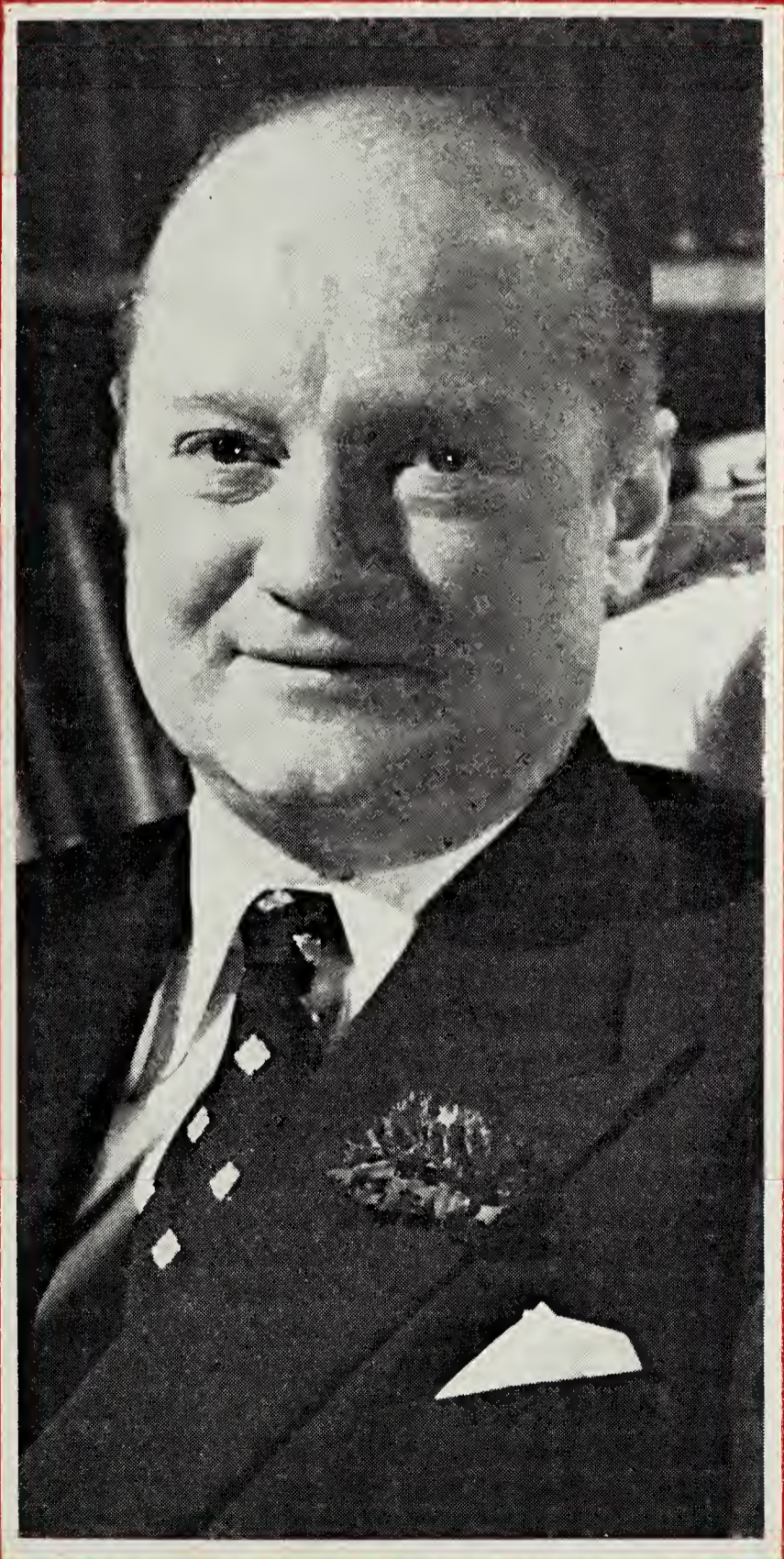
OCTOBER 10, 1962

Volume 68

Number 16

Founded in 1933 by
CHARLES E. "Chick" LEWIS

IN THREE SECTIONS • THIS IS SECTION ONE



Hyman Enlists 100 Top Exhibs

(See Page 9)

AMPA Selects Award Winners

(See Page 10)

John H. Davis becomes chairman of the Rank Organization, succeeding Lord Rank, who retires after the company's annual general meeting tomorrow (Oct. 11).

Who's Silly—Public Or Industry? . . . see editorial—page 5

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Volume 68 • No. 16

OCTOBER 10, 1962

WHO'S SILLY—PUBLIC OR INDUSTRY?

WE DON'T EXPECT to make a "hit" every time we come up to bat editorially, but even Joe DiMaggio had that problem. What we do try to do is get the highest batting average possible under the circumstances—not for ourselves, but for the entire motion picture industry.

Recently, we have been hammering away on the subject of clearance. Letters and phone calls from exhibitors and even from some distributors who speak off the record indicate widespread agreement that this is a problem the industry must solve if it is to progress.

Cutthroat competition is slowly but surely killing the business. We can't say it any plainer than that. It is not entirely the fault of exhibition, although theatremen certainly are not blameless. High percentage terms demanded by distributors without regard to "run" must share the blame.

Should clearance be further ignored, whether through motives of greed or economy, it must result in the closing of more and more theatres. How any distributor can sit by and agree to unqualified moveups every time a law suit is threatened is just not understandable.

The public is just not silly enough to pay \$1.80 or more for a feature at a downtown first-run and then see it played at practically the same time at other theatres at lower admissions. They are not silly enough to see it advertised as a single feature and at the same time see it advertised as part of two or three features on the same bill for less money elsewhere. They are not silly enough to pass up the dollar-a-car offer at a nearby drive-in for a film that is still playing downtown. No, it is the motion picture industry that is silly, not the public. Breaking clearance is the worst example of cutthroat competition.

Why such a dilemma? The prime consideration is price. Why should a subsequent run situation pay 40 or 50 per cent for product and not battle for a moveup? First-run terms, they figure, should mean first-run dates, and who can blame them? Any percentage that does not give a theatre the opportunity to survive is too high, and desperate men take desperate measures.

All this malarkey about distribution not being able to tell an exhibitor what his admission price should be becomes humorous when all the runs charge the same admission price. No judge or jury could be expected to believe that it is just a coincidence. The fine art of double talk in such situations has been refined to an exact science, and a theatremen knows that if he charges less, he'll never see the film at all. So why not move up?

We have criticised this unfair method of selling for years. It has resulted in problems for the theatres and the distributors; it has brought about acute print shortages since everyone wants the same film at the same time; and it has resulted in an unhappy public complaining that all the theatres in their area play the same film at the same time.

The practice has many unsavory by-products as well. It forces some simple minded exhibitors to falsify reports on receipts in an effort to come out ahead in a deal they had no business making in the first place. We have no sympathy for crooks, but as one exhibitor argued, "I have to live and support my family; I don't know any other business; and all my money is tied up in this theatre."

To compound the felony, distributors who catch a cheater, instead of not selling him for six months or a year, go right ahead as though nothing had happened. It is interesting to note that several years ago, Universal refused to sell to such theatres as a lesson, and there was no legal way to compel them to do so. No businessman must deal with a customer who has been proved to be a poor credit risk.

Harmonious relations between buyer and seller can only be achieved through providing goods at a price proportionate to their value. In the film business, this means a logical price differential must be established for various runs. If the subsequent run theatre is sold at a lower price, he will cease to demand an unwarranted moveup.

The maintenance of proper clearance is based on location of the theatre (sell away from downtown first-runs and the public decides it must be a second-rate film); character and appointments of the theatre; whether it shows single or double features (anyone will admit doubling reduces the value of a main feature); advertising budget; and admission.

No theatre expects something for nothing. However, every exhibitor has the right to expect a fair shake in his business dealings. Too many are not getting that fair shake, and as a result, the entire business is suffering.

What's the answer? One way to begin might be the establishment of an arbitration board composed of men who know this business to replace the law courts that do nothing but add fuel to the fires of dissension and distrust. Questions of moveup and clearance could be in their province, and if both sides would agree to abide by their decisions, we will have taken a giant step forward. It's only a suggestion, but somebody has to start the ball rolling.

Any ideas? We're open to constructive suggestions from all sources. This is your page. Take advantage of it.

Serving the Reader First—Which Serves the Advertiser Best

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From GRAND FALLS, N.F.L.D., CANADA

MOTION PICTURE EXHIBITOR is great. It's always a pleasure to find it in the mailbox. CHARLES EDWARDS, Owner-Manager Popular Theatre

EDITOR'S NOTE: Letters like this make us feel rewarded. Thank you so much.

From FAYETTEVILLE, N. C.

I know it is against what you preach, but I would like to see you have Kroger Babb do some articles for you. He is known in some circles to be a 'fast buck' man, but really do you know a better showman?

You may not have the thickest trade paper, but it is absolutely the BEST.

RICHARD McKINNEY
Fox Twin Drive In Theatre

EDITOR'S NOTE: It is all too easy to confuse showmanship and the fast buck. The real showman is the exhibitor who fills his seats and serves his community week in and week out. One big "fast buck" week could well alienate his audience for months to come. That is not showmanship, it is suicide. We welcome Mr. Babb's ideas, but not if they serve to sell so-called "entertainment" that can only hurt the entire industry in the long run. Agree? As for your other comments, thanks for the resounding vote of confidence.

From BRONX, N.Y.

You have a wonderful magazine and I am proud to be a subscriber. I have a suggestion to make. Inaugurate the collection of funds to create a memorial to Marilyn Monroe. To build an orphanage or a college chair in arts to her memory. She was a wonderful personality and gave me many pleasant moments of relaxation.

BEN LEVINE, Booker
Bonded Films

EDITOR'S NOTE: Let's see what the reaction from the industry will be, and thanks for your resubscribing.

From KARACHI, PAKISTAN

In your issue of Aug. 8, 1962, you have offered to send the "Sliding Scale" method of film buying to the subscribers. May we request you to kindly send one copy to us for our use at your earliest convenience.

MUHAMMED AFAQ USMANI
H. Husein & Co.

EDITOR'S NOTE: Since its publication, MOTION PICTURE EXHIBITOR's supplement on "Sliding Scale" has become a necessary addition to many an exhibitor's library. Copies are available to subscribers while supplies last.

From RICHMOND, VA.

Your editorials are excellent. We need more, directed to the distributors re trade practices, e.g., get the salesmen back on the road calling on small accounts and try to keep them in business with fair terms.

DAVID KAMSKY, President
Broadway Drive-In Theatre

From CHICAGO, ILL.

The percentage schedule in your issue of Aug. 8 is another excellent service. Could your office send me your "Sliding Scale Formula." If there is any charge please bill me.

We have had a pretty fair summer because the product has not been bad, but it looks like pretty slim pickings for the fall. Since

audiences are becoming more selective, I am quite concerned.

Our new theatre, Hillside, got off to a magnificent start, and I know if I can get suitable product, we'll be all right.

If I can do something for you, please holler.
OSCAR A. BROTMAN
Hillside Theatre

EDITOR'S NOTE: Best of luck with the new Hillside. It is a beautiful theatre and deserves public support. Thanks for the kind words. Just keep right on being a valued subscriber.

From MANHEIM, PA.

I am happy to renew my subscription to MOTION PICTURE EXHIBITOR for another three years. Can't think of a better aid to the exhibitor to keep after playing length of the features.

Often they are cut after the road show or first run by the distributors. Thanks for all the real help your publication gives me all year around.

ARNOLD VANDERVALK, Owner
Auditorium Theatre

EDITOR'S NOTE: MOTION PICTURE EXHIBITOR makes every effort to stay with changes in running times, etc. The Yellow SERVICESECTION is brought up to date every two weeks and represents the most reliable, up-to-the-minute service available.

NOTE FROM A DEPARTED FRIEND

Recently, we came across this letter in our files from the late, well known W. R. (Billy) Wilkerson, founder of the respected Hollywood Reporter. We take great pride in Billy's comments and hope our subscribers still feel today as Billy felt 31 years ago. We are still in there punching; still trying to present editorials "that pack plenty of wallop, totally devoid of any bias."

THE HOLLYWOOD REPORTER

5746 Sunset Boulevard TODAY'S FILM NEWS TODAY Phone: Hollywood 4741-2-2
W. R. WILKERSON, Editor and Publisher

May 22, 1931.

Mr. Jay Emanuel
The Exhibitor
Philadelphia, Pa.

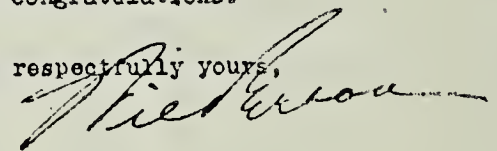
My dear Mr. Emanuel:

I have just finished reading your issue of May 15th and it may or may not be of interest to you to know that, editorially, I think it's the best issue of the Exhibitor I've ever seen, and feel that you should be greatly complimented, not only on this but the entire run of the paper for the past two months.

I wonder if exhibitors really appreciate the full value of your publication; I wonder if they realize that it is probably the finest trade organ being published today.

It is really a pleasure to read your publication, containing as it does, all the news in territories for which it is printed, together with editorial comment that packs plenty of wallop, totally devoid of any bias.

Please accept my congratulations.

Very respectfully yours,


WRW:MG

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NEWS CAPSULES



FILM FAMILY ALBUM

Obituaries

Michael A. Ginley, Sr., 92, father of Bernard Ginley, manager, Southern, Columbus, Ohio, died.

Charles Humphries, 76, financial secretary, IATSE and MPO, Local 307, Philadelphia, Pa., and chief operator, Stanley Theatre, died in Hahnemann Hospital. A sister survives.

Murray Sampson, 73, father of Leonard Sampson, partner, Nutmeg Theatre Circuit, New Haven, Conn., died.

"Connection" Pulled After Two Showings

NEW YORK—Through an injunction issued by N.Y. Supreme Justice Kenneth MacAffer, the showing of Films Around The World's "The Connection" at the D. W. Griffith without a license and in defiance of the New York censors was halted after two showings.

Ephraim London, attorney for the theatre and the distributor, was served with the injunction after Louis Pesce, director of the division of motion pictures of the Board of Regents of the University of the State of New York, under which the state's film licensing operates, had visited the theatre as an "observer" and warned the management that by showing the film it was perpetrating a misdemeanor. In the presence of reporters, he insisted upon purchasing a ticket, and warned the projectionist, Louis Hershman, that by showing an unlicensed film he was participating in a misdemeanor.

Local 306, IATSE, business agent Steve D'Inxillo stated, "So long as the authorities permit the Griffith to remain open, the union will supply projectionists as fast as the theatre needs them."

Arguments on the injunction were to have been heard at Kingston, N.Y.

Hollywood Fights Leukemia

HOLLYWOOD—The Hollywood film industry is well represented in the management of the reorganized and expanded Institute for Cancer and Leukemia Research which adds strength to the southern California forces fighting the disease.

Its board of governors is comprised of Steve Allen, Elmer Bernstein, Leonard Bernstein, Theodore Bikel, Lloyd Bridges, MacDonald Carey, Norman Corwin, Fred W. Kline, Daniel Mann, Ted Post, Vincent Price, Joseph Schildkraut, Rod Serling, Dean Stockwell, Pinky Tomlin, and Dennis Weaver.

Columbians Honor Sinatra

NEW YORK—The Columbian Foundation has chosen Frank Sinatra as the recipient of their award for outstanding achievement in the performing arts, and for outstanding work and accomplishments in behalf of children and youth organizations throughout the world.

Presentation of the inscribed silver plate will be made on Oct. 12 at the Columbian Foundation Annual Fund Raising dinner in Newark, N. J.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., OCT. 8



Carl Foreman who is producing-directing "The Victors" for Columbia in England, was recently presented the Insignia of the Royal Order of the Phoenix by the Greek Government at a reception at the Carlton Tower Hotel, London, by Her Royal Highness Princess Katherine. The award was authorized for his interpretation of the resistance of the Greek people in "The Guns Of Navarone".

Century Lease Signals Limited Legit Setup

BUFFALO—This city's return to playing top stage shows this season was described as a "strong and active possibility" by Charles Funk, manager of the Century theatre. This news came with an announcement that the operator of the Century, United Artists Theatres Circuit, Inc., has signed a 10-year lease with the Buffalo owners, Midland Properties, Inc., headed by Max M. Yellen.

The confirmation of the lease by Yellen and the coast-to-coast circuit was accompanied by Funk's revelation that he has been under orders of his New York office for several weeks to plan the refitting of the Century's stage and other facilities to play "the biggest shows going," alternately with films.

"UA Theatres," Funk said, "has full-week, eight performance engagements of such shows as 'My Fair Lady', 'No Strings', 'How to Succeed in Business' and 'Sound of Music' in mind, with all the trimmings, including a 20-piece orchestra—no one-nighters, no third companies, but the same luxurious versions which play Chicago, Boston, Philadelphia, and Los Angeles.

"The Century seats 2700, the right size for the really big ones, and, as far as I can see now, the stage and technical facilities are potentially capable of accommodating the biggest.

"The conversion, refurbishing, or whatever you want to call it, will require a whopping investment, however, both for the live shows and to make the theatre convertible, between times, to screen use.

"For, whatever happens, we still shall be a movie house, booking top films like 'Barabab' and 'The Longest Day,' now under contract."

The 10-year-lease, extraordinary in these days, has been a popular, sometimes controversial topic along the main stem for weeks.

Columbia Field Force Meets On "Lawrence"

NEW YORK—Jonas Rosenfield, Jr., Columbia vice-president in charge of advertising and publicity, presided at a meeting of the company's nationwide field exploitation representatives in the home office to discuss promotional plans for the Sam Spiegel-David Lean Production of "Lawrence of Arabia."

Leading the discussions, which embraced every aspect of the massive over-all campaign for the multi-million dollar Super Panavision 70 and Technicolor film, were Rosenfield, Robert S. Ferguson, national director of advertising, publicity and exploitation for Columbia, and William Blowitz, representing producer Sam Spiegel.

Also participating were Ira H. Tulipan, assistant director of advertising, publicity, and exploitation, and Richard Kahn, exploitation manager for Columbia; and John Skouras, "Lawrence of Arabia" roadshow field coordinator; Myron Weinberg, director of group sales for the film; and Arthur Canton of the Blowitz, Thomas and Canton Organization.

Attending from the west coast was Robert Goodfried, studio publicity manager, who participated on behalf of the picture's engagements in the western area of the country.

The "Lawrence of Arabia" seminar involved the men in the vast array of written and photographic material available on the film; advertising and accessories completed and in preparation; workshop activities with executives of book and record manufacturers; as well as the viewing of specially prepared featurettes, television footage, and other visual material.

"Lawrence of Arabia," which stars Alec Guinness, Anthony Quinn, Jack Hawkins, Jose Ferrer, Anthony Quayle, Claude Rains, Arthur Kennedy, and introduces Peter O'Tool as Lawrence with Omar Sharif as Ali, is now in the final stages of editing in London following nearly two years of filming in Jordan, Spain, North Africa, and Great Britain. The film will have a Royal World Premiere before Queen Elizabeth II in London on Dec. 10 prior to its American premiere on Dec. 16 on a reserved-seat basis at the Criterion, New York, and in Los Angeles on Dec. 21 at the Stanley Warner, Beverly Hills.

Field men attending the home office meetings included John Markle, New England; Milton Young, Philadelphia; Sid Zins, Washington, D.C.; John Thompson, Chicago-Milwaukee; Bill Lewis, southwest; and others.

Pay-TV Test Okayed

WASHINGTON—The Federal Communications Commission has granted without hearings the application of Gotham Broadcasting for authority to test the "Teleglobe" pay-tv system for three years on KTVR-TV, Channel Two, Denver, Colo.

In so doing, it denied an opposing petition by the Denver Committee Opposed to Pay-TV, who are expected to seek an injunction pending an appeal.

Subscribers will be charged \$10 for the wire interconnection, but will not be required to pay for the special receiving equipment. This will be refunded if the test is terminated in less than a year. There will also be a minimum monthly charge of \$3.25 plus program charges ranging from 25 cents to \$3.50.

Glover To Head Florida Exhib Unit

Delegates Hear Plea To Book Fox, Aid "Jane," Avoid Films Which Arouse Proponents Of Censorship

JACKSONVILLE — Henry B. Glover, a 25-year veteran of the industry, both in distribution and exhibition, who operates the 400-seat Largo Theatre at Largo, was elected here at the Roosevelt Theatre to the 1963 presidency of TOA's largest unit member, the Motion Picture Exhibitors of Florida. Named as vice-presidents were Mark Dupree of this city, Florida State Theatres; Ignacio Carbonnell, Key West theatre owner; Carl Floyd, Leesburg, owner of the 32-theatre Floyd Theatres; and Pete Sones, Tampa, Bay-Lan Theatres. Other new officers are Robert Heekin, this city, FST as secretary; Horace Denning, this city, Dixie Drive-In Theatres, as treasurer.

In the absence of John H. Stembler, TOA president, who was detained in New York by pay-tv hearings, an address written by Stembler was delivered by George Roscoe, TOA field representative. The prepared address urged Florida theatre owners to give their full cooperation to the "Baby Jane" release program as developed by Nate Feldman, chief film buyer for Stanley Warner Theatres. It stated that the "Baby Jane" program "will place exhibitors in a position in the future to go to any and all film companies in periods of release scarcity, as now in the latter half of 1962, to ask and secure distributor help in effective promotion of new releases to fill empty seats.

Stembler's address told the 150 Florida exhibitors: "I definitely urge you to book Fox. There is no better way of assisting Mr. Zanuck and his new administration through their difficult transitional period." In another field, Stembler's talk urged "Exhibitor temperance in the product area by avoiding those sensational films which arouse our critics at a critical time when pressure for censorship and classification will rise again due to the reconvenings of many state legislatures this coming winter and spring."

The convention passed a resolution lamenting the untimely death of Mark Chartrand,

Pantages Joins Magna As General Sales Head

NEW YORK—Clayton G. Pantages has been appointed general sales manager for Magna Pictures Corporation, it was announced by George P. Skouras, president of that company.

Pantages started his career with 20th-Fox in 1962 as a student salesman in the Boston exchange. He was moved about quickly from Boston to Buffalo to New Haven and finally to Albany in 1953, where he became branch manager of the Fox exchange in 1955.

In 1960, he was appointed to the Fox sales cabinet and served in this capacity for two years. During this period, he also worked on special assignments in the New England territory.

While at 20th-Fox, Pantages was a leader on two national drives and also served as division head for the New Haven, Albany, Boston, and Cleveland branches.

Film Cases To High Court

WASHINGTON—With the Supreme Court now in its new session, the case of block booking of films to television was scheduled for an early hearing.

Film exhibitors, represented by Marcus Cohn, have asked the high court for certiorari, hoping to overturn the lower court decision upholding the FCC's action in okaying the Hartford, Conn., pay tv experiment.

the group's former TOA representative who was an executive of Wometco Theatres in Miami.

LaMar Sarra, this city, vice-president and general counsel of Florida State Theatres, was unanimously elected to his 12th annual term as MPEOF's legislative representative, and he was named TOA representative as well.

The Royal Crown Cola Co. hosted a cocktail party. Thomas L. Hyde presided at the morning business session at which officers were elected. The main morning address was by C. S. Baker, owner of a successful roller skating rink in Nashville, Tenn., on the subject of "Concessions." He urged constant application of new ideas to the selling of concessions. "The public loses interest if we only sell the same old items in the same old way. A satisfied exhibitor is 'finished' at his concessions stand if he is contented. Nothing more can be done for him. Hit your customers always with suggestive selling of high-profit items, whether it be pickles, popcorn, drinks, or anything you have in exchange for the dimes and dollars which are burning holes in their pockets when they come into your theatres."

The Coca-Cola Co. hosted a luncheon in the grand ballroom for a group of nearly 200 exhibitors, their wives, and other invited guests from the industry. Sarra presided over a closed afternoon business session at which he discussed the legislative problems of the industry as a whole and Florida exhibitors in particular. An evening cocktail party was given jointly by B. D. and Frank Benton of Benton Bros. Film Express, this city, and by Tom Kelly, Original Crispy Pizza Co. of Tampa. The convention concluded with a Scandinavian smorgasbord buffet dinner and with a late dance.

MCA Plans Building Program For U City

NEW YORK—One of the biggest commercial real-estate development programs ever undertaken in the San Fernando Valley—a non-residential, business-building "complex"—was announced by Albert A. Dorskind, vice-president of MCA.

The multi-million-dollar project will be located in Universal City on the present site of Universal-Revue Studios on Lankershim Boulevard, one of the Valley's main arteries.

Its first phase, involving a minimum of \$10,000,000 in construction, will consist of four buildings including a 14-story office building, the highest office structure ever to be built in the San Fernando Valley.

World headquarters of MCA will occupy this four-building Universal City "complex," a few hundred feet off the Hollywood Freeway.

The brokerage firm of E. F. Hutton & Company, members of the New York Stock Exchange; the Bank of America; the Universal City United States Post Office; and a commissary building will also be situated in this new "complex."

The first four buildings, all in modern style, have been designed by the architectural firm of Skidmore, Owings, and Merrill. Completely air-conditioned, designed in aluminum, they will have an outside finish in gray tinted glass and gray anodized aluminum.

The new Universal City real-estate development project also provides for additional parking facilities, some underground and all fully landscaped, with provisions for over 400 new parking spaces. A plaza in front of the commissary building will have accommodations for additional parking.

Ground-breaking is scheduled for early 1963, according to Dorskind, and construction on the four buildings has been blue-printed so that all will be completed for occupancy by late spring of the following year. All space in them has already been allocated.

Workmen early this month will commence razing the studio buildings which occupy sites on which the new construction is to take place.

IFIDA Committees Set

NEW YORK—On behalf of the IFIDA governing committee, Michael F. Mayer, executive director of the organization, announced the following appointments of committee chairmen to head the organization's action committees in the new year:

Censorship—Thomas Brandon, Brandon Films, Inc.; Exhibitor Relations—Sidney Deneau, Continental Distributing, Inc.; Trade Practices—Ira Michaels, Janus Films; Public Relations—Robert Manby, Showcorporation; Luncheon—Gary Dartnell, Lion International Films, Inc.; Festival and Awards—Jean Goldwurm, Times Film Corp.; Dues—Peter P. Horner, Union Film Distributors, Inc.; Membership—Meyer Ackerman, Angel Productions, Inc.; Foreign Affairs—Dan Frankel, Zenith International Film Corp.; Legislation—Alfred Morton, Astor Pictures, Inc.; Customs and Importing—George Roth, Atlantic Pictures Corp.

The governing committee also announced the appointment of Felix Bilgrey, Times Film Corporation, as special counsel for the organization. Bilgrey is an experienced film attorney, who has handled numerous censorship cases for the industry.

Cinerama Tops List Of AMPA Winners

NEW YORK—Recipients of the 1962 AMPA Awards were announced by Ted Arnow, president, Associated Motion Picture Advertisers, Inc., and by Sam Horwitz, vice-president and chairman of the AMPA Awards luncheon committee. Silver plaques of a new, exclusive design will be awarded to the heads of various companies, and to individuals for outstanding services rendered the motion picture industry during 1962, at a luncheon to be held at the Americana Hotel, on Tuesday, Oct. 16.

Scheduled to receive the 1962 AMPA Awards are Cinerama, Inc., who will receive the AMPA Progress Award, as "the film company making the greatest progress in motion pictures during 1962"; Philip F. Harling, vice-president of Fabian Theatres, will receive the Exhibitor Service Award, as "the exhibitor making the outstanding contribution to the motion picture industry during 1962, in connection with his efforts to defeat toll tv." Duplicate awards will be provided for AMPA's Ad Campaign Award. They will go to Metro-Goldwyn-Mayer, and to Seven Arts Productions, for "the best motion picture ad campaign of 1962," on "Lolita." AMPA's Showmanship Award will go to William Castle for "his outstanding showmanship during 1962." National Screen Service will receive AMPA's Service Award for "outstanding service to the motion picture industry during 1962." A Special AMPA Award will be given to United Artists Corporation for "sustained flow of product during 1962"; and AMPA's Public Relations Award will go to Loew's Theatres, for "best public relations effort of 1962, in connection with their support of the Academy Awards."

According to Horwitz, the Awards Luncheon promises to be the outstanding event in the recent history of the industry's oldest organization. The Americana's "Georgian Room" 'A' will be the scene of the festivities, with many surprise entertainment facets to be provided, as an innovation in AMPA Awards Luncheons. Arnow expressed the opinion that this year's Award Luncheon will attract a record crowd, and add to the overwhelming increase in enthusiasm for AMPA which is being shown this year.

Pioneers Name Chairmen

NEW YORK—Edward Muhl, Universal vice-president in charge of production, and David A. Lipton, vice-president in charge of advertising and publicity, have accepted co-chairmanships for the west coast of the 1962 annual dinner of the Motion Picture Pioneers, to be held on Monday evening, Nov. 19, at the new Hotel Americana in New York, it was announced by Henry H. "Hi" Martin, chairman of the dinner.

Milton R. Rackmil, president of Universal Pictures Company and Decca Records Inc. and vice-chairman of the board of directors of MCA, Inc. is being honored at the dinner as the "Motion Picture Pioneer of the Year 1962."

RKO Pix To Medallion

NEW YORK—B. R. Schrift, president of Medallion Pictures, announced the purchase of 729 feature films formerly owned by RKO Pictures. The deal was made with Fall River Investment S.A. Latin American distributors for C. & C. who first acquired the films from RKO. The entire library of features will be distributed in Brazil. This is probably the largest sale of films ever made in a single territory outside of the United States.

Hyman Enlists 100 Exhibs To Fight '63 April-May-June "Orphan Period"

NEW YORK—A committee of one hundred exhibitors has been enlisted by Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., in support of his proposal to the distributing companies to make April, May, and June of 1963 the most outstanding box office success for that period in the history of the motion picture industry.

The spring quarter, one of the "orphan periods" Hyman's plan of orderly distribution of quality product throughout the year hopes to make more fruitful, has long been a depressant in the annual box office average of the exhibitor.

"For 1963," says Hyman, "the exhibitors of the United States and Canada are determined to make April, May, and June a banner trio of months at the ticket window.

"Toward that end, which can only be beneficial to all facets of the industry, I have invited leading theatremen throughout the United States and Canada, many of whom have given me heart-warming support in the

fight for orderly distribution, to join with me and all other exhibitors in appealing to the sales heads of the principal companies to load their release schedules for April, May, and June of 1963 with top quality product," declared Hyman.

Hyman is spear-heading the campaign by personally meeting with the sales toppers of the companies which supply most of the feature films to theatres.

"We're getting a long, running start on this task we have set for ourselves," said Hyman, "with lots of stamina and fortitude. We theatre people are determined to make a success of the three-month spring period if we are given quality product into which we can pour our best promotion efforts.

"One thing is certain, the distributors will know that their pictures have been sold to the public. Given top pictures, we'll bring in top dollars—and in the process prove beyond the shadow of a doubt that any time of the year is prime playing time for prime product."

Redstone Acquires First Hardtop House

WORCESTER, MASS.—Redstone Theatres, Boston, owners of 27 major drive-ins in the eastern United States, announced the acquisition of the former Park Theatre property, Worcester, Mass.

This is their first venture into hard-tops, and work has begun recently demolishing front and lobby of theatre in a \$250,000 rebuilding project which calls for a new lobby, lounges, marquee, and concession area.

William A. Reisman, Boston, is the architect for the new luxury theatre, to be called Cinema I, with a Christmas opening planned for by the Redstones.

A first-run showcase policy will be in order for the new house, which will have 670 deluxe wide-space seats, and incorporate all the latest developments in screen projection, transistorized sound, and wall-to-wall screens.

There will be parking for 200 cars in lighted areas adjacent to the theatre.

John P. Lowe, 20 year theatre veteran, formerly with Western Mass. Theatres of Springfield, was named manager. Lowe was recently city manager of the Garden and Victoria, Greenfield, and aide to Western Mass. Theatres president Sam Goldstein.

Hospital Collection Up

ALBANY—Collections in the annual Will Rogers Hospital drive amounted to \$9,000 for the Albany exchange district, with the Schine and Kallet circuit houses still to report. Announcing this, distributor chairman John Wilhelm said that he expected the final figure to pass \$10,000. Last year, the campaign netted \$6,300.

Wilhelm, who is 20th-Fox branch manager, attributed the sharp increase for 1962 to "fine cooperation by exhibitors, hard work by branch managers-salesmen, and the playing of strong product by many of the theatres during the audience-collection period."

Adrian Ettelson, Fabian district manager, served as exhibitor co-chairman. Joe Miller, Menands Drive-In, was coordinator for the Albany unit of New York State Allied Theatres.

Columbia Ups Saltzman

NEW YORK—Mort Saltzman has been appointed assistant director of purchasing for Columbia Pictures.

WAY
OUT
and Wonderful!
CLIFF
RICHARD
SOON!
in "WONDERFUL TO BE YOUNG"

Rogers-Krellberg Set Distrib Firm With New Publicity-Promotion Setup

NEW YORK—Ultra Pictures Corp., a new distributing organization geared to provide grass roots saturation publicity and promotion for its releases in every key city in the United States, has been formed by Budd Rogers and Sherman S. Krellberg, two long-time veterans of the American motion picture industry.

This totally new concept of independent motion picture distribution will utilize a network of national and regional promotion offices centering in New York and Hollywood and including working press representatives in 45 major metropolitan cities. All publicity and promotion will be under the immediate direction of Blank Rand Associates, Inc., New York, and its Hollywood affiliate.

Rogers, president of Ultra Pictures, has been active in all phases of the American motion picture industry, including production and distribution for the past 38 years. Krellberg, vice-president, started his career more than 40 years ago as a nickelodeon operator and has gone on to become an important figure in motion picture and theatrical financing and co-production. He is president of the Principal Film Exchange in New York and of the Goodwill Pictures Corp., an international distributing organization. In addition, Krellberg produced such Broadway hits as "The Fifth Season," which starred Menasha Skulnick, and was a co-producer with the Shubert organization of a number of important Broadway shows.

Ultra Pictures has already acquired the American distribution rights to four Italian films, all with English dialogue, and is in the midst of negotiations abroad for the rights to a number of other features.

The first film to be released will be "Two Nights with Cleopatra," a satire in color starring Academy Award winner Sophia Loren and Alberto Sordi.

"We intend to provide exhibitors throughout the country with the kind of saturation exploitation and marketing support now available only in New York and in Hollywood," Rogers said in announcing formation of the new releasing organization. "Two Nights with Cleopatra" will open with saturation bookings throughout the nation in December, following just such an intensive grass roots campaign," he noted.

The three other films set for release by Ultra are "La Risaia" (The Rice Girl), starring Elsa Martinelli; "Fatal Desire," co-starring Anthony Quinn and May Britt; and "A Day in Court," starring Sophia Loren and Peppino de Filippo.

Lester Named Canadian Pioneer Of The Year

TORONTO, CANADA — William G. Lester, president, United Amusement Corporation, has been selected as the Canadian Pioneer of the year, and the award will be made at the annual dinner of the Canadian Picture Pioneers at the King Edward Hotel on Nov. 26.

Others to receive special awards at the dinner are Roy Tash, newsreel cameraman for 53 years; William Stewart, prominent in management and promotion; and Hugh Sedgwick, former Canadian vice-president of the IATSE

Robert Selig Lauds AMPA Exhib Service Plan

NEW YORK—Robert W. Selig, vice-president and general manager of National Theatres and Television, endorsed the activities of AMPA's Exhibitor Services Division, in a letter to Melvin L. Gold, AMPA's ESD chairman. Selig wrote:

"The ever-changing theatre business, confronted as it is with a serious product shortage and outmoded method of selling, cries for movements such as AMPA proposes in its Exhibitor Services Division.

"Getting through to the prospective patron is, of course, the problem.

"In an industry without organized, professional research, we who operate theatres today are left to theory, trial and error and, too often, only the boxoffice result as the method of adjudging methods of selling pictures.

"There is a vast and unexplored area of show-selling which AMPA can 'grub-stake.' 'Reaching the market,' if, indeed, the market is known, calls for joint enterprise among those willing to dare a little, imagine a little, and create a little.

"We aren't exactly living by our wits today. But week in and week out, the total effort of theatre operation takes on that complexion. Here and there, we are discovering exciting new ways to excite people into box-office motivation. These should be shared, improved upon, expanded.

"We endorse your plan as we endorse any constructive effort which realistically aims at luring patrons, catching them, and then seeing to it these patrons have a pleasant movie-going experience."

An initial move to obtain support for exhibitors' October, November, December receipts has been initiated by AMPA's ESD, according to Gold, via letters to all trade paper editors and publishers, and to the advertising and publicity directors of all motion picture companies, in which Gold has requested "accelerated support to exhibitors during the last three months of 1962."

Jaeger Joins UA-TV

NEW YORK — Andrew Jaeger has been named Latin America sales supervisor for United Artists Television, Inc., it was announced by Manny Reiner, vice-president in charge of foreign operations for the company. Jaeger, who will make his headquarters in Mexico City, replaces Ira D. Beck, who has resigned to go into private business.

Col. Producer Raps Defense Dept. Stand

NEW YORK—Arthur Hornblow, Jr., producer of the forthcoming Columbia film, "The War Lover," lashed out at a statement issued by Arthur Sylvester, Assistant Secretary of Defense, wherein he thought that armed forces cooperation for future films would be severely curtailed. If this stands, Hornblow estimated that 50 per cent of future pictures involving this country's armed forces might well have to be made abroad with foreign troops posing as American servicemen or they might never be made at all.

He also hit out at the lack of a strong industry public relations voice which could have answered the government official, who he believed instituted the restrictions because of a few isolated instances or because of pressures applied by a relatively few disgruntled Congressmen. Copies of his statement were to be forwarded to key government officials as well as to all Congressmen.

Hornblow emphasized that cooperation between the armed services and Hollywood was a two-way street, with vast world-wide audiences made aware of the accomplishments of American fighting men through the film medium. Cooperation, he said, assures the services that they will be accurately represented in films made about them.

The producer pointed to his own experiences with "The War Lover." At first, the Air Force was reluctant to cooperate since the film deals with a psychotic bomber pilot. After an interchange of ideas took place, service cooperation was forthcoming, and the result was a film of greater depth, reality, and validity.

Withdrawal of cooperation would surely result in less service films being made, Hornblow pointed out, and would contribute to so-called "run-away production." If the new position of the Department of Defense is due to a feeling that Hollywood was getting something for nothing at the expense of the U.S. taxpayer, Hornblow remarked that there is no extra cost since all cooperation falls within the normal range of military or naval activities.

Hornblow asked the Secretary of Defense to "weigh carefully the consequences of any projected action which can inhibit in the future the kind of production that has been made so successfully in the past."

"The War Lover" will be a November release and an aggressive campaign is being mounted, according to Columbia vice-president Jonas Rosenfield and national advertising and publicity director Robert S. Ferguson. Part of this will be a cross country tour by a B-17 used in the film, and by star Steve McQueen and others.

B'nai B'rith Drive Set

NEW YORK—Max Fried, J. J. Theatres executive, has been named special exhibition co-chairman of New York's Cinema Lodge of B'nai B'rith's current fund-raising drive on behalf of the B'nai B'rith agencies, it was announced by Joseph B. Rosen and Leonard Rubin, chairmen of the drive.

The 1962 fund-raising drive of Cinema Lodge through the sale of \$25 Contribution Share Certificates with one of the purchasers receiving a 1962 four-door Cadillac sedan, will be concluded at a luncheon at the New Hotel Americana on Oct. 18.

Cinema Lodge president Abe Dickstein issued a call for all-out industry support as the drive entered its final weeks in the hope that the goal of the sale of 750 certificates can be reached.

What has
CLIFF RICHARD

got that's made the proper girls
of England flip as never before?
You'll find out when you see
this "Wonderful" singer!

in "WONDERFUL TO BE YOUNG"



WB, Skelton Join Production Forces

NEW YORK—In line with Warner Bros.' growing diversification policy, Jack L. Warner, president of Warner Bros. Pictures, and Red Skelton, president of Van Bernard Productions, Inc., have announced jointly that Warner Bros. and Van Bernard have entered into a partnership arrangement for the development of television and motion picture properties.

Guy della-Cioppa, associated with Van Bernard as executive producer of "The Red Skelton Hour" on CBS-TV and former vice-president of CBS, will be in charge of project development for Van Bernard in its association with Warner Bros. Van Bernard opened offices at Warner Bros., while continuing to maintain its present offices at CBS Television City in Hollywood; della-Cioppa will divide his time between the two.

Van Bernard will operate as a separate unit with its own creative staff of writers, directors, and producers. An announcement of properties can be expected within the next few weeks.

Skelton, who began his 12th consecutive year on television as the star of his own show, will be actively engaged with della-Cioppa in the operations of Van Bernard as they apply to the new association with Warner Bros.

AA, BV Win Suits

BROOKLYN, N.Y.—The two copyright actions of Walt Disney Productions and Allied Artists against Charles Vitale, individually and doing business as Cee Vee Motion Picture Service, Queens, were concluded when Judge Jacob Mishler of the United States District Court for the Eastern District of New York signed and entered, on consent, final decrees directing Vitale to surrender up on oath to Allied all prints in his possession of the feature, "Herod The Great," and to Disney all prints in his possession of several "People And Places" travelogs, the cartoon, "The Story Of Anyburg, U.S.A.," and the feature, "Stormy The Thoroughbred."

Vitale was also permanently enjoined from selling, leasing, or otherwise dealing in any prints of these films. Vitale having accounted to and satisfied the plaintiffs out of court concerning their claims for monetary relief, such claims were formally dismissed.

The two plaintiff companies were represented by the New York law firm of Sargoy & Stein.

Cinerama To Mexico

NEW YORK—B. G. Kranze, vice-president of Cinerama, Inc., announced the completion of negotiations for the erection of a new Super-Cinerama theatre in Mexico City.

The finalization of plans was completed in New York with Quirino Ordaz Rocha, director general of the Operadora Company in Mexico.

The theatre is expected to be completed early in 1963.

SBA Loans Approved

WASHINGTON, D.C.—After a lapse of several months, the Small Business Administration has again issued several loans to theatres.

The Price, Provo, Utah, received a \$77,000 loan; Thomas Martinez with theatres in Puerto Rico, received a \$28,000 loan; and the Teatro Isabella, Puerto Rico, received a \$50,000 loan.



Seen at the kick-off of the year end drive of the Stanley Warner New Jersey-New York zones at the Mayfair Farms, West Orange, N.J., were, standing, left to right, Louis E. Dennis, contact manager; Anthony Williams, assistant zone manager; George Isenberg, real estate head; Harold C. Widenhorn, district manager; guest Anne Bancroft, who spoke on her recent starring picture, UA's "The Miracle Worker"; Edgar Goth, advertising head; and, seated, left to right, Martin Burnett, Albany district manager; Charles A. Smakwitz, zone manager; and John McKenna, film buyer.

SW New Jersey-New York Zone Aims To Boost Last-Quarter Ticket Sales

WEST ORANGE, N.J.—A general meeting of executives, district managers, and managers for the New Jersey-New York zones of the Stanley Warner Theatres was called by Charles A. Smakwitz, zone manager, and held at Mayfair Farms here. The purpose of the meeting was to institute a drive for the months of October, November, and December, to be called the "Touchdown Attendance Drive."

Smakwitz opened the meeting with the statement that "This is the time for action. Due to a scarcity of product for these particular months, we must do everything possible to get the most out of every picture. Let's not degrade our industry. There is something in every picture that can be sold and used as a handle to bring the public into your theatre. There generally exists a lackadaisical attitude in the individual theatre. The 'point of sale' is the theatre, so let's go to work. We must also augment the selling of our product with extra curricular activities, utilizing our stages, rentals, opera and operetta series, kiddie shows, Christmas shows, New Year shows, etc. These activities have to be planned in advance with plenty of punch behind them."

The month of December was designated as "Dollars in December." This pertains to cash for rentals and trailers and displays in lobby.

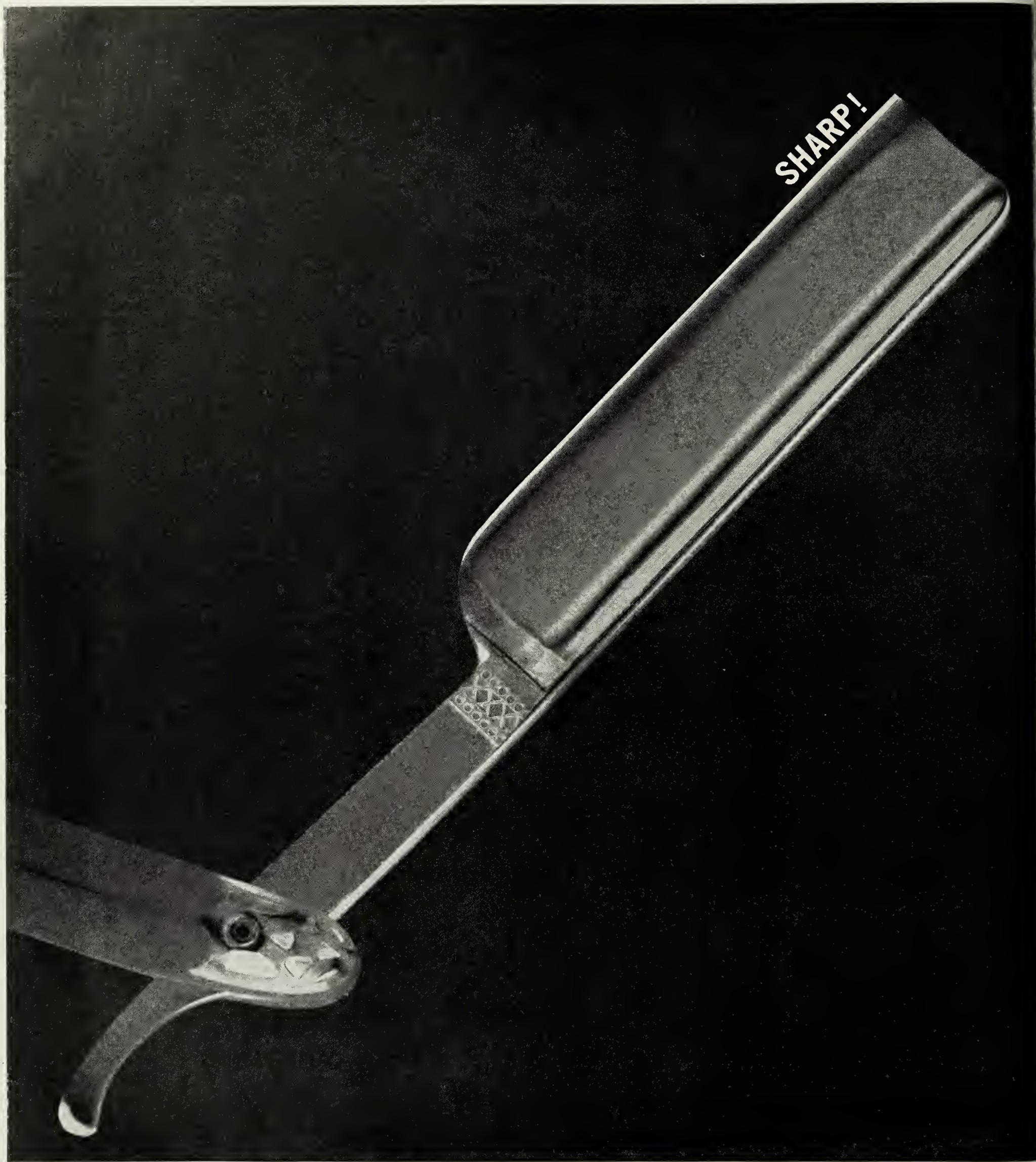
Prizes have been set up for this three-month drive. The theatres have been divided into three leagues - A - B - C - so that each theatre of similar category is in that particular league.

Miss Anne Bancroft, star of "The Miracle

Worker," was present as a guest and elaborated on various phases of her picture.

Executives attending the meeting were Louis E. Dennis, contact manager; Edgar Goth, advertising head; George Isenberg, real estate head; Anthony Williams, assistant zone manager; Harold C. Widenhorn and Martin Burnett, district managers; John McKenna, film buyer; Arnold Lewis and William Clark, film bookers; John Damis, maintenance head; Charles Piltz, sound department head.

Managers attending were John Scheideman, Avon, Utica; O. Schoepe, Baker, Dover; J. Stanek, Branford, Newark; R. Osborne, Capitol, Belleville; E. Molteni, Capitol, Passaic; F. Kaiser, Cranford, Cranford; N. Kessler, DeWitt, Bayonne; A. Finkelstein, Embassy, Orange; M. Spector, Fabian, Hoboken; G. Birkner, Fabian, Paterson; R. Phillips, Hollywood, East Orange; K. Ledzion, Lincoln, Union City; F. Dressel, Millburn, Millburn; G. Kemp, Montauk, Passaic; D. Gordon, Ortani, Hackensack; J. Stevens, Oxford, Little Falls; J. Stowell, Ritz, Albany; A. Barilla, Ritz, Elizabeth; F. DeAngelis, Regent, Elizabeth; M. Brenner, Roosevelt, Newark; A. Garofalo, Royal, Bloomfield; J. Frankel, Sanford, Irvington; Sabie Conti, Stanley, Jersey City; J. Conhaim, Stanley, Newark; W. Leggiero, Stanley, Utica; L. Albanese, Tivoli, Newark; S. Sommer, Troy, Troy; F. Hinchy, Union, Union; D. McKinnon, U. S., Paterson; M. Demosak, Warner, Harrison; A. Leopard, Warner, Ridgewood; W. Weiss, Wellmont, Montclair; and Tom Black, in charge of Fabian Bldg., Paterson.



SHARP—the way prints *should* look. And that's the way they *will* look if you match the right EASTMAN negative with *the right print-stock!* In other words . . . Go EASTMAN all the way! And if you have questions—film selection, processing — get in touch with Eastman Technical Service.



For more information, write or phone: Motion Picture Film Department, **EASTMAN KODAK COMPANY**,
Rochester 4, N. Y. Or—for the purchase of film: **W. J. German, Inc.** Agents for the sale and distribution of
Eastman Professional Film for Motion Pictures and Television, Fort Lee, N.J., Chicago, Ill., Hollywood, Calif.

The NEW YORK Scene

By Mel Konecoff

ENTERTAINMENT NOTE: The other midnight, the mighty Joe Levine had a supper to mark the forthcoming release, "Long Day's Journey Into Night," with the film's producer Ely Landau naturally at hand ready, willing, and able to discuss the worthy effort. Between the two of them, they can work up quite a routine, and as a matter of fact they could even get by with a great "brother" act at the RKO Palace in case Harry Mandel ever decides to reactivate a policy of vaudeville there.

Kidding aside, though, if the opinion of this humble scrivener is worth anything, they have something to crow about. And while we're making with the opinions, Mrs. Levine was as charming and gracious as ever, let it be known.

CAMPAIGN NOTE: With Christmas set as the release date of "Taras Bulba," United Artists vice-president Fred Goldberg reported that the final phases of the campaign to promote and sell the picture are now in order and in the works.

New York will see the subway system covered by 1,000 teaser posters, with other cities similarly blanketed, and the poster art will be changed from month to month so as to keep public interest alive. Although he noted that a fantastic penetration has already been achieved, there is still much to be done especially in the way of selling the unusual title. On Nov. 28, 100 key cities will see a national tv saturation, with 10-second spots being utilized over a five-day period.

All the major comic sections of the Sunday newspapers will be running large-size ads appropriately illustrated. Theatre screens will start showing two advance featurette trailers Oct. 15, and then they will follow through with a final clincher. A tv featurette is expected to be seen by 75 million people, after which a reduced four-minute version will be issued for theatrical use.

Radio stations will be covered with records of music from the film both instrumentally and vocally. A pocketbook based on the film will be published, and this too will plug away. Director J. Lee Thompson will hit the key cities on a tour with a print of the film, with each showing to be an event in each city. Newspaper ads and appropriate accessories will also be used to follow through.

Some 100 theatres will open with the release about Christmas time, and it will go the "Premiere Showcase" route in the New York area. The 135 minute film will not be presented on a roadshow basis, and Goldberg refused to put a price tag on the campaign, merely stating that it is one of the more substantial efforts by the company and his staff. As many will remember, there has been quite a bit of publicity and promotion on the film ever since it went into production in Argentina, which set the stage for the present climactic part of the campaign.

FUN FOR PROFIT DEPARTMENT: Nat Cohen, managing director of Anglo Amalgamated in Britain, and the man responsible for those "Carry On" films which have been giving American audiences so much fun and many exhibitors so much pleasure at the boxoffice, was in town to discuss another of his releases, "A Kind of Loving," and future films with his principal distributor, Governor Films' Dave Emanuel. The latter reported that the first of the series, "Carry On Nurse," has taken in close to \$2,500,000 in film rentals for 7,000 bookings in the U.S. over a two-year period, and some of these have been repeat dates. According to J. Arthur Rank's representative Frank Fisher, the Canadian playoff is also doing fabulously with \$360,000 in that area.

Subsequent "Carry On" entries have been released as well to impressive returns, and more are on the way in the 10 films that Cohen has planned for the next 12 months, which he is financing himself, so great is his faith in the future of the industry. This year, he has made six features, and the budget for 1963 will see a 100 per cent increase.

One of the most important things, in Cohen's scheme of things is advertising appropriations for trade papers, for he believes that they do an excellent job of selling his or any picture to the people in the business. He took the chance to hit out at the major companies for reducing advertising budgets instead of increasing them in the trade outlets.

Not only did he let American majors have it on that score, but he also thought that one of the reasons for a product shortage here is that these companies get into a single rut of blockbusters only, and then they follow each other in the same circles over and over again. Not so back home where English film-makers are concerned with the theatres and try to see to it that they have enough good films to play. He thought that a spirit of team play existed, with all concerned about making each film a success.

Hollywood, he also thought, was static in its thinking and in its actions, relying on the tired and the familiar instead of on the fresh and the new. It's about time that new talent had a chance. He even thought that the language spoken there dates back to the First World War periodwise, and he has no thought of ever making pictures there, preferring his own surroundings. To illustrate his point, Cohen estimated that some 80 per cent of the films that come out of Hollywood show a loss in their playoff, and in England alone, the 10 top grossers for the year contain five that were made in that country or are classified as British films.

So, on behalf of some exhibitor, somewhere in this country, we say, "Carry On Cohen."

SUCH IS FAME: From a partial observer in Spain comes this tale. Enrique Bolanos is an expert plasterer, one of many working on the sets for the film, "55 Days at Peking," and since he's an artist, he felt frustrated because he had no opportunity to sign his creations, at least until the other day.

Charlton Heston was filming a scene in front of an English type hotel, and over the entrance of the Victorian structure is a typical British coat-of-arms fresco replete with lion and ribboned Latin motto. The actor took a close look at the motto and laughed at the wording, "Enrique es Buen Chico."

Our artist had left his mark, for translated, it read, "Enrique is a Good Boy."

35 Loew's Houses Join To Cross-Plug "Journey"

NEW YORK—Loew's Theatres is promoting the world premiere engagement of Eugene O'Neill's "Long Day's Journey Into Night," beginning Oct. 10 at the new Loew's Tower East, in 35 circuit theatres in the metropolitan New York area.

In addition to running special, three-minute trailers for the Joseph E. Levine presentation, each theatre is using lobby displays and selling tickets to the Tower East engagement through special order blanks.

President Asks Aid For Short On Navy

WASHINGTON—President John F. Kennedy has asked the motion picture industry through Eric Johnston, president, Motion Picture Association of America, to arrange for distribution of a 14-minute color short, "An Answer," to be distributed theatrically in connection with the celebration of Navy Day, Saturday, Oct. 27.

The general sales managers of the major distributing companies have already accepted the responsibility and decided on a distribution plan for the 700 prints to be supplied free of charge to exhibitors throughout the United States. Each of the major distributors is handling four or five exchange areas and the Navy short will open in first-run situations the week of Oct. 21. It will continue to play until all theatres have had an opportunity to run the subject.

Eric Johnston has written to the presidents of the major exhibitor associations asking for the cooperation and support of all exhibitors in connection with this presidential request. DeLuxe Laboratories is preparing the prints at cost and National Film Service is contributing its service gratis.

U-I Launches Overseas Drive

NEW YORK—"October Aboaf Month" a five-week overseas sales drive honoring Universal International Films vice-president and foreign general manager Americo Aboaf was launched on Sept. 30 and will run to Nov. 3.

Forty-two of U-I's overseas branches will participate in the annual sales contest, representing all major overseas territories in which the company operates. "A Golden Chain of Hits" has been set as the world-wide slogan for the sales push and is being adapted locally by all of the participating offices.



Mr. and Mrs. Jack Ellis, Ellis Films, and Mr. and Mrs. Sperie Perakos, executive producer and head of Norma Films, are seen at the recent invitational benefit performance of the award winning Greek film adaption of Sophocles' "Antigone", Fifth Avenue Cinema, New York City.

"How I Would Sell . . .

IF A MAN ANSWERS

Packed With Fun
And Grosses From
U-I's Ross Hunter

Cancel the call, Ross Hunter, we got the message.

The producer really didn't put through a telephone call to us, but somehow word from him seemed to come through right after we screened "IF A MAN ANSWERS"—which is anything but a "message" picture. It was this:

"Here it is—a picture comparable with the best of my productions. But instead of relying on names like ROCK HUDSON and DORIS DAY, I'm counting on YOU—on your SHOWMANSHIP."

Fair enough. Certainly Ross Hunter has given the industry more than one man's or one studio's share of top-grossers during the past 10 years. He made it easy for us by loading his pictures with a wide range of audience appeal—fresh stories, top names and expert supporting players, plush sets

*Fantastic
Jean Louis Fashions*
Provide Pre-Sell Promotion For
"IF A MAN ANSWERS"

**FREE FOR YOUR SCREEN!
• FIRST TIME EVER! •**

A Personality Featurette

featuring

SANDRA DEE — ROSS HUNTER
and the Jean Louis Creations

**7 Minutes of Provocative Charm That
will captivate all who see it**

... and this Special Screen Subject
is **FREE** from your
LOCAL UNIVERSAL EXCHANGE

Also available **FREE** are 16mm prints
for showing in the top department
stores carrying the new line of
Jean Louis Clothes

(see list of stores on next page)

plus at

**SCHOOL DRAMA CLASSES,
WOMEN'S CLUB FUNCTIONS**

Also **FREE**

**II Special Fashion Feature Stories
with art for individual planting II**

All Fashion Photos reproduced here are **FREE**
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1920-EX 3



1920-39 AD



1920-22 AD



1920-EX 4



1920-EX 5



1920-EX 6



1920-33 AD



1920-EX 7



1920-20 AD



1920-34 AD



1920-EX 8



1920-EX 9

An Exclusive

SHOWMANALYSIS

Prepared by—

EDWARD H. SEGUIN, Advertising-Publicity Director
Balaban & Katz Theatres, Chicago, Ill.



ABOUT THE AUTHOR • A contributor only recently to this editorial feature, Ed Seguin hesitated not a moment when offered still another assignment. As head of the ad-pub staff of the Balaban & Katz circuit, he already was into a campaign on IF A MAN ANSWERS for its world premiere Oct. 10 at the B&K Chicago Theatre. But that wasn't the reason he responded. "Frankly, I enjoy the assignment," he said, "getting as much out of doing it as I do out of reading the showmananalysis comments of others each week." Merchandising product is of top priority concern with the entire B&K organization headed by Dave Wallerstein, as well as with Seguin and his staffers, namely, Dick Taylor, Barry Freed, Tom Gorman, John Ice, Karen Gore, art director Del Lawler, and poster art director Bill Picha.

ization headed by Dave Wallerstein, as well as with Seguin and his staffers, namely, Dick Taylor, Barry Freed, Tom Gorman, John Ice, Karen Gore, art director Del Lawler, and poster art director Bill Picha.

and lush color, and lovely, lovely fashion creations to excite oh's and ah's from the femme fans.

Most of this appeal is packed abundantly into "IF A MAN ANSWERS," a picture rightly to be compared with "PILLOW TALK" and certainly one with the same box-office potential. But we must repeat the first word of the title . . . IF; IF it is given the BIG SELL to give it the SIZE the cast names do not convey.

Not that your audience will be one bit disappointed in SANDRA DEE and BOBBY DARIN. These two are as right for the picture as HUDSON and DAY. Hunter has brought Sandra to maturity. No longer a "Tammy," here she is a glamorously radiant young woman. And Darin, who has already proved he can act, now reveals a Cary Grant flare for comedy.

The supporting cast was wisely chosen. MICHELINE PRESLE stands out like a 20-kt diamond. JOHN LUND comes through like the pro he is, as does CESAR ROMERO. And Hunter again used his crystal ball in casting STEFANIE POWERS in his picture well before the release of "THE INTERNS," which instantly won her fan adulation.

SANDRA DEE is the subject of an attention-grabbing seven minute trailer devoted to her growth as a star and the magnificent Jean Louis fashions that are sure to delight the gals.

All of this is known to those of us who have screened the picture. Now the challenge is to communicate our enthusiasm to our patrons. Here we refer again to "PILLOW TALK"—the approach, the campaign may well be patterned along similar lines. And Universal has provided similar aids.

First, check your exchange on the 7-minute color subject available gratis from U-I. Entitled "A STAR GROWS UP," this is really a fashion reel, showing the dazzling creations designed by JEAN LOUIS for the picture. But it goes a step farther in showing SANDRA DEE's growth, from a 14 year old to the full maturity of her role in "IF A MAN ANSWERS."

The value of the subject is not limited to advance exposure on your screen. Give it a screening preview for the fashion leaders of your city, and for the press, radio, and tv commen-

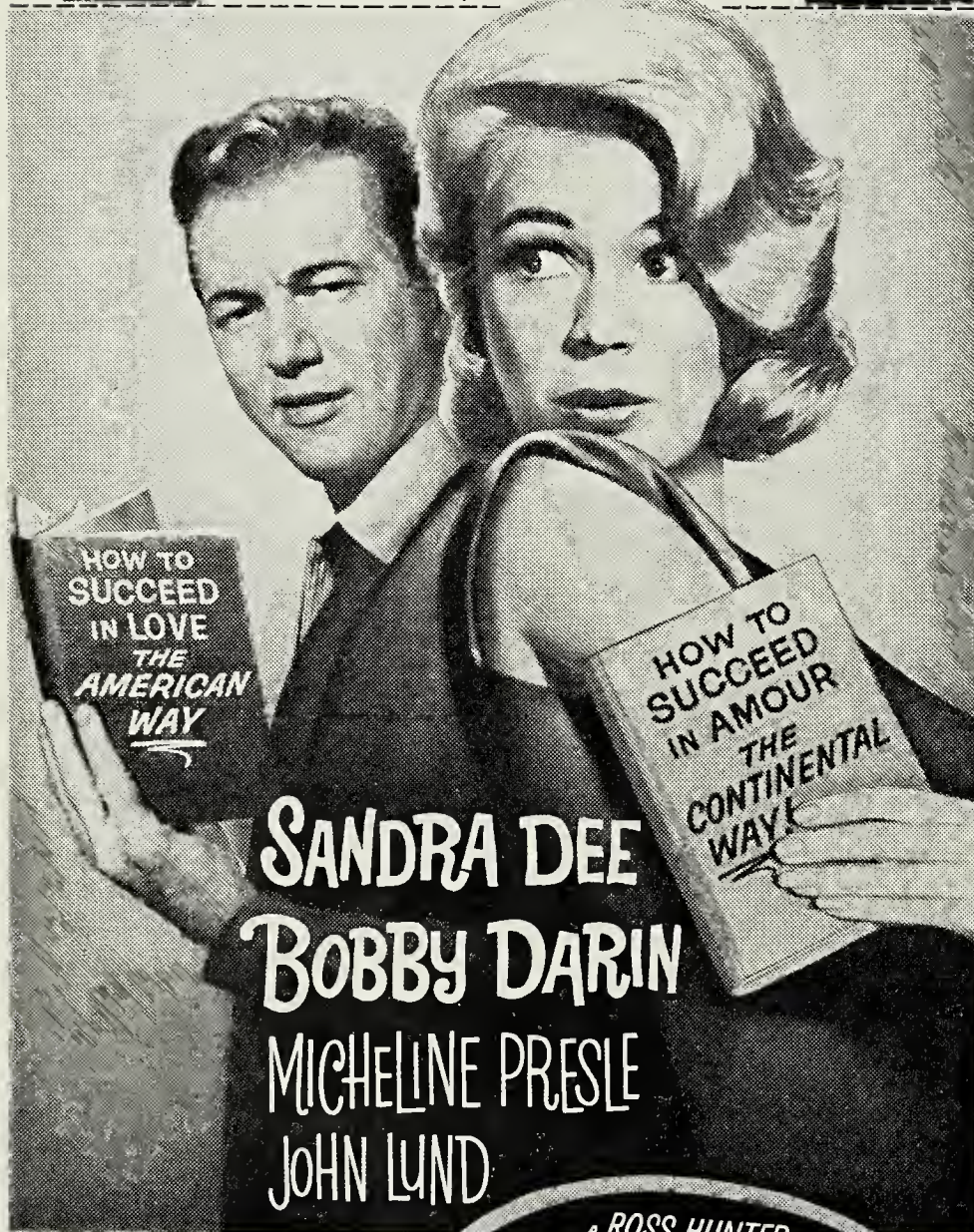
THIS AD is favored by the author for opening day, playing up the youthful stars and the fun-filled story line.



Ma Ma ^{She's French} SAYS:
"Be Boston
in Public
and French
in Private!"



Pa Pa ^{He's Boston} SAYS:
"But for
Heaven's sake—
don't mix
them up!"



SANDRA DEE
BOBBY DARIN
MICHELLE PRESLE
JOHN LUND

CO-STARRING

CESAR ROMERO
STEFANIE POWERS

Screenplay by RICHARD MORRIS
Directed by HENRY LEVIN
Produced by ROSS HUNTER
A Universal-International Picture
in Eastman **COLOR**

SEE SANDRA in dazzling Jean Louis fashions! / HEAR BOBBY sing the title song!



tators. Arrange for a newspaper to sponsor continuous, free all-day screening room showings of the subject for the femme fans. Invite women leaders of clubs and organizations to schedule showings of the subject for their groups.

JEAN LOUIS fashions have been a ticket-selling PLUS in many of Hunter's pictures. He designed 32 stunning fashions for "IF A MAN ANSWERS." Fashion stills are available from U-I for newspaper planting and for window displays, as well as lobby use. Give this phase of the campaign special, early attention. It'll spark the advance talk.

Do you remember the telephone-call stunt for "PILLOW TALK"? U-I has made special tapes featuring the voices of SANDRA DEE and BOBBY DARIN. Make arrangements with the telephone company for continuous playbacks of the tapes via special telephone numbers. Flood the town with the word that fans can talk to SANDRA and/or BOBBY by calling the assigned telephone numbers.

The title of the film also suggests that you consider using every public telephone in town, if you can, to tease interest in it. A small, die-cut telephone card hanger could be printed for this purpose, with this copy: *IF A MAN ANSWERS—don't hang up; hang around for the opening of the picture at YOUR THEATRE and PLAYDATE.*

While dialing ideas, it also occurs to us that disc jockeys and tv commentators could make some telephone calls to your advantage. Suggest that they make random calls while on the air and IF A MAN ANSWERS, guest tickets for your theater can be sent to the lucky men dialed. Expand the "gimmick" perhaps by offering a top prize to the man who answers in the most interesting way during the period of your contest calls.

Among Universal aids is a special printed card featuring cooking recipes-for-two favored by Sandra and Bobby. These should have ready acceptance with the ladies. The supply may be limited; write Herman Kass at U-I, New York promptly. The same recipes may well be welcomed by local cooking editors.

In the picture, SANDRA DEE uses the instructions in a booklet on "How To Train Your Dog" to teach her unsuspecting husband obedience. This not only suggests an amusing publicity feature, you may well want to stage a "most obedient dog contest," with husbands nominated by wives to serve as judges. If a newspaper won't sponsor it, sell the idea to a local dog food company, providing the outfit backs it with advertising promotion in your behalf.

In seeking your newspaper publicity, remember the release of this picture marks ROSS HUNTER's 10th anniversary as a producer. His remarkable record of successful pictures is particularly newsworthy. Get it into print. There's no more positive way of pointing up IF A MAN ANSWERS as another, surefire winner from Hollywood's most consistent hit-maker.

The emergence of SANDRA DEE as a mature and glamorous actress is a feature in itself. Try to plant the picture-strip story of her development from a 14 year old to womanhood, just as U-I shows it in its film subject, "A STAR GROWS UP."

BOBBY DARIN also is "eopy." Starting as a singer, he proved his acting ability in "HELL IS FOR HEROES" and "PRESSURE POINT," and now reveals a new facet of his talent in a romantic comedy role. Sell the story to deejays too when you push Bobby's record release of the film's title song. With nudging, the platter should spin high.

We should point out too that "IF A MAN ANSWERS" will benefit most from screenings. The positive word will be spread by all who see it. "Sneak" previews should be scheduled. And in Chicago, all of the beauty shop operators of the city will attend a special showing before the film's Oct. 10 world premiere opening. Also press, radio, and tv opinion-molders.

SOUPS

Don't Get In A Soup By Telling All
"IF A MAN ANSWERS"

ONION SOUP

Salt & Pepper	2 large onions
2 small slices toast	¼ cup butter
Grated cheese	3 cups stock

Peel and slice onions very thinly, cook slowly in butter until clear, add stock, bring to boiling point and season. Sprinkle toast with cheese, place in oven until cheese is melted, then transfer to soup plates.

A Smart Tomato Can Keep
Him Mixed-up With A
Little French Dressing

SALADS

"IF A MAN ANSWERS"

SHRIMP SALAD

1 cup shrimps, fresh cooked or canned	Salt & Pepper
1 hard cooked egg	2 tablespoons French dressing
¼ cup diced celery	Lettuce
1 or 2 minced sweet pickles	Horseradish mayonnaise

Pick over shrimps and remove black intestinal vein which runs down center of back. Crush egg, add shrimp with celery, pickles, and seasonings. Moisten with French dressing, chill then serve on lettuce, garnish with Horseradish mayonnaise.

A Girl Has to Meat Her Marriage Problems Head On
"IF A MAN ANSWERS"

MEATS

BAKED ROUND STEAK CREOLE

¾ lb. round steak, cut thick	1 green pepper shredded
2 medium-sized onions, sliced	½ bay leaf
	2 cups canned tomatoes
	Salt & Pepper

Brown meat in frying pan on all sides in very little hot fat. Transfer to baking dish, add onion, pepper, bayleaf, and tomatoes. Cover and

If your date already is set, you should now be running Universal's gratis teaser trailer. It has an effective sell as does the full trailer. And you'll find the accessories including the 24-sheet easily convertible to all of your lobby display needs.

Now to our advertising dollar. How best to spread it? We still hold high to the value of our movie page. Universal's ads have a lot of zing. We'd go heavy on space, starting out with an ad that's not in the pressbook—an ad to break right after our "sneak" preview, hailing the rafter-ringing audience reaction and with a direct personal salute to ROSS HUNTER, i.e.:

2,747 PREVIEWERS CAN'T BE WRONG—Congratulations, Ross Hunter!

The text of the ad could be addressed to Hunter, informing him of the overwhelming enthusiasm of the audience attending the "sneak" preview showing of the picture. Then cite this as his 10th anniversary release, climaxing the most incredible run of successes from one producer in the whole history of Hollywood.

Should your sneak preview be held well in advance, the above ad of course would run days ahead of your regular campaign.

Pressbook ads offer a wide choice. We favor the half-French, half-Boston copy to the "it's so nice to have a man-about-town around the house" copy. Thus we'd start with #203, #205, and #208. Then, for the day before opening, and opening day, we'd use #301 and #305.

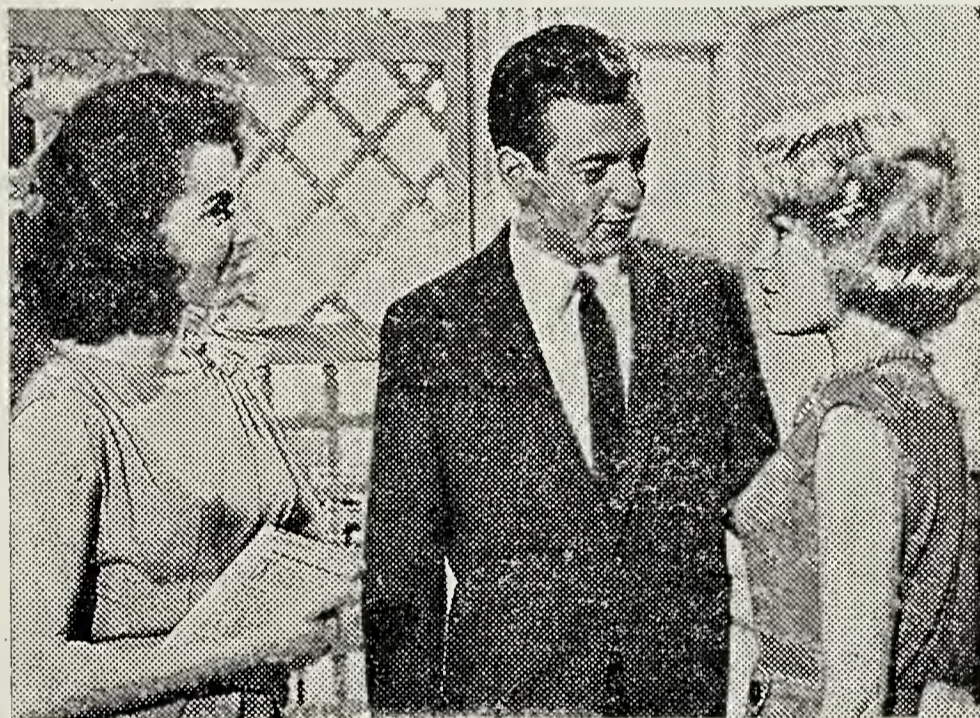
SHE'S HALF-FRENCH
... HALF-BOSTON
...no wonder he's all
mixed-up!

SANDRA DEE
BOBBY DARIN

MICHELLE PRESLE
JOHN LUND
CO-STARRING CESAR ROMERO
STEFANIE POWERS

A ROSS HUNTER
PRODUCTION
"IF A MAN
ANSWERS"
...DON'T HANG UP!
Hang around for the FUN!

A Universal-International Picture in Eastman COLOR



LEFT, cooking recipes for two make useful, attractive giveaways and contain plenty of excellent plugs for the film. ABOVE, another of the wonderfully varied ads available on the film and a still showing the two young stars in a scene with popular Stefanie Powers.

As for radio and television, our budget may not permit full coverage on both mediums. It would be a mistake not to be on the radio stations that reach the transistor crowd. They will be first to buy Sandra Dee and Bobby Darin. It would also be helpful to expose the new beauty of the mature Sandra Dee to television viewers. But here our depleted budget might limit us to I-D spots.

Budgets do have limitations. Our evaluation of the respective mediums varies with each attraction. For this picture—in Chicago, we'd go strong on the movie page first, choosing our radio spots carefully, and then consider a tv share of our advertising dollar only as third choice. But in your situation, by its local nature, you may well have reason to spread your budget quite differently.

The important thing is to get the message over as emphatically as we sensed the word from Ross Hunter. He believes IF A SHOWMAN ANSWERS his call for SHOWMANSHIP, the payoff will be as big as PILLOW TALK. We believe it, too.

LONDON Observations

by Jock MacGregor

THE BOUNTY has come to town—and how! Once again, big thinking has paid big dividends. Under Captain Ellsworth Coggins, she has sailed from Tahiti via the American west coast ports through the Panama Canal and across the Atlantic. This has really caught the imagination of newspaper, newsreel, television, and radio editors. But let's start at the beginning.

It was in the cold dawning down in the Thames estuary that along with as motley a "press gang" as ever boarded an aged frigate I embarked on this magic ship. Though one reporter did sport a straw hat for the occasion, most were dressed for the city—only three women fell to the temptation of wearing slacks.

Having made this fabulous voyage, Captain Coggins and his merry men, mainly fellow Canadians, are fascinated by Captain Bligh and the original Bounty and have studied them fully. They are unanimous in their respect for the famous captain as a navigator, and feel he was no stricter than others of the period. Coggins suggested that Tahiti is such a haven for sailors that even he might have had a mutiny.

He is naturally proud of his ship, and showing me around, said nearly a million had been aboard since MGM's publicity tour started. Outwardly, she is an identical replica, built to the Admiralty's original plans in Nova Scotia. She is actually slightly longer and broader to facilitate filming, but everything is in proportion. Below, things are very different, and only one sequence was shot there. Here everything is modern—radar, powerful auxiliary diesel engines, electric cookers, air conditioning, running iced water, refrigerators, television, and washing machines to keep the white trousers and blue and white ringed singlets of the period whiter than ever.

The three hour trip up river was triumphant. No ship could have had a greater welcome. Ships' sirens wailed; passing liners dropped their ensigns in salute; factory workers dropped everything to look; school children cheered. A police launch circled while an officer took his own 8mm movie shots. Aboard, photographers, having signed "blood chits" accepting responsibility for accidents, swarmed about the rigging—there are 10 miles of rope aboard—and publicists Yvonne Hearne and Eddie Patman operated a make shift bar on deck.

The real thrill came as we approached Tower Bridge and the bascules opened for us to pass. The only shame was the west wind prevented the use of sail. Planes and helicopters flew overhead, and launches circled for more photographers. Thousands of spectators lined the Embankment. Once ashore, we were welcomed by MGM's Morris Davis, Douglas King, and Ron Lee to a buffet lunch, and joined the continental press who had sailed from Calais to Dover the previous day and, I gather, were far from good sailors—inter-European relations will have to improve if we enter the Common Market! An interesting fact is that not only were there newsreelmen from France, Germany, and elsewhere, but that there are still so many newsreels.

In the evening, Morris Davis welcomed Earl Mountbatten of Burma and other top people aboard to a VIP reception. With a guard of honor of Royal Marines in 18th century uniforms and a floodlit Tower of London as a natural backdrop, it was as out of this world as any film occasion I have attended. Thank heavens it remained fine! To make sure Bounty is not late for the New York premiere, the visit is being cut short. Meanwhile, the public is going aboard by the thousands. Few can be unaware of the coming of "Mutiny on the Bounty," such is the coverage that Ronnie Lee has achieved.

THIS WEEK the column has certainly been out and about. On Friday night, I went with Harry Salzman, David Bickler, and Charles Berman of UA to Wembley Stadium to see the "Dr. No" greyhound race and Sean Connery present the magnificent cup as we dined in the restaurant overlooking the track. I only hope my bet that this will be one of the big international winners of the year is better than my choice of winning dogs.

Publicist Joins Bronston

NEW YORK—John Nelson-Sullivan, former European publicity representative for Universal-International Pictures, has joined Samuel Bronston Productions. Nelson-Sullivan will be based in Paris but will coordinate publicity and promotional activities in London and on the Continent for the further distribution of "El Cid" as well as for "55 Days at Peking" and "The Fall of the Roman Empire," the next two Bronston productions.

In his activities in his new post, Nelson-Sullivan will be responsible for campaigns in 15 countries, working with local distributors and with the Bronston publicity department in Madrid.

Universal Dividend Set

New York—The board of directors of Universal Pictures Company, Inc., has declared a quarterly dividend of \$1.0625 per share on the 4¼ per cent cumulative preferred stock of the company.

The dividend is payable Dec. 1 to stockholders of record at the close of business Nov. 15.

MITO Maps Agenda

ST. LOUIS—Seven candidates for the title of Miss Filmrow, to be bestowed at the 44th annual Missouri-Illinois Theatre Owner's convention, were announced by Wes Bloomer, MITO president.

Those competing for the title and the prize trip for two to the TOA convention in Miami are Mary Sauerwein, M G M; Joyce Becker, Buena Vista; Pauline Wrozier, Paramount; Carol Ann Rogers, Universal; Jackie Marcalini, United Artists; LaDonna Pruitt, 20th-Fox; and Sheila DeLoach, Columbia.

The convention will be a one-day affair Oct. 22 and will be held in the Chase Hotel. The meeting will open with registration from 10 a.m. to noon followed by a luncheon. Richard O'Rear, president, Commonwealth Circuit, will be the keynote speaker at the lunch.

Ia. Booking Combine Planned

DES MOINES—Harrison Wolcott, Eldora, secretary of Allied Independent Theatre Owners of Iowa and Nebraska, announced plans for the formation of a buying and booking combine with an office to be opened here.

Dallas Tent Elects Jackson Chief Barker

DALLAS—The Dallas Variety Club Tent 17 held a general election of officers and directors in the Grand Ballroom of the Holiday Central Motor Hotel. The large turn-out of members was invited to view the plush new quarters which are being readied for the club there.

Outgoing chief barker Gordon McLendon presided over the meeting and was assisted in election procedures by former chief barkers Phil Isley, Julius Schepps, and Paul Short.

Elected to the post of chief barker was Joe Jackson, executive head of the buying and booking department of Interstate and Texas Consolidated Theatres. Bill Slaughter, director of theatre operations for Rowley United Theatres, will be first assistant chief barker, with Ed Gall, president of Gall Novelty Company, serving as second assistant chief barker.

Johnny Hicks, radio and tv producer, was chosen to be the club property master, and rounding out the slate of new officers is Meyer Rachofsky, vice-president of the Mercantile National Bank, who was re-elected dough guy.

Elected to serve on the board during the coming term were John Allen, vice-president and general manager of Frontier Theatres; Raymond Willie, vice-president and general manager of Interstate Theatres; Sol Sachs, divisional manager of Continental Distributing Company; Alfred Sack, head of Sack Amusement Company; W. L. Marshall, vice-president and manager of Julius Schepps Enterprises; and J. A. Prichard, division manager of Allied Artists Picture Corporation of Texas.

STATEMENT REQUIRED BY THE ACT OF AUGUST 24, 1912, AS AMENDED BY THE ACTS OF MARCH 3, 1933, JULY 2, 1946 AND JUNE 11, 1960 (74 STAT. 208) SHOWING THE OWNERSHIP, MANAGEMENT, AND CIRCULATION OF MOTION PICTURE EXHIBITOR published weekly at Philadelphia, Pennsylvania for October 1, 1962.

1. The names and addresses of the publisher, editor, managing editor, and business manager, are:

Publisher—Jay Emanuel, 317 N. Broad Street, Philadelphia 7, Pa.

Editor—Albert Erlick, 317 N. Broad Street, Philadelphia 7, Pa.

Managing Editor—None.

Business Manager—Max Codes, 317 N. Broad Street, Philadelphia 7, Pa.

2. The owner is: (if owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding 1 percent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a partnership or other unincorporated firm, its name and address, as well as that of each individual member, must be given.)

Jay Emanuel Publications, Inc.

Jay Emanuel, 317 N. Broad Street, Philadelphia 7, Pa.

Mrs. Helen Greenhalgh, 317 N. Broad Street, Philadelphia 7, Pa.

3. The known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages, or other securities are: none.

4. Paragraphs 2 and 3 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting; also the statements in the two paragraphs show the affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner.

5. The average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the 12 months preceding the date shown above was: (This information is required by the act of June 11, 1960 to be included in all statements regardless of frequency of issue.) 10,245

MAX CADES

Business Manager

Sworn to and subscribed before me this 28th day of September, 1962.

(Seal) ALBERTA A. NEIMAN

(My commission expires Jan. 6, 1965)



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HOTEL, BAL HARBOUR, (MIAMI) FLORIDA
TUES. — SAT., NOVEMBER 6-10, 1962

ALBANY

Fabian's Palace registered 1,900 admissions at \$5 per for the closed circuit telecast of the Patterson-Liston heavyweight championship fight. Treasury agents placed a lien on the receipts minus the local sponsor's share. . . . Mrs. Marcia McLean is now assistant to manager Joseph Stowell at the SW Ritz; while Mrs. Luetta Payeur assists manager Oscar J. Perrin at the SW Madison. . . . Mrs. F. Chase Hathaway, associated with her husband in Hathaway's Drive-In, North Hoosick, praised highly the medical treatment and nursing care she received at the Will Rogers Hospital, Saranac Lake. . . . Jack Keegan joined the George Waldman exchange in Buffalo as salesman. Recently he had been Paramount booker here. At Waldman he succeeded Al Golden, who bowed out after a brief period. . . . Morris Klein's Mountain Drive-In, in the Catskill Mountains, closed for the winter. . . . The indoor Hunter, Hunter, operated by Mrs. Frieda Kline, will remain open for weekends.

ATLANTA

Herbert Bennin, who began his career with MGM in 1928, has been appointed southern division manager with headquarters here. . . . Ben Landress, resigned as city manager of Martin Theatres in Chattanooga, Tenn. He has been with theatres there for 18 years. . . . The Dianne, Linden, Ala., is now being operated by Mrs. Russell Etheridge. . . . Sara Masdon, UA, returned to work after six weeks' leave during which time she underwent surgery. . . . "The Longest Day" will be given its southeastern premiere Nov. 1 under the sponsorship of the Atlanta chapter of the Reserve Officers Association. . . . Bernie Shapiro, Southern Poster Printing Company, and his wife celebrated their 25th wedding anniversary. . . . The Middle West Tennessee Amusement Company, Sparta, Tenn., will open a new drive-in at Manchester, Tenn., next spring. . . . The Fox Theatre Company, Columbia, S. C., has opened a new theatre there. Jack Fuller, president of the company, announced the promotion of Jim Hawkins, formerly manager of the local Ritz, to ad-promotion manager for the Irwin-Fuller Theatres. Owens W. Watts has been promoted by the owners to manager of the Ritz.

CHICAGO

Variety Club's annual golf outing was proclaimed a great success with some 235 men in attendance. . . . Sharon Galloway is a new addition to the MGM exchange staff. . . . Morris Leonard, retired general counsel for B and K Theatres, died in Palm Springs, Cal. . . . Lauralee McBride joined Warner Theatre Management as secretary to Herb Wheeler. . . . Paul Monohan is new manager of the Bellevue, succeeding Lou Ingram, who joined the Mannie Gottlieb circuit. . . . The theatre collection drive for the benefit of La Rabida Sanatorium totalled \$40,000. . . . The Lamar held the second in a series of Grand Opera Festivals. . . . John Long, formerly with 20th-Fox in Kansas City, has joined the George Regan Distributing organization as salesman. . . . Mme. Gille, French heroine of the underground escape route for Allied flyers downed in Normandy during World War II, was in with Irina Demich, who portrays her in the Darryl F. Zanuck production of "The Longest Day" for a reunion with some of the American flyers she saved. . . . Robert E. Peterson is the new manager of the Dixon and Lee, Dixon, Ill., succeeding William C. Rhodes, associated with exhibition there for 35 years. . . . Whit-



Star Kate Manx; Charlotte Mayor Stan Brookshire; and UA Charlotte branch manager Harold Keeter are seen at the recent world premiere of UA's "Hero's Island" at the Center, Charlotte.

ney Garrett, midwest RCA manager, died of a heart attack. . . . Sam Meyers, owner of Teatro del Lago and Glencoe theatres, has installed air conditioning in both houses.

BUFFALO

"The fast growing membership in Allied Theatres of New York State, Inc., is a testimonial to the work that is being done by Allied in this state on behalf of all exhibitors," said Sidney J. Cohen, president, who says that he now is getting ready to alert the membership against an avalanche of censorship bills that are sure to come up. New members include the Ragusa-Naska Circuit of drive-ins, comprising the Twin, Park, and Buffalo outdoorers; the Galli Curcie, Margaretville, N. Y., owned by Roswell R. Sanford; the Plattsburg Drive-In, Ann M. Rothermel, owner; the Ideal Drive-In, Canton; the Sunset Drive-In, Massena; Town Hall, Lowville, Nicholas Giannoucos, owner; Hollywood Drive-In, Averill Park, James Fisher, owner; Moonlight Drive-In, Potsdam, John Giannoucos, owner; American, Troy, John Capano; Grandview Drive-In, Angola, Robert Reitler; Park, Cobleskill, Sam Rosenblatt; Glenn Drive-In, Glens Falls, Sam Rosenblatt; Fort George Drive-In, Lake George; La Salle, La Salle, Lou Levitch; and Roosevelt, Buffalo, George Rosing. . . . Clint LaFlamme, Variety Club steward for many years, has had a bout in the hospital, but now is resting in his home. Cards wishing him well may be mailed to his home at 621 Breckenridge street. James Cantania is acting steward during Clint's illness. Chief barker James J. Hayes had a large tv set installed in the Variety clubrooms for the world series. Hayes announces that the Bingo games in the Genesee to date have netted the club over \$10,000 of which the club building fund gets 40 per cent and the heart fund 60 per cent. Sid Cohen, president of Allied States Theatres of New York, Inc., has been elected to the 1962 crew. . . . "The Music Man," now in a long run at the Palace, Rochester, has not only proved a box office success, according to manager Frank Lindcamp, but it has boosted membership in the theatre's Golden Age Club by an average of 200 a week. "Goes to show," said Lindcamp, "we've got no better audience than the Golden Agers when we have the right show." . . . The Society of Motion Picture and Television Engineers has elevated to fellow membership three of Rochester's Eastman Kodakers, George T. Eaton, John E. Leermakers, and Dan M. Zwick. . . . Shea's Buffalo has announced a series of classical "oldies" from the glory-days, 20 and 30 years ago. "David Copperfield" will open the revival series in Oct. Thereafter, on one day only every month, the Buffalo will present such "smash hits" of their time as

"The Good Earth," "Little Women," "Captains Courageous," "Pride and Prejudice," and many others. Lou Jaffe, Loew-Shea city manager, has been browsing the Buffalo attic for ancient press material. . . . It is rumored that the 10-story Lafayette theatre building and Basil's Lafayette, which it houses, will change hands sometime in October. It is reported the property will be acquired by the Benderson Development Company. . . . Charlie Funk, managing director, Century, announces that his house has booked for a winter engagement Darryl F. Zanuck's "The Longest Day." . . . There was a large crowd of Barkers, their wives, sweethearts, and friends at the special dinner-screening Saturday night, Sept. 22, with dancing and cards following the screening of a new feature. There will be special lunches and dinners in the Tent 7 clubrooms during the World Series. Other events planned by chief barker James J. Hayes for October are a luncheon for Canvasman Al Petrella, another dinner-screening, a crew meeting, and a general membership meeting to nominate officers for 1963.

CINCINNATI

The Capitol, currently playing MGM-Cinarama's "The Wonderful World of the Brothers Grimm," is all aglow to celebrate Cinarama's 10th anniversary. Promotions and extra attractions are scheduled for the next several weeks in honor of the event. . . . "The Music Man" at the Albee set a record run of 11 weeks, besting the one set by "The Robe" of seven weeks. . . . The 900-car Belmont Drive-In, Dayton, O., set a record too. The screen tower was completely demolished Sept. 14 by a freak storm, but through a chain of lucky circumstances and the fast work of National Theatre Supply, the drive-in reopened 10 days later, the quickest completion record in this area. . . . Frank Weitzel, independent booker and exhibitor, and W. B. Urling, West Virginia exhibitor, are partners for the Alpine at Richwood, W. Va. Weitzel worked at the house in 1940-42 for the Alpine Circuit. The 275-seat house is on the second floor above the city hall and fire house, right in the center of the town's business center. . . . Mrs. Elred Sweet has been appointed in charge of group sales for "The Brothers Grimm" at the Capitol. . . . J. E. Watson, long-time publicist, is to promote 20th-Fox's "Longest Day," which opens at the RKO Grand, Nov. 2. . . . John Wooten is new booker for Realart Pictures. . . . Chakeres Theatres, Inc., Springfield, O., has bought the 450-car Skyborn, Fairborn, O., and the 345-car Piqua, Piqua, O., from Mitchell Blachschlager, well known for his years on Film Row and recently as an area operator. With the acquisition of the two drive-ins, the circuit now has a string of 13 drive-ins and 22 roofed houses in Ohio and Kentucky. At an approximate \$100,000, the drive-ins will be modernized during the winter and are scheduled to open next spring. . . . Michael Chakeres, vice-president and general manager, Chakeres Circuit, presided at an annual Ohio and Kentucky managers' meeting in the meeting room, Eastland Bowling Lanes, Lexington, Ky.

COLUMBUS, O. NEWS—Arrangements for the sponsorship of a tiara for the Central Ohio girl chosen the 1962 Queen Isabella, to reign at the Columbus Day celebration, are being made with Elvis Presley by Sam Shubouf, manager, Loew's Ohio, as a plug for "Kid Galahad." . . . Ken Prickett, executive secretary, Independent Theatre Owners of Ohio, attended the recent Ohio Trade Association executives' conference held at Granville, Ohio. . . . Harold Cornsweet, former Clevelander and Ohio State University foot-

ball player, was in Columbus to renew old friendships. Cornsweet now is a film writer and producer. He recently produced "There's No Tomorrow" in Europe and "Moved To The Negev" in Israel. He is negotiating for Jayne Mansfield to star in "The Hidden Face." . . . Bill Fulwider is subbing for vacationing Samuel T. Wilson, theatre editor of the Dispatch. . . . Ron Pataky, theatre editor, Citizen-Journal, is vacationing in the west, with a stop planned in Hollywood. . . . Loew's Ohio will show "David Copperfield" one day only, Oct. 12.

DALLAS

Earl Podolnick, president of Trans-Texas Theatres, Inc., Dallas, was named 1963 convention chairman for the 11th annual convention of the Texas Drive-In Theatre Owners Association. The meeting will be held here Feb. 5-7 at the Statler Hilton Hotel. Co-chairmen named are Harold Brooks, Crossroads Co.; L. E. Forester, Frontier Theatres; and Sylvan K. Barry, Fiesta Drive-In, San Antonio. Mrs. Evelyn Neeley, Charles Weisenburg Theatres, will again take over duties as booth chairman. Don Douglas is the executive secretary. Bob Davis is president of TDITOA. . . . The Dallas Women of the Motion Picture Industry are recipients of two international awards, the R. J. O'Donnell Public Relations Trophy and the Lorraine Cass Service Cup. The public relations award was instituted by the late R. J. O'Donnell and goes to the WOMPI Club performing the outstanding public relations job for the motion picture industry. The service cup is given to the club rendering the greatest service to its community through diversified projects and membership participation. . . . In what may have been a return engagement, a masked gunman took \$50 from the Lone Star Drive-In, and escaped after taking a wild shot at a pursuing visitor. The holdup occurred one week from the last time cashier Ruth Fleming handed over \$295. This time, the gunman was wearing an orange bathing cap and a red grease cloth over his head and face. After holding a gun on Mrs. Fleming and Don Pritchett, the man fled toward a nearby cemetery. Pritchett chased him until the man turned and fired at him. Police and dogs failed to locate him. The gunman of a week ago also wore a red grease cloth, but Mrs. Fleming told police she was not sure it was the same man. . . . "Damon and Pythias" will have a multiple first run opening at the Big D, Bruton Road, Casa Linda, Garland Road, Granada, Preston Royal, Texas, Northwest Highway, and Jefferson. . . . An eight minute animated cartoon called "Dixieland #1" has been made here by a group composed of Tom Crabtree, Ed Burnet, Bob O'Donnell, and Charles King. The film features dixieland music. Burnet is leader of the musical group whose music makes up the background of the film cartoon. O'Donnell owns a film distributing company, and King is one of the largest film producers in the southwest. The story is about a Confederate Colonel who is trying to present a Dixieland musicale. The cartoon has a "live" section as well as its animated parts and is the first ever made in Dallas. . . . A group of prominent Dallas businessmen are included among stockholders in Home Theatres, Inc., a subsidiary of Midwest Video Corp., Little Rock, Ark., which plans to introduce pay television throughout the southwest "within a year." Col. D. Harold Byrd of Ling-Temco-Vought; E. O. Cartwright, investment executive; Trammel Crow, building contractor; and Lloyd B. Sands, an executive of the H. L. Hunt Oil Co., are a few of the Dallas stockholders in the Home Theatres

firm. G. R. Morrell, vice-president of Midwest Video, stated that his company is "looking at all southwest cities, including Dallas," as a potential market for pay tv. He predicted it would be "about a year" before actual programming gets under way. C. Hamilton Moses, Little Rock, is president of Midwest and principal spokesman for Home Theatres.

DES MOINES

Plans for a buying and booking combine by Allied Theatres of Iowa and Nebraska call for opening a Des Moines office Oct. 15. Harrison Wolcott, Eldora, secretary-treasurer of the Allied group, announced so far 34 theatres have joined the combine with additional exhibitors expected to join at a luncheon to be held in Des Moines Oct. 8. . . . Elmer Svendsen has reopened the Roxy, Alta, Iowa, for the fall and winter months. . . . Stan Soderberg, salesman for 20th-Fox, was given a farewell party before leaving for Indianapolis where he will take over a similar post.

DETROIT

What looked like a patron bought a ticket for the Vogue. Once inside he masked his face and covered his hands with women's stockings. He pulled a gun and marched into an office off the lobby where sat manager John Zois, who had just neatly counted out and stacked \$150 in folding money, \$350 in dimes, and a \$90 check. Obviously having watched tv, he cut the phone line, stuck the money in his pocket, and disappeared through the rear door. Well, at least he paid for his ticket. . . . In Buchanan, Mich., prompt action by the fire department prevented any real damage when a short-circuit started a fire on the roof of the Hollywood. Owner Lex Slater only recently acquired it from Don R. Pears, speaker of the Michigan House of Representatives. . . . It looked as if it were "Here we go again!" in this city so plagued with newspaper strikes these past few years, when the Detroit News stopped the presses after the first edition. A lead plate rocketed off a press, narrowly missing a pressman who happened to be Joseph Eckhout, president of Pressmen's Union, Local 13. Indignant, the pressmen walked out demanding safer conditions, and including in them that press speed be reduced from the customary 45,000 an hour output, to 40,000. Exhibitors reached for their nearest radio and tv stations, and the shopping and neighborhood newspapers began to rub their hands. However, the Detroit Newspaper Association, which represents the News and the Detroit Free Press in labor disputes, and the union managed to settle the matter the following day. . . . When the Internal Revenue Department slapped a levy on the funds due Graff Smith & Reiner as proceeds of the closed circuit tv showing of the Patterson-Liston fracas, five houses here were caught with their checks down. They were the Michigan, Palms, Grand Circuit, Woods, and Riviera. The show was a sellout by noon the day of the fight. Woodrow R. Praught, president of United Detroit Theatres, which had four of the five showings, estimated his circuit could have sold 5,000 more tickets had they been available. He also stated, despite the brevity of the bout, that the crowds appeared content with it, the re-run, and half hour of preliminaries.

HOUSTON

Ground will be broken before the end of the year for the Gulfgate twin Cinerama theatre, according to Theodore W. Berenson of Boston. Berenson and William D. Lane,

also of Boston, developers of Gulfgate Shopping City, were in Houston to approve final plans for the new theatre. With them was Richard A. Smith of Boston, president of General Drive-In Corp., which will operate the new movie house. The twin Cinerama will be located on Homes Road and connected to the Gulfgate Shopping City by an overhead pedestrian bridge. The 1,000 seat theatres will be connected by a joint lobby. Each will be equipped with a 54 foot screen and a stereo, high fidelity speaker system. There will be parking space for about 1,600 cars at the theatre site. Berenson and Lane said a second twin Cinerama theatre is contemplated in Northline Shopping City at the intersection of U.S. 75 and Crosstimbers. . . . Columbia Pictures and Interstate Theatres obtained permission to hold a special press preview of "Damn the Defiant" aboard the battleship U.S.S. Texas, now berthed near the San Jacinto Monument. Newsmen were brought here from throughout Texas.

JACKSONVILLE

Louis J. Finske, president of Florida State Theatres, and Mrs. Finske have returned from a leisurely vacation trip through Europe. . . . The grand opening of the new San Marco Art drew many local celebrities. WOMPI members turned out in evening attire and presided at the coffee service. They also served as doormen and ushers. Television Channel 12, WFGA, cameramen were on hand to report the opening as a news event. . . . Jane Davis, newspaper ad writer for FST, was the honor guest at a farewell luncheon party in the Roosevelt Hotel. Hostesses were WOMPI members employed in the FST home office. She left here to accept a governmental post in Atlanta. . . . Gene Jacobs, United Artists division manager from New York, came in for a few days to fill business appointments. . . . Bryon Adams, United Artists branch manager, and his staff have moved into new office quarters on the fourth floor of the Florida Theatre Bldg. . . . Executives and the operating staff of radio station WQIK are now occupying a suite of new offices in the Center Theatre Bldg. . . . Bill Carroll has joined Leonard Naas in the management of the Vogue, Orlando. . . . A joint year-end holiday dance is being planned by the Women of the Motion Picture Industry and the male Motion Picture Charity Club of Florida for the night of Dec. 28. . . . For the first time, WOMPI members, the distaff side of the industry, were on hand to assist in the conduct of the Motion Picture Exhibitors of Florida annual convention held at the Roosevelt Hotel. WOMPIs served as ticket takers at all functions, assisted with the registration of guests, and acted as hostesses for the distributors, booking agencies, and theatre groups by which they are employed. . . . Warner's office has moved into new quarters on the fifth floor of the Florida Theatre Bldg. . . . Roy J. Snellgrove, a charter member of IATSE local 360, who worked as a projectionist at the Florida, Gamesville, Fla., for 35 years, died at his home recently. His son, Vernon Snellgrove, succeeded him in the theatre's projection booth. . . . Roy L. Smith, owner of the Roy Smith Co., only theatre supply firm in north Florida, has acquired Music Service of Florida, Inc., which provides background music for business firms and professional offices.

MEMPHIS

Loew's tried something new—a one-day opera festival. Two full-length grand operas, filmed in color, were shown. . . . In Tennessee, the City, Junction City, informs Frank

Patterson, has closed until next summer. Sunset Drive-In, Martin closed for the season, and Mrs. H. Rochelle has closed Bel Air Drive-In, Centerville, for the season. . . . In Arkansas, the Skyway Drive-In, Forrest City, has closed, and J. T. Hitt has begun operation of the Victory, Rogers. . . . J. W. Thigpen has authorized Film Transit, Memphis, to begin service for the New Harlem, Clarksdale, Miss. . . . From theatre to church. This is the story of the former Suzore in one of the low income sections of Memphis. In surroundings where cowboys once rode in mad abandon across cinematic plains, and lovers embraced in celluloid scenes, revival services are being held, and the Gospel Light-house Church has been established. . . . Rutherford, Rutherford, Tenn., reopened for weekend operation only. . . . Paul Harrington closed Lakeview Drive-In, Hardin, Ky. . . . Tri-State Theatre Owners of Mississippi, Tennessee, and Arkansas (TOA) have completed plans for a convention in Memphis, Oct. 15-16, at the Chisca Plaza.

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NEW HAVEN

MGM-Cinerama's "The Wonderful World of the Brothers Grimm" had its Connecticut premiere at the Lockwood and Gordon Cinerama, proceeds turned over to the Hartford Association for Retarded Children. Reserved seats sold at \$10 each. The preceding night, Manny Friedman, L&G resident manager, hosted metropolitan Hartford press at a special invitational screening. . . . Attorney Joseph A. Adorno, Republican candidate for Lieutenant Governor, has named attorney John Bracken as his campaign manager. Bracken served as Attorney General of Connecticut from 1954 to 1959, during which time Adorno was deputy attorney general. Adorno, son of the late industry pioneer Sal Adorno, Sr., is counsel for the Adorno Theatres, operated by his brother, Mike, and the Middleton Drive-In, operated by his brother, Sal, Jr. Another industry name on the Republican roster this fall is Mrs. Helen Loy, running for secretary of State. Her husband, Tom, is IATSE public relations man in New York. . . . The 1800-seat Shubert, New Haven, operated by independent exhibitor Maurice Bailey, resumed legitimate theatre operations with pre-Broadway tryout of Garson Kanin's new comedy, "Come On Strong," teaming Van Johnson and Carroll Baker, at \$4.80 top. . . . Thomas F. Grogan has rejoined Perakos Theatre Associates as manager of the Strand, Thompsonville. He left the circuit after 25 years of employment to open his own restaurant business, but decided to resume theatre duties and turn the restaurant chores over to someone else. . . . The State, New Britain, owned and operated for many years by the late Pat McMahon, has been converted into a fabrics retailing store.

NEW ORLEANS

R. L. Bostick, vice president, National Theatre Supply Company, was in to assist local manager Tom Neely in leasing and moving into new headquarters at 601 St. Charles Street. . . . Arthur L. Barnett has taken over the buying and booking for Byrd Goodman's Thomasville, Ala., theatre and M. Berenson's State, Bogalusa. . . . Charles Ost, Universal's head man and the entire personnel of the local exchange gathered at the Smokehouse Restaurant for a celebration of the success achieved in winning a recent billing drive. . . . Richard Wall planned to reopen the long closed Joy, Simmsport, La. . . . Buena Vista has moved to larger quarters in the Loren Building. . . . C. A. Ray is new owner of the Bayou Drive-In, formerly the U Drive-In, Bayou La Batre, Ala. Tosco will do the buying and booking. . . . Theatres in the grass roots sections of Louisiana and Mississippi felt the jolt of television competition when WDSU-TV took to the road with a "Celebrity Six Caravan" which made stops at Bogalusa, Hammond, Reserve, Houma, Franklinton, Gulfport, Biloxi and Keesler Field. Shows were taped in the town's visited for later Channel Six showing.

PHILADELPHIA

Ferd Fortunato, formerly a theatre manager and a booker with Universal, is now representing Altura Films International, handling MGM reissues in the territory. . . . The city's road show houses will increase when the Goldman starts playing 20th-Fox's "The Longest Day" and the SW Stanley starts MGM's "Mutiny On The Bounty." . . . The Academy of Music has scheduled a one-day reserved seat showing of The Rank Organization's opera, "Der Rosenkavalier" on Nov. 1.

SAN ANTONIO

Two San Antonio drive-ins sought judgment of \$150,000 in damages, court costs, and attorney fees from three firms, who distribute Spanish-language motion pictures in San Antonio in a suit filed in U. S. District Court. Charging restraint of trade and commerce in the distribution of Spanish-language films in San Antonio were the Fiesta Drive-In Theatre Corp. and the El Capitan Drive-In Theatre Co. Defendants in the suit are Azteca Films, Inc., and the Clasa-Mohme, Inc., Los Angeles, firms; Columbia Pictures Corp.; Jewell Truex, general sales manager of the two California firms; Gordon Dunlap, San Antonio branch manager for the same two firms; and Jose Carabaza, who owns 50 per cent of El Charro Theatre Company, also a defendant. Fiesta and El Capitan drive-ins charged Azteca, Clasa-Mohme, and Columbia have from 1953 to date unlawfully monopolized trade and commerce in Spanish language motion pictures and combined and conspired with the other defendants to restrain trade and commerce in such pictures in San Antonio. The plaintiffs claim the defendants discriminated in favor of El Charro Drive-in by charging them higher rental on films, making films available to El Charro when they were denied access to them, giving El Charro the right to use the films as fillers or second features before they had this right, and granting El Charro more favorable licensing terms. They ask the defendants be enjoined and restrained from any such contracts. They also asked all existing agreements of the defendants be declared void. Dunlap and Truex each formerly owned a 25 per cent interest in El Charro, the plaintiffs claimed. . . . Elsa Ornelas, daughter of James Ornelas, Sr., of the staff of the Azteca film exchange, is conducting a program on KWEX-TV every other day called "A Visit With Elsie."

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Combined, the every second week yellow paper SERVICE SECTION indexes to the past 12 months' product, and the alternating every second week pink paper REVIEWS, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO VOL. 68, No. 16 OCTOBER 10, 1962

COLUMBIA

Ring-A-Ding Rhythm

MUSICAL
78M.

Columbia
(English-made)

ESTIMATE: Okay Rock 'n' Roll programmer.

CAST: Helen Shapiro, Craig Douglas, Chubby Checker, Felix Felton, Arthur Mullard, Timothy Bateson, Hugh Lloyd. Directed by Dick Lester; executive producer is Milton Subotsky.

STORY: Teeners Helen Shapiro, Craig Douglas, and friends enjoy the musical renditions of the jukebox in a shop owned by Timothy Bateson until the proceedings annoy the town mayor, Felix Felton, who sets the official wheels in motion to protest the creeping jazzism in the community. Licensing is necessary for shop owners to play the music from then on. Shapiro and Douglas decide to enlist the aid of top disc jockeys in a move to regain their rights. They have difficulty enlisting the desired personalities but eventually do. Felton tries to block the show, but it does go on, with the crowd loving the numbers and personalities. When the press learns that Felton is given credit for the successful event and asks him for pictures and interviews, he gives in, stating that such shows will be in order in the future.

X-RAY: There's a slight plot at hand which serves as a backdrop for a goodly number of musical presentations, mainly of the rock-and-roll variety, with much of the talent British in origin except for a brief interlude by Chubby Checker. The entry is pleasant entertainment for teeners and others who go for the rhythms of today, and it should do well as part of the program. The cast direction, and production are average for this type of presentation. Milton Subotsky wrote the screenplay.

AD LINES: "It's Fun All The Way"; "Be Hep, Get In Step With The Toe-Tapping Rhythm Of The Twist."

We'll Bury You

DOCUMENTARY
75M.

Columbia

ESTIMATE: Interesting anti-Communist propaganda.

CREDITS: Produced by Jack Leewood and Jack W. Thomas; narrator, William Woodson; written by Jack W. Thomas; script consultant, Dr. Robert W. Lowe, University of Georgetown; film editors, Philip R. Rosenberg and Alan Presberg; research, Donald Armstrong and John Detra.

STORY: This traces Communism from Czarist days up to and including the wall that divides East and West Berlin.

X-RAY: This is a most thorough and comprehensive history of Communism with many historically interesting newsreel shots of Marx, Engels, Trotsky, Stalin, and Khrushchev, as well as of the Czar, the other world leaders, the revolution, and the war. Much of the ancient film clips boast terrible photography, due to conditions under which they were photographed and age. However, as an anti-Communist propaganda effort stressing

the theory of "one step backward to two steps forward" and the recent "We'll bury you" statement from which the title is derived, this effort is a potent weapon, especially for those not familiar with the subject. Commentary is satisfactory, and editing very good. The subject should be of special interest for specialized audiences with sponsorship by patriotic groups indicated.

AD LINES: "The Truth About Communism"; "The True, Factual History of Communism."

EMBASSY

Long Day's Journey Into Night

DRAMA
175M.

Embassy

ESTIMATE: Very fine drama.

CAST: (In order of appearance) Jeanne Barr, Katherine Hepburn, Ralph Richardson, Jason Robards, Jr., Dean Stockwell. Directed by Sidney Lumet, produced by Ely Landau.

STORY: The setting is the summer house of Ralph Richardson in New London, Conn., overlooking Long Island Sound in 1912. From conversation, it is apparent that his wife, Katherine Hepburn, has returned from a sanitarium, and Richardson and their two sons, Jason Robards, Jr., and Dean Stockwell are concerned about her actions and behavior. Richardson obviously has been in the theatre and because of a youth steeped in poverty is concerned about any and all expenditures. Robards is the older of the sons, who does odd jobs around the house, acts in the theatre when he can get jobs back in the city, and is dependent on his father's meager generosity for money to spend on drink and loose women. The younger, Dean Stockwell, is sensitive, nervous, and ill with a hacking cough which the local doctor diagnoses as consumption. It develops that Hepburn is a dope addict, who has undergone several cures, none of which are successful. She got started on it when a cheap doctor put her on morphine during the pain connected with the birth of Stockwell. When the family realizes that she is back on dope, depression sets in. Stockwell is told that he must go away to a sanitarium where with the proper care a possible cure can be affected. The dreams and hopes of each is revealed as the story unfolds, and they are left with their problems as the darkness of night and despair closes in.

X-RAY: This dramatic work is a rewarding and enriching experience for those who like theatre-on-the-screen or unusual films filled with quality and overflowing with potent and powerful story factors, basic human emotions, and moving inner feelings in situations not often covered in motion pictures. It is excellent in all areas for those who would and can appreciate the attractions of this filmization of Eugene O'Neill's Pulitzer Prize play. Not only is it obvious that audiences must be adult because of the story, but because of the language and the frank and unadulterated treatment. The gripping tale is unfolded with but one intermission, and audience interest is maintained on high throughout the lengthy

running time. It emerges as realistically proper because of the sensitive and fine performances by the entire cast, and far be it for this reviewer to attempt to single out one above the others for extra praise. They all deserve kudos. The direction is a joy to behold, being definitely superior, and the production as a whole is high rating. Audiences will classify this as a screen attraction that will long be remembered.

TIPS ON BIDDING: Higher rates in situations where it can play.

AD LINES: "A Rewarding Experience That Will Long Be Remembered"; "One Of The Most Unusual Entertainments Of Our Time."

PARAMOUNT

Where The Truth Lies

DRAMA
83M.

Paramount
(French-made)
(English language)
(Filmed in Dyaliscope)

ESTIMATE: Moderately interesting programmer.

CAST: Juliette Greco, Jean-Marc Bory, Liselotte Pulver, Mathe Mansoura. Directed by Robert Sussfield and Irene Leriche.

STORY: Young veterinarian Jean-Marc Bory lives with his pretty wife, Liselotte Pulver, in a small seaside village in France. One day, he is summoned to go to an island to treat a sick cheetah belonging to Juliette Greco, who is attended by Negro maid Mathe Mansoura, and he is fascinated by and strongly drawn to Greco. They have an affair, and she urges him to be prepared to return to Africa with her shortly. She also expresses a strong belief in voodoo and the ability to cast spells on people. As the days pass, they become lovers although he is still very much in love with Pulver. The latter learns of his affair but keeps the knowledge to herself. When mysterious accidents befall Pulver, Bory is convinced that Greco has something to do with it. He fears that he may have to go away with Greco in order to save Pulver's life. When he agrees to drive away with her, their car is overtaken by a high tide over the road that crosses the bay, and Greco is drowned when she tries to return to the car for a suitcase. He makes no effort to save her, figuring that her death will save Pulver. At home, Pulver confesses that she was responsible for the events that have plagued her, hoping to keep Bory from leaving her. He walks out on her anyway.

X-RAY: A plot that is continually in the shadows with dramatic and mysterious overtones is to be found in this import, and by the time the climax rolls around, there isn't too much concern as to what happened to whom or why, although there are explanations. The cast is adequate and the direction is choppy. The production values and locale are different, which is of value. It should work out in the supporting slot of the program. The screenplay is by Henri Decoin, based on the novel by Boileau-Narcejac.

Ad-LINES: "Mystery And Romance Follow A Handsome Young Doctor On His Rounds"; "Mysterious Happenings Plague A Young Couple Deeply In Love."

20th-FOX

The Longest Day

DRAMA
180M.

20th-Fox
(Filmed abroad)
(CinemaScope)

ESTIMATE: High rating war entry.

CAST: (Alphabetically listed) Eddie Albert, Paul Anka, Arletty, Jean Louis Barrault, Richard Beymer, Bourvil, Richard Burton, Red Buttons, Sean Connery, Ray Danton, Irina Demich, Fabian, Mel Ferrer, Henry Fonda, Steve Forrest, Gerd Froebe, Leo Genn, Henry Grace, John Gregson, Paul Hartmann, Werner Hinz, Jeffrey Hunter, Curt Jurgens, Alexander Knox, Peter Lawford, Christian Marquand, Roddy McDowall, Sal Mineo, Robert Mitchum, Kenneth More, Edmond O'Brien, Ron Randell, Madeline Renaud, Robert Ryan, Tommy Sands, Rod Steiger, Richard Todd, Tom Tryon, Peter Van Eyck, Robert Wagner, Stuart Whitman, John Wayne. British exterior episodes directed by Ken Annakin; American exterior episodes directed by Andrew Marton; German episodes directed by Bernhard Wicki. Produced by Darryl F. Zanuck; associate producer and coordinator of battle episodes is Elmo Williams.

STORY: Both the Germans and Allies are shown waiting for the invasion of Europe to take place. The Allied forces are taut and ready, and when a break in the bad weather is expected they go all-out on the sea, in the air, and eventually on land as they hit the beaches. The Germans, except for a few officers, are confident the enemy won't make the move because of the weather, and even if they do, they'll be driven off the beaches easily. Of course, this was not the case. The invasion was an effective surprise in many areas; in others, a hot and deadly reception awaited the invaders and losses were heavy. By the time the day had ended, the liberation of Europe had begun.

X-RAY: A really all-star cast combines talents to act out a moment of history, and the result is a superior war film that has action, drama, bits of comedy, suspense, and death. Some of the cast have hardly anything to do as the story is spread out thin and over a wide area. Still, the plot and its careful detailing makes for fascinating watching as the events unfold on both sides with evident great authority and authenticity. As the landings are made, the suspense mounts, and the tight grasp is well maintained until the landings are completed and the Allies take hold on the beaches of France. The acting is top-notch from the majority of the players; the direction on all fronts is superior; and the production is masterful. The touches of English titles in the sequences covering the French and the Germans are good, while the handling of men and explosives is wonderfully carried out. Women's reaction seems good to the film, and as a result, advanced admissions and all of the rest of the hoopla planned for the release seems quite in order. The tactical mistakes made by the Germans are staggering. It's quite a package. The screenplay and book on which it is based is by Cornelius Ryan.

TIP ON BIDDING: Higher rates.

AD LINES: "One Of The Great Moments Of History Explodes On The Giant Screen In All Its Fury . . . Action . . . And Suspense"; "The Greatest Stars Of America And Europe In One Of The Greatest Stories Of All Time."

Complete back seasons of these pink reviews sections are available to subscribing theatres at \$1.30 per set.

WARNERS

Gypsy

MUSICAL
149M.

Warner Bros.
(Technicolor)
(Technirama)

ESTIMATE: Highly entertaining musical.

CAST: Rosalind Russell, Natalie Wood, Karl Malden, Paul Wallace, Betty Bruce, Parley Baer, Harry Shannon, Suzanne Cupito, Ann Jiliann, Diane Pace, Faith Dane, Roxanne Arlen, Jean Willes, George Petrie, Ben Lessy, Guy Raymond, Louis Quinn. Directed and produced by Mervyn LeRoy.

STORY: Rosalind Russell is a determined show business mother back in the '20s, who will let no one stand in her way to make daughters Baby June and Baby Louise stars. She enlists the help of Karl Malden, who gives up show business to sell candy to the theatres instead. An act is put together wherein some boys back up the girls, and they do get some minor bookings here and there, with Malden acting as agent because he has fallen in love with the thrice-divorced Russell, whom he hopes to marry. The years pass and the girls grow up to become attractive young ladies, June (Ann Jiliann) and Louise (Natalie Wood). Jiliann decides one day she has had enough of her mother's domination and runs off for a career of her own and marriage to one of the boys in the chorus. Russell is hurt at the ingratitude, but she carries on, determined to at least make a star out of Wood. The act is booked as filler into a burlesque house, and there Wood gets a chance to fill in for an absent stripper in a star spot at the urging of Russell. The event also marks the leaving of Malden, whose last proposal for marriage is again postponed by Russell, who is saving her all for her daughter. Wood is a hit and goes on to become Gypsy Rose Lee, one of the most famous of strippers. A showdown between the two women ensues as Wood tells Russell that she wants to lead her own life. Heartbroken, Russell passes the now empty stage and sings of the life she wanted for herself and her daughters. Wood is moved, and they are reconciled, going off together with Russell still planning big things for the future.

X-RAY: Based on a Broadway musical hit, this entry contains a wealth of entertainment guaranteed to please most audiences. While the yarn is on the slight side, still it holds interest all the way, bolstered by songs that will send audiences out humming the refrains, by cute production numbers, by humorous scenes and dialogue, and by good performances and fine direction and production. All in all, it's an effort worthy of wide playoff with resultant high returns at the boxoffice. Russell does a capable job in the role made popular by Ethel Merman on stage, and the others in the cast come through with excellent support. The use of color is another asset, dressing the entry in commendable fashion. The screenplay by Leonard Spiegelgass follows the stage presentation pretty much and is based on the memoirs of Gypsy Rose Lee, with book by Arthur Laurents, music by Jule Styne, and lyrics by Stephen Sondheim. Among the tunes heard are "Let Me Entertain You," "Small World," "Everything's Coming Up Roses," "Together Wherever We Go," "You Gotta Get A Gimmick," "Rose's Turn," "You'll Never Get Away From Me."

TIPS ON BIDDING: Higher rates.

AD LINES: "The Story About The Girl Who Became The Greatest Show In Show Biz"; "The Hit Show Now Becomes A Hit Film In Technicolor And Technirama."

Sayonara

DRAMA
147M.

Warners
(Reissue)
(Technirama) (Technicolor)

ESTIMATE: High rating entry.

CAST: Marlon Brando, Patricia Owens, Martha Scott, James Garner, Miiko Taka, Miyoshi Umeki, Red Buttons, Kent Smith, Douglas Watson, Reiko Kuba, Soo Young, Ricardo Montalban. Produced by William Goetz; directed by Joshua Logan.

For complete review, please refer to page 4403, Nov. 13, 1957.

MISCELLANEOUS

Have Figure —Will Travel

NOVELTY
70M.

Fanfare
(Color)

ESTIMATE: Good travel novelty includes visits to nudist camps.

CAST: Susan Baxter, Carol MacKenzie, Marge Anderson. Other credits unavailable.

STORY: Three gorgeous girls, two of whom are confirmed nudists, take a vacation cruise through the inland waterway from upper New York State to Florida, stopping at New York City, Charleston, S.C., nudist camps at Mays Landing, N.J., and Florida. The third girl is slowly converted to nudism as their yacht trip progresses.

X-RAY: Although a trifle lengthy, this beautifully photographed travel subject with its three lovely travelers manages to get in the usual plug for the nudist way of life. It is clean as the proverbial whistle; but the in-offensive anatomy displays are the sales points. Not by any stretch of the imagination can this be termed offensive. Interest is maintained throughout. There is plenty to see. Fast-buck advertising and exploitation, however, will probably attract an audience interested only in the skin show.

AD LINES: "A Brand New 'Cutie' Film—More Gorgeous Gals Than You've Ever Seen Before"; "Three Very Gorgeous Eves On A Slow Boat To Every Nudist Camp Along The Way With The Cutest Crew Ever To Sail The Seven Seas."

Lucky Pierre

NOVELTY
66M.

Fanfare
(Color)

ESTIMATE: Fair nudie novelty.

CAST: Billy Falbo and his "Playmates." Other credits unavailable.

STORY: Goofy and hapless Pierre has some disconnected and brief adventures with un-clad female models. First, he is an artist, and three models pose outdoors for him in the nude. When they learn he is a futurist, they hit him over the head with his "masterpiece." Next, he is a plumber who gets tangled up in the pipes of a shower bath while a model is busy taking a bath. There follows an encounter with three figure models in a photographer's studio; a voyeur's misadventures with a telescope; and, finally, what happens to distract our red-blooded, American hero while trying to see a film of nude models at a drive-in movie.

X-RAY: This has been made with stress on its comedic angles, which aren't much, and its nude angles, which are considerable. While the comedy misses and the action is padded out considerably, the models are attractive and display plenty of pulchritude. The color is for the most part good. For spots that can play this sort of thing, the nudity will deliver what is expected, but there is little else.

AD LINES: "The Old Skin Game—Delicious Damsels"; "Filmed In Flesh Color and Skinemascope."

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FOREIGN

Flame in the Streets

DRAMA
93M.

Atlantic
(CinemaScope)
(English-made)

ESTIMATE: Intriguing and controversial film on marriage between races.

CAST: John Mills, Sylvia Syms, Brenda De Banzie, Johnny Sekka, Ann Lynn, Earl Cameron, Wilfred Brambell. Produced and directed by Roy Baker.

STORY: John Mills is a skilled craftsman in a British furniture factory and also union representative. The factory has been putting on some Negro help, and one of these is Earl Cameron, who because of his hard work and ability had been put up for the job of foreman, contingent on approval by the union. He is married to Ann Lynn, a white girl, who is expecting their first child. At the union meeting, Mills persuades the men to give Cameron a chance despite some opposition from a group of color-prejudiced men. After the meeting, the color problem is brought even closer to Mills when his wife, Brenda De Banzie, informs him that their teacher-daughter, Sylvia Syms, has announced her intention to marry a Negro from Jamaica, Johnny Sekka. Mills tries to reason with Syms by detailing the problems that she will face in the future, including poor housing, prejudice, hatred, and even violence. De Banzie can not accept the situation with the calm and reason that Mills displays, and she lets go, spewing hate and prejudice and expressing concern for her daughter. Syms goes to find Sekka in the rundown tenement where Cameron also lives. The latter's wife tells her as well what she faces, having gone through most of it herself. Syms finds Sekka and tells him she will marry him. Mills arrives to try and persuade Sekka to break it off if he really loves her. All three head for home to try and settle the problem, presumably through discussion and not violence and hatred.

X-RAY: This import has a message regarding mixed marriages between whites and Negroes, and it doesn't mince words bringing out into the open a problem with which parts of England are faced in these times. What helps in the maintenance of interest throughout are the fine performances, especially by De Banzie as the distraught mother and the solid direction and production. Obviously, the market for the film is limited to those parts of the country where the subject matter is accepted. There, the art and specialty houses will have to depend on those interested in this type of situation. Bringing the problem out into the open may be all right for some, while others may shy away, not quite ready to face up to the situation. Incidentally, the film doesn't attempt to solve anything; rather, it merely states its case, leaving opinions and conclusions to be made by the viewer. Ted Willis wrote the story and screenplay.

AD LINES: "One of the Most Controversial Films of Our Time"; "The Film Born of Today's Headlines."

I Spit on Your Grave

MELODRAMA
100M.

Audubon
(French-made) (Dubbed in English)

ESTIMATE: Miscegenation theme makes this particularly potent for colored houses.

CAST: Christian Marquand, Antonella Lualdi, Jean Sorel, Paul Guers, Renate Ewert, Fernand Ledoux, Daniel Cauchy, Marina Petrova. Directed by Michel Gast.

STORY: When his brother is hung, Negro Christian Marquand goes to another town, where he is employed by a shady book dealer in with a teen gang of motorcyclists and wild youth in their blackmailing photograph racket. He meets Antonella Lualdi, moral daughter of souther aristocrats, and her wayward sister, Renate Ewert. Falling out with the gang when he refuses to develop some of their compromising photos, Marquand attends against his better judgment a party

which gets out of bounds in Lualdi's home. Exposed as colored by her sister, he is beaten up in retaliation by the gang. Lualdi comes to him, and they flee over the state line, although he has been wounded.

X-RAY: The "passing for white" subject matter interspersed with some other questionable wild teen-age sequences, including swimming in the creek without bathing suit tops, put this in the exploitation and sensational classification. It should prove particularly potent for colored patronage houses. Story is by Boris Vians. The production, direction, and performances are okay, and there is plenty of action. If the subject matter does not make it taboo for showing in your location, this may be exploited for a fast buck in many spots. Dubbing is excellent as are location shots and casting. If you didn't know it, you would never know this was foreign made.

AD LINES: "He Defied the Old Taboo and Crossed The Color Line"; "The Film That Dares To Tell The Truth About Passing For White."

Operation Snatch

COMEDY
83M.

Continental
(English-made)

ESTIMATE: Moderately amusing entry.

CAST: Terry-Thomas, George Sanders, Lionel Jeffries, Jackie Lane, Lee Montague, Michael Trubshawe, James Villiers, Dinsdale Landon, Jeremy Lloyd, John Gabriel. Produced by Jules Buck; directed by Robert Day.

STORY: During World War II, the Barbary Apes on the Rock of Gibraltar played a role in the war, according to this tale. It seems that legend decreed that as long as the apes were on the Rock, Gibraltar would remain in the British Empire. Thus it came to pass that Lt. Terry-Thomas was appointed guardian of the diminishing ape colony, assisted by Lionel Jeffries. Thomas spent his off time trying to woo Jackie Lane, daughter of Lee Montague, who was acting as a double spy, giving information to both the British garrison and to German espionage agents across the Spanish border, a fact that was known to the British. Thomas' romance is interrupted by the appearance of handsome Lt. James Villiers, who also shares Thomas' quarters. Intelligence decides to make use of Thomas and his inability to keep anything to himself by allowing him to leak to Montague that a British invasion of occupied Norway is imminent. The death of the sole male ape creates consternation in the government since the females are despondent, and soldiers are dressed in ape costumes to befuddle the spy-watchers until a solution is forthcoming. A male ape is discovered with a circus in Germany near the Swiss border, and Thomas and Jeffries are sent to kidnap him, which they do after complications. The apes are happy. Thomas is happy because he receives a promotion, but he and Jeffries are sent to London to the one place where they can't divulge their part in the plot. They go to the Tower of London where ravens are in attendance. Legend has it that if the ravens leave, the Kingdom will be doomed.

X-RAY: Some of the scenes and sequences are cute, and a few are really comic, whereas others are just mildly amusing. The film could play in the art spots as well as in some regulation spots, and there could be a following of those who have been pleased by other entries of its type. The "names" of Terry-Thomas and George Sanders can help things along. The performances, direction, and production are okay. The screenplay is by Alan Hackney, based on a story by Paul Mills.

AD LINES: "One Of The Funniest Incidents Of World War II Exposed"; "Fun For All."

The Passion of Slow Fire

DRAMA
91M.

Trans-Lux
(French-made)
(English titles)

ESTIMATE: Fairly interesting import for art spots.

CAST: Jean DeSailly, Alexandra Stewart, Monique Melinand, Yvette Etievant, Jacques Monod, Marc Cassot. Directed by Edouard

Molinaro, executive producer, Francois Chavane; a Cinephonic Production.

STORY: When an American girl, Alexandra Stewart, who has been living in the home of instructor Jean DeSailly and his wife, Monique Melinand, a friend of her mother's, is found dead, DeSailly is suspected of having killed her since he was alone with her in the house at the time of the murder. The evidence is purely circumstantial but as it is uncovered, he learns that the girl was secretly in love with him and also that she used to be more than friendly with many of the students at the college. He comes to realize that his life with his wife has been a dull one. He decides to have a fling with a pick-up, and at the conclusion he kills her. At the same time, the police apprehend the real killer, a peeping Tom, who confesses as the police arrest DeSailly.

X-RAY: There are elements of suspense and mystery to be found in this drama, and these bring about a fair amount of sustained interest, which is further enhanced by capable performances, okay direction and production, and some good looking exteriors. It's mainly suited for adult consumption in the art spots, with the plot created primarily through conversation. The screenplay is by Jean Anouilh, based on the novel by Georges Simenon.

AD LINES: "Murder Off The Campus"; "She Was Everybody's Girl Friend Until Murder Stepped In."

Secrets of the Nazi Criminals

DOCUMENTARY
84M.

Trans-Lux
(Made in Sweden)

ESTIMATE: Strong documentary on Nazi leaders and the regime.

CREDITS: Edited by Tore Sjoberg, Ingemar Ejve, and Erik Holm, with the latter responsible for the script; narration by Claude Stephenson. The film is the result of an idea by Tore Sjoberg, who also produced it.

CONTENT: Much of the footage that is shown here has been seen before; some has not. All of it is claimed to be authentic, and the greater part of the sequences were shown as part of the proceedings against the Nazi war criminals at their trials in Nuremberg and elsewhere. The rise of Hitler and associates is detailed, as is the master plan for movements and elimination of peoples and individuals. Responsibility is tagged via official German films, which are used throughout. The killings and brutal murders are discussed, and the mutilated bodies of the victims are shown, some in detail. Part of the trials, too, are to be seen, as are the reactions or lack of them on the part of the defendants.

X-RAY: This entry, coming presumably from Sweden with an English narration, is a grim and sometimes grisly reminder of recent years when the Nazi war machine and its criminal heads took over Germany and then tried to take over the world. Some might call it another belated expose of Nazism; others may have more forceful opinions as some of the heart-rendering footage is unreel. At any rate, each exhibitor must decide for himself whether his audience will appreciate the entry to the point of coming to the theatre to see same. It's well-done if a trifle on the long side.

AD LINES: "An Unforgettable Film About An Unforgettable Era"; "Every Foot Of This Expose Is Authentic."

Sweet Ecstasy

DRAMA
84M.

Audubon
(CinemaScope)

(French made) (Spoken in English)

ESTIMATE: Juvenile delinquents on the French Riviera.

CAST: Elke Sommer, Pierre Brice. Other credits unavailable.

STORY: A crowd of teen age juvenile delinquents have themselves a ball on the beaches of the French Riviera with most of
(Continued on page 4988)



LOS ANGELES—For the first time in 20th Century-Fox studio history, its premises fronting on two of Southern California's most heavily travelled thoroughfares are being used to exploit one of its releases—Darryl F. Zanuck's "The Longest Day."

Two ninety-foot banners, five feet high—thought to be the longest in local theatrical history—have been fixed to the parapets of the studio bridge over Olympic Boulevard. Banners 32-by-27 feet each have been attached to the two aspects of the five-story prop building on Pico Boulevard.

Being privately owned, the bridge is the

this theatre during the actual run.

Milk Drinking Contests for adults and children were also promoted, and the Milk Marketing Board cooperated wholeheartedly. Members of the audience were invited to see how quickly they could drink a pint of milk and there was no shortage of participants. Long players were again presented to the three winners.

For the children, the contest was staged during two of my Saturday ABC Minors Club meetings. In this case eight long players were presented. Each contest attracted use-

only structure of its kind in Los Angeles County on which it is possible to put theatrical advertising. It is not allowed on public property or on railroad bridges.

Both Olympic and Pico are principal arteries of Los Angeles' east-west traffic, between them carrying a total of 1179 motor vehicles per minute during peak hours.

An estimated 185,000 persons each day will see the banners, which achieve special prominence because they are in zones where outdoor advertising and business or industry have been prohibited since the establishment of the studio.

ful press attention. The Milk Marketing Board backed their effort by distributing special window cards to local dairies.

In return for a foyer display, Pola Cola printed 100 bills tying in the film and distributed them to cafes, restaurants etc.

NUMBER G35

Spaghetti Eating Contest

THEATRE: Regal,

ADDRESS: Woolwich, England

MANAGER: L. T. Grou

Playing "Lovers Must Learn", the British title for Warners "Rome Adventure", I decided to go all out on the Italian angle. Six local stores featured Italian typewriters, wines, pastas, and other products and the Italian scene was put over in travel agencies and other shops through the Viewmaster range of color slides.

The highlight of my campaign, however, was a Spaghetti Eating contest which was held in the theatre foyer in full view of busy Wellington Street. This was publicised by means of a 60x40 poster and the prize, promoted by a local trader, was a year's supply of spaghetti.

On the day vast quantities of spaghetti were consumed to the delight and amusement of the spectators. The winner—Italian born Vincent Ronchetti—ate no less than four platefuls. The event was covered extensively

London Turns Out For H.M.S. Bounty

LONDON—H. M. S. Bounty arrived in London for the greatest reception and largest out-pouring of people since the Coronation.

London Bridge, the Thames Bridge, and the banks of the Thames were jammed-packed with crowds that London police estimated at close to 1,000,000.

When the Bounty, built by Metro-Goldwyn-Mayer for "Mutiny on the Bounty," pulled into port next to the Tower of London the noise was deafening, the most ear-splitting welcome in London's history. Hundreds of private boats, fire boats, and three helicopters saluted the arrival.

On hand for the official greeting were the Lord Mayor of London, Lord Montbatten, the Governor of the Tower of London and the Keeper of Her Majesty's Crown Jewels. Trevor Howard one of the stars of "Mutiny on the Bounty", Tim Seeley and Percy Herbert, also of the cast, were cheered as they joined the official party.

Exceptional press coverage began with the trip from Calais which drew 85 top newsmen from the Continent. When the Bounty neared Dover, the Continental press disembarked and the London press came aboard.

Film of the Bounty's arrival was carried on 15 television shows and nine radio shows with newspaper coverage unequaled.

More than 250,000 visitors came aboard the first weekend. In a special ceremony, orchids from Tahiti were placed on the tomb of Captain Bligh by Captain Ellsworth Coggins, commander of the three-masted sailing vessel.

by the press and the winner was interviewed by the Woolwich Tape Recording Society together with goodwill messages for transmission to patients in local hospitals.

I INSTITUTIONAL

NUMBER I-11

Benefit Proves Mutually Beneficial

THEATRE: Four Star

ADDRESS: Los Angeles, Cal.

MANAGER: Cecil B. West

We recently completed a four week's run of 20th-Fox's "Lisa", based on the novel, "The Inspector", and dealing with a young girl, who during the war was in a medical research compound. She is picked up just after the war trying to make it to Palestine where she

THE NEW 1962

"Showman-of-the-Year"

CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

**\$30000
IN PRIZES**

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.

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The lobby of the Michigan, Detroit, Mich., where two huts attracted a great deal of attention during the world premiere of Universal's "No Man Is An Island". Two Philippine models distributed dolls to patrons. In the photo are shown the Michigan heroes with Gil Green, general manager, United Detroit Theatres.



Lee Allen, popular WXYZ commentator, is shown climbing up to the hut which was erected on top of the Michigan, Detroit, marquee and from which he broadcast during the premiere of Universal's "No Man Is An Island". He urged the public to attend and to fill a CARE box which was hung on the marquee.

Heroes' Day For "No Man Is An Island"

Universal's "No Man Is An Island" recently had its world premiere at the Michigan, Detroit, it tied with a "Heroes' Day" celebration and launching a series of territorial openings.

Based on the experiences of George R. Tweed, U.S.N., who successfully eluded capture by the Japanese for more than two years on Guam during World War II, the film sparked official tribute to Detroit's heroes and heroes of all Michigan during a series of "Heroes' Week" observances with participants including the American Legion and other civic organizations.

The Detroit tribute was tied in with the visit of the first U.S. nuclear destroyer to the city. Highlights of the premiere activities was a torchlight motorcade with Dick Osgood, of radio station WXYZ, introducing the heroes of other Michigan cities in addition to Detroit.

Besides the Michigan theatre, participants

in the tribute included the Huron, Port Huron; the Capitol, Flint; the Temple, Saginaw; the Gladmer, Lansing; the State, Kalamazoo; the Michigan, Battle Creek; the Michigan, Jackson; and Michigan, Ann Arbor.

Mayors of the individual participating cities issued proclamations for their own individual hero days and plaques were presented to the heroes by a representative of the Governor and the Mayor of their individual city on the stage of the Michigan, Detroit.

Also tied in with the premiere were special disc jockey broadcasts from a specially constructed hut atop the marquee of the Michigan, Detroit, with the appeal being made for support of CARE. These broadcasts took place over two days.

"The 'Heroes' Day" observance was part of Universal's comprehensive promotional campaign developed for the world premiere of the film and its territorial launching.

Following a parade through the business section of Detroit, more than 100 members of a school band gave a concert in front of the Michigan Theatre for the world premiere of Universal's "No Man Is An Island" in Detroit.



COMPANY ASSISTS

MGM has released special library display material dealing with "The Wonderful World Of The Brothers Grimm" in kit form to be distributed to libraries across the country. Included in the kits are special drawings, brown tones and other interesting display items. These can be supplemented by librarians with editions of fairy tale books in local libraries or museums. Field men will furnish those desiring displays with any additional accessories required. Special advertisements running in the Library Journal are designed to alert librarians to the availability of the kits which can be ordered through a special coupon appearing in the ad. Kits are also available for national distribution on "How The West Was Won". In addition to more than 200 titles of books and biographies of the west collected during the making of the Cinerama film by the MGM research department, the display features modes of travel during the 19th century, costuming and elaborate art sketches of key sequences. Displays will be used in conjunction with a 10-minute film strip of scenes from the production.

WARNERS has set with 15,000 grocers throughout the U.S. and Canada a unique promotional campaign being carried out by the Carnation Company, manufacturers of Friskies cat foods, in connection with the national release of "Gay Purr-ee". The promotion offers free admission to see the animated Technicolor feature to any child under 12 who presents a label from a 15-ounce Friskies can or the top of a Little Friskies box, provided the youngster is accompanied by an adult who has purchased a regular admission. In addition to in-store promotions, the campaign will be backed by advertisements in Life and other leading magazines, as well as by TV spot announcements in more than 100 market areas.

NATIONAL SCREEN's five-foot cut-out Christmas standee for 1962 is being offered this year along with newly created 22-inch miniature reproductions that represent an innovation in holiday promotional items. The five-foot cut-out standee is prepared via the silk screen process in a combination of six beautiful colors on heavy corrugated board, with sturdy easel, and is offered at the same price that prevailed last year. The new miniature standee, an identical cut-out reproduction of the five-foot standee, also has individual easel and is provided with a name space at the base for sniping of theatre name, or any other message. It's purpose is away from theatre holiday promotion for the theatre. The miniature standees are designed for use as counter cards, on theatre boxoffices, candy counters, as well as the counters and windows of local merchants, etc. Since the theme is purely one of holiday cheer and does not bear the taint of commercialism, it is anticipated that the theatre manager will find it possible to place this standee, with his theatre name sniped at the bottom, in locations that would not normally accept window cards on his attractions.

EMBASSY as part of its extensive advance ad campaign on "Long Day's Journey Into Night" recently ran a full page ad in the New York Times heralding the world premiere, starting Oct. 10, at the new Loew's Tower East Theatre, New York City. Keyed to mail

"Notorious" Hits Nabes With Contest Boost

NEW YORK—Columbia Pictures sponsored a mammoth "Lucky Lease Sweepstakes" in behalf of "The Notorious Landlady," the Fred Kohlmar-Richard Quine Production, when it bowed at RKO and other neighborhood theatres in the area.

The unusual "Sweepstakes" awarded top prizes including GE Hair Dryers and Food Mixers, Schick Electric Razors, Webcor Record Players, Black & Decker Electric Drills and Longine-Witnauer Watches to patrons holding lucky number tickets at the local theatres showing the film.

More than 100,000 entry blanks were distributed by Columbia to the theatres throughout the city. Entrants merely filled in their name and address and deposit the blank in a box in the theatre lobby. The contest was absolutely free and no conditions of purchase or payment of any kind were imposed upon the entrants.

BENEFIT

(Continued from page EX-446)

hopes to help other survivors of the camps.

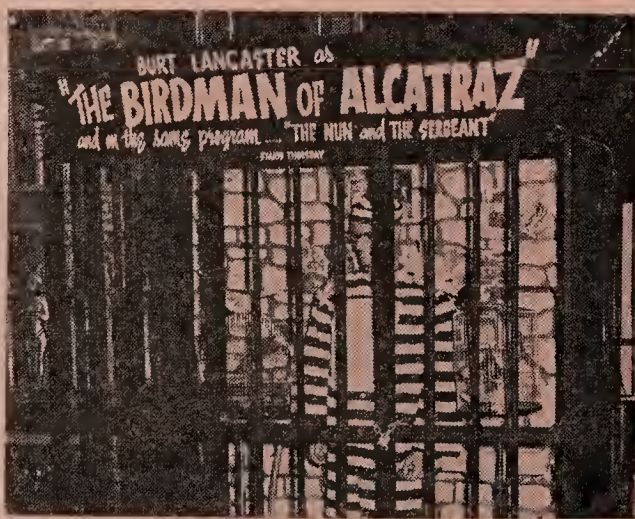
In order to contact the largest number of people who would have interest in this film contact was made with the Committee of Documentation, American Congress of Polish Jews. The committee was glad of the opportunity to help on a film of this type. I met with the members of the committee and found they had a project which they had been working on for just a short time. This was an exhibit and since they were just starting it they were in need of raising funds to continue.

This is where the theatre and the film fitted in beautifully. Arrangements were made whereby the committee would sell tickets for the movie. The tickets were sold at our regular admmsion price, the committee retained one half, which was a donation by the purchaser, and the theatre received the other half. By working it in this manner they received their needed funds, and the theatre created considerable good will, as well as additional revenue which otherwise we would not have had.

To aid more in their worthwhile project, in four of our six display frames, we placed selections from their exhibit. This created considerable word of mouth for both the exhibit and the theatre.

The tie-up was most successful for everyone concerned, and without a doubt did more for the theatre than bringing in the additional revenue.

order sales, the ad prominently featured a pre-review rave on the film recently run in Cue magazine.



Sam Gilman, Loew's State, Syracuse, N.Y., recently had as lobby bally a WNDR disc jockey broadcast stunt replete with jail cell, housing Pete Cavanaugh, for United Artists' "The Birdman Of Alcatraz." Listeners hunted for hidden keys all over town to release the disc jockey from his cell.

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1500 IN-CAR HEATERS, Electromode, 500 Watts, Good Condition, Cost \$22.50 new, will sell lot for \$8.50 ea. SHERWOOD THEATRES, 5327 W. 3rd St., Dayton, Ohio.

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*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

PROJECTIONIST AVAILABLE. 4 1/2 years experience, non-drinker, will work reasonably. JEFF FORRER, P. O. Box 394, Apalachicola, Fla. (1010)

DRIVE-IN AND INDOOR theatre managers wanted for key locations. Excellent salaries and opportunities to qualified applicants. We are also willing to train men with ambition, who lack experience. Write to GENERAL DRIVE-IN CORP., 480 Boylston St., Boston 16, Mass., attention Howard Spiess. (1010)

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EXPERIENCED PROJECTIONIST desires work. Will relocate anywhere. Sober and dependable. Prefer New England area. Capable of setting up equipment. BOX B926, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

WANTED: Middle-aged, reliable, mature, sober man to work as assistant manager in first run independent theatre in metropolitan area (NY). State previous experience, references, salary desired in first reply. Send photo also. BOX A103, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

PROJECTIONIST desires position in Pennsylvania or West Virginia area. Details requested. BOX C926, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

WANTED: Special representative (man or woman) to handle religious movies, preferably a person with good church connections. Campaign already set up and ready to roll. Contact DONALD D. MUNGELLO, Box 409, Burgettstown, Pa. (103)

TOP PROJECTIONIST, licensed, non-union, 20 years experience, indoor and outdoor. Also film lab technician, etc. Can manage, book, advertise, with very strong ideas. Married, live in N.Y.C. MAX REICHBACK, 79 Brighton 11th St., Brooklyn 35, N. Y. (103)

WANTED: Aggressive and publicity minded manager for a new theatre under construction in New York City. High starting salary plus percentage arrangement to right man. IRVING HATTEM, 279 Broadway, Brooklyn 11, N. Y. or call after 2PM—EV 4-7396. (103)

MANAGER WANTED for drive-in theatre, must be experienced and responsible. One familiar with all phases of the business. Family man preferred. Send photo and complete information in first letter. BOX A810, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

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**SHOWMEN'S
TRADE REVIEW**

Founded in 1933 by
CHARLES E. "Chick" LEWIS

OCTOBER 17, 1962

Volume 68 Number 17

IN TWO SECTIONS • THIS IS SECTION ONE



Lack Of Product Top Exhib Problem

(See Page 7)

Physical Theatre Convention Issue

Max Youngstein will leave his post as vice-president of Cinerama, Inc., on Nov. 2 to enter independent production in partnership with Jerry Pickman, formerly with Paramount as general sales manager.

ARE WE STILL AT WAR? . . . see editorial page 3

★★★★... Highest rating. A fascinating picture. Jackie Gleason is brilliant, amusing, touching and absorbing. His performance is to be reckoned with when it comes time to hand out the yearly awards for acting. Pure entertainment for people of all ages.☺☺

—Kate Cameron,
Daily News

☺☺GIGOT might well take its place among the film unforgettables.☺☺

—Justin Gilbert,
Daily Mirror

☺☺A most delightful film, acted by Jackie Gleason with a relish equal to his considerable skill.☺☺

—Archer Winsten,
N.Y. Post

☺☺It's amusing, delightful, a pleasure!☺☺

—Jesse Zunsler,
Cue

☺☺Tender, kindhearted, lovable...Movie customers in a good many lands are going to have their happiest cry since Little Red Riding Hood made it safely back home to mama.☺☺

—LIFE Magazine

☺☺For years people have been asking where we'll find another Charlie Chaplin with his talent and ability to make people laugh and cry. We don't have to search any longer—we've got him: Jackie Gleason...Jackie will make it hot in next year's Oscar race.☺☺

—Hedda Hopper,
Daily News

☺☺Eloquent and utterly appealing.☺☺

—Alton Cook,
N.Y. World Telegram & Sun

☺☺Gleason steals show.☺☺

—Rose Pelswick,
N.Y. Journal American

☺☺Jackie Gleason's performance in GIGOT a world classic...an Oscar bet!☺☺

—Earl Wilson,
N.Y. Post

☺☺Jackie Gleason turns a superb performance matched by any actor of recent years.☺☺

—Louis
N.Y. Journal American

☺☺Jackie Gleason a sure to cop an Oscar for his performance.☺☺

—Lee Mor
New York

☺☺Establishes Jackie as master of the mime and is perhaps his greatest acting achievement to date.☺☺

—Nick K
N.Y. A

☺☺In the classic Chaplin tradition... establishes Gleason as a king of the world's serious comics.☺☺

—Atra
N.Y. Journal American

☺☺When the last scene Jackie... faded out, talk Oscar filled the air.☺☺

—Al Sale
N.Y. World Telegram &



JACKIE GLEASON

AS ^{*}GIGOT

*Pronounced GEE-GO

A SEVEN ARTS PRODUCTION IN COLOR BY DE LUXE WITH KATHERINE KATH PRODUCED BY KENNETH HYMAN DIRECTED BY GENE KELLY SCREENPLAY BY JOHN PATRICK ORIGINAL STORY AND MUSIC COMPOSED BY JACKIE GLEASON A 20th CENTURY-FOX RELEASE

The Trade Paper Read by Choice—Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. Publishing Office: 317 North Broad Street, Philadelphia 7, Pennsylvania. New York field office: 1600 Broadway, Suite 604, New York 19. West Coast field office: William M. Schary, 1219 S. Ridgeley Drive, Los Angeles 19, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; M. R. (Mrs. "Chick") Lewis, associated editor; George Frees Nonamaker, feature editor; Mel Konecoff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: \$2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Philadelphia, Pennsylvania. Address all official communications to the Philadelphia publishing office.



Volume 68 • No. 17

OCTOBER 17, 1962

ARE WE STILL AT WAR?

For an industry that has been slapped around by the government as often as this one has, motion picture people show an amazing willingness to turn the other cheek. In matters of taxation, censorship, favoritism to tv, etc., film people come off second best. However, they keep coming back for more.

One can't help but wonder just what distribution is thinking about when it permits Army and Navy base theatres near key towns to play films ahead of neighboring first-runs. The commercial theatre charges perhaps 85 cents to a dollar, while the service theatre charges 25 cents.

How in the name of common sense do distributors expect theatres battling this kind of competition, in addition to their other problems, to remain in business?

A similar situation would be for a key town to play a picture ahead of the area exchange center. He might be as much as 100 miles away, but the exhibitor who would try such a thing must wind up in the booby hatch.

This early servicing of service theatres was quite under-

standable and laudable during the war. Servicemen were seldom permitted to leave the base. Patriotic enthusiasm rightfully burned at a white heat. Everyone cooperated to make life as pleasant as possible for the boys, and high on the cooperative list was the motion picture industry.

Now, happily, the war is over. When will distribution and the government recognize this fact? Do they appreciate the fact that product-starved theatres are caught in a print shortage caused partly by the fact that service theatres get the films first, charge one-third or less of general admission prices and pay terms on percentage as low as \$15 to \$25.

No one wishes to deny our servicemen top entertainment. But why must they continue to be served ahead of legitimate motion picture theatres. Give the boys the pictures free if necessary. Surely the revenue from such engagements is small enough as it is. Just don't cut the throats of regular customers.

The late Bob O'Donnell fought this unfair situation with all his strength. It's time someone else took up the fight.

WHAT'S TO BE DONE?

CURRENTLY, exhibitors everywhere are scurrying about trying desperately to keep their theatres open during a serious shortage of product. In Los Angeles, film capital of the world, some 20 theatres are playing reissues in the effort to stay in business. Needless to say, they are not experiencing any great degree of success.

Of course, things will pick up a bit for the Thanksgiving holiday. However, after that, the product situation is slimmer than ever until Christmas. Despite heroic efforts to convince distribution that orderly release of quality product is a necessity, we still operate in an atmosphere of feast or famine. Evidence indicates that the momentum lost during a rash of lean weeks and inferior product is difficult to regain. It has been pointed out that the poor spring product situation this year carried over into the generally good summer playdates. Audiences for the better product available in the summer were not up to par, and the reason is obvious. Too many bad films can kill the movie-going habit quicker than anything else. When the good ones show up, it takes a while for the public to get the idea that a trip to the theatre might not be

such a bad idea.

With the post Thanksgiving-pre Christmas slump facing them, what can theatres do to weather the storm and minimize losses? Would it not be both constructive and economical to close down the first two weeks in December? Business will fall off during that time—of that we can be sure. It's an excellent opportunity to give the entire theatre staff their annual vacation. With some, it may cause problems, but many will welcome the opportunity to get some free Christmas shopping time. Certainly, it is a possible solution to a ticklish problem and worth considering.

Perhaps if enough theatres close down during this time, it will focus the attention of distributors and lawmakers to a very real danger. They might forego some of the energy they seem to expend through taxes and unfair practices and think for once of what they could do to help a troubled industry.

Naturally, there will be theatremen who will say, "If I close down for this period, it will drive my business to my competitor."

To such gentlemen, we ask, "What business?"

. . . AND NOW TONY CURTIS

REPORTS INDICATE that Tony Curtis has become a big man. First, he garnered a few headlines in the usual way—he rapped industry producers for their "ill treatment" of stars. Life is sure tough for these guys and gals.

Now this same "star" has the "chutzpah" (nerve) to tell a film company that his next picture must be made in Europe to please his "starring partner," Christine Kaufman. What did you say, Tony? And who, pray tell, is Christine Kaufman? We

ask theatremen to decide for themselves just how many tickets this young lady's name will sell on the marquee. But she is beautiful.

In what other industry, Mr. Curtis, could such a thing happen? Oh well, if the business made sense, maybe it would be healthier.

When will these gentlemen learn that they are only kidding themselves?

A ROSS HUNTER PRODUCTION

“**IF A MAN
ANSWERS**”

...DON'T HANG UP!

it's DAVID B. WALLERSTEIN * calling to tell you:

**“THE RESULTS
ARE IN ON ‘IF A
MAN ANSWERS’
AND THEY ARE GREAT!”**

A ROSS HUNTER PRODUCTION **“IF A MAN ANSWERS”** starring **SANDRA DEE · BOBBY DARIN**
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Screenplay by RICHARD MORRIS · Directed by HENRY LEVIN · Produced by ROSS HUNTER · A Universal-International Picture
in Eastman **COLOR**

**“Universal and Ross Hunter
have again delivered a sure-fire
romantic comedy which
opened to exciting business
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Chicago Theatre.**

**The industry can once again
applaud a great company and
a great producer for providing
exhibitors with another
box office hit.”**

*** President of
BALABAN & KATZ Corp.**



NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

Emery Austin, MGM exploitation director, became a grandfather for the fifth time with the birth of Robert Walter Van Aller on Oct. 5. The mother is Austin's daughter, Mary Alice.

Obituaries

James F. Clancy, in his 80's, veteran showman, newspaperman, and radio executive, died at the Hartford, Conn., Hospital on Oct. 10. Clancy started his career as a reporter on the old New York Sun, moving to Hartford as managing director of the Capitol, then newly constructed by late theatre magnate Sylvester Z. Poli. Under his management, the Capitol was a top vaudeville showcase. Clancy later joined the executive staff of radio station WTIC and was advertising manager and director of public relations at the time of his retirement in 1947.

Carroll Morten, Allied Artists Milwaukee exchange manager, died of a heart attack and bronchial congestion on Oct. 9. Funeral services were conducted at the Cocoran Funeral Parlors, Chicago.

Mrs. Freda S. Nonamaker, 53, wife of George Nonamaker, feature editor of MOTION PICTURE EXHIBITOR, died of a heart attack on Oct. 15. Mrs. Nonamaker had also been active with the motion picture industry, having served in the accounting department of the Philadelphia office of Stanley Warner Theatres.

Albert B. Seadler, brother of MGM's Si Seadler, died at Norwich Hospital of a heart attack. Funeral was private.

Whitehill Award To Balaban

NEW YORK—Barney Balaban, president of Paramount and a commanding figure in the American film industry since its infancy, has been designated to receive the 1962 Clarence K. Whitehill Award in recognition of his humanitarian achievements.

The award, which will be presented to Balaban at the annual dinner of the Scarsdale community in support of the Federation of Jewish Philanthropies, cites Balaban's "advancement of the principles of brotherhood among all groups in our nation, his devoted services to our society for half a century, and his abiding faith in our American heritage."

The dinner this year will take place on Wednesday, Oct. 24, at the Jewish Community Center of White Plains.

Pioneers Set Gluck, Gerard

NEW YORK—Norman E. Gluck, Universal home office executive, and Philip Gerard, eastern advertising and publicity director, have been appointed co-chairmen of the planning committee for the 1962 annual dinner of the Motion Picture Pioneers, it was announced by Henry "Hi" Martin, chairman of the dinner.

Milton R. Rackmil, president of Universal, Decca Records, and vice-chairman of the board of directors of MCA, Inc., who has been chosen Motion Picture Pioneer of the Year 1962, will be honored at the dinner to be held at the new Hotel Americana in New York on Monday evening, Nov. 19.

FORMS FOR THIS PAGE CLOSED AT 2 P.M. ON MON., OCT. 15

AA Reports Loss; Broidy Sees Upturn

HOLLYWOOD—In the annual report of Allied Artists Pictures Corporation being mailed to stockholders, Steve Broidy, president, announced that the consolidated operations of Allied Artists Pictures Corporation and its subsidiary corporations for the fiscal year ended June 30, resulted in a net loss of \$1,580,000, equivalent, after payment of preferred dividends, to \$1.73 per share on the 931,608 common shares outstanding at the year end. This compared with net income after taxes in 1961 of \$529,000, or 54 cents per common share after preferred dividends.

In his "President's Message" Broidy made the following comments with respect to the year's operations:

"As we anticipated and mentioned in last year's annual report, 'El Cid,' Samuel Bronston's picture produced in Super Technirama-70 and Technicolor and starring Charlton Heston and Sophia Loren, is proving to be the most important motion picture Allied Artists has ever distributed.

"However, due to its release being initially limited to a small number of roadshow and special engagements, 'El Cid' had but limited impact on the net result of operations for the fiscal year ended June 30, 1962. Also, we had fewer pictures to distribute during that period, and unfortunately the gross receipts of those pictures, which were in the middle and lower budget categories, were most disappointing."

Regarding the present fiscal year's operations, Broidy stated:

"We believe that the operations for the first quarter of the present fiscal year (quarter ending Sept. 29, 1962) will show a profit due partly to the substantial gross receipts from 'El Cid.'"

Broidy announced that AA plans to distribute approximately four major pictures each year, supplemented by about eight pictures each year made on lower budgets.



Silas F. Seadler, MGM eastern advertising manager, recently outlined the promotion for the company's "World Heritage Pictures" to a manager's meeting at the home office. At the left is Clem Perry, MGM independent distributor, and at the right is Jack Schlaifer, sales executive of the re-release program.



BROADWAY GROSSES

"Barabbas," "Longest Day" Top List

NEW YORK—20th-Fox's hard ticket entry, "The Longest Day," and Columbia's "Barabbas" were reported playing to capacity audiences, while the first-runs on Broadway held with average business. The Columbus Day holiday helped.

"THE 300 SPARTANS" (20th-Fox). Paramount reported \$21,000 for the fourth week.

"GIGOT" (20th-Fox). Thursday through Sunday figures at Radio City Music Hall were \$115,000 during a strong third week totaling \$150,000.

"A VERY PRIVATE AFFAIR" (MGM). Loew's State claimed \$16,000 for the third week.

"THE LONGEST DAY" (20th-Fox). Warner claimed capacity of \$44,000 for the second week of the hard ticket engagement.

"BARABBAS" (Columbia). The DeMille reported a capacity opener for "Barabbas," taking in \$24,000 for the first week of the hard ticket engagement.

"THE WONDERFUL WORLD OF THE BROTHERS GRIMM" (MGM-Cinerama). Loew's Cinerama claimed \$26,000 for the 10th week.

"PRESSURE POINT" (UA). Astor claimed a first week figure of \$21,000.

"I THANK A FOOL" (MGM). Victoria did \$11,000 during fifth and last week.

"KAMIKAZE & SMASHING OF THE REICH" (Indie). Forum claimed a second week of \$11,000.

"DAMN THE DEFIANT" (Columbia). Criterion reported \$15,000 for last six days of the fourth week.

Starr, NBC Settle Suit

NEW YORK—The legal action of Martin Starr, Hollywood commentator, against Jess Oppenheimer, television producer, and the National Broadcasting Company in the Supreme Court of New York County was settled out of court for an undisclosed sum. The negotiations for settlement began shortly after the series of examinations before trial got under way.

Starr brought suit against the television producer and the network when they both appropriated the title of his radio program, "Here's Hollywood," for a tv series. Starr continues to retain full rights to his "Here's Hollywood" as a radio title. Only the tv rights to the title go to Oppenheimer and NBC, according to the terms of the settlement.

Emil K. Ellis, Manhattan attorney, represented plaintiff Starr in the proceedings.

TOA Safety Program

MIAMI—The Safety Committee of the Theatre Owners of America will meet during TOA's 15th Annual Convention at the Americana Hotel in Bal Harbor, Fla., to further develop a program on "Theatre Safety and How It Affects Your Profits," it was announced by Stanley Stern, Womenco Enterprises, Miami, Fla., committee chairman.

Stern said his committee would convene Wednesday, Nov. 6th, and would deliver its report and recommendations to the full Convention later in the week.

TOA, Allied Urge Orderly Release

Stemler, London Point To Disastrous '62 Spring; Lack Of Quality Features Is Top Industry Problem

NEW YORK—John H. Stemler, president, Theatre Owners of America, pledged support for the efforts of Ed Hyman, vice-president, American Broadcasting-Paramount Theatres, Inc., to secure more orderly release of product in the April-May-June, 1963, period.

Hyman earlier announced he had enlisted the help of a committee of 100 exhibitors to support his proposal to the distributing companies to make the 1963 spring period the "most outstanding box office success for that period in the history of the motion picture industry."

Stemler declared that TOA had always supported Hyman's long standing effort to secure the release of quality film through all months of the year, and would, as in the past, give him all possible assistance in his campaign.

"Due to the lack of sufficient quality film," Stemler said, "the 1962 spring period was one of the worst in our industry's history, not only for theatres, but likewise in reduced income for the film companies. Even the normally good early summer period was adversely affected until patron attendance momentum could be regained after the spring fall-off. For this reason, it behooves every exhibitor to support Hyman's efforts, and to work with the individual film companies on the quality films released in the 1963 April, May, and June period. This makes good business sense for every branch of our industry."

Stemler also revealed he had written to the general sales managers of each of the major film companies, advising them of TOA's interest in and support of Hyman's campaign.

In Detroit, Milton H. London, president, Allied Theatres of Michigan, and National Allied executive, advised each of the general sales managers of the major film companies, "I know that as an industry leader you are doing everything possible to cooperate in bringing order out of the presently chaotic releasing schedules. I wish to assure you of full cooperation on the part of Michigan exhibitors in any program designed to make top quality boxoffice attractions available next April, May, and June so that the disastrous experience of this year will not be repeated. By keeping the customers coming during the spring you will also be making your summer releases much more profitable."

London continued, "The lack of an orderly, balanced, consistent releasing program is of serious consequence to every person who expects to derive his living from the motion picture industry in the future. As National Allied president Marshall H. Fine recently aptly phrased it: 'The lack of a regularly-delivered flow of product is the most serious problem plaguing our industry today, and poses the only threat to its future. There is no other issue either today or looming on the horizon that can compare in seriousness with this inability to deliver regularly top attractions to our customers.'"

End Of Divorcement Proposed By Lippert

HOLLYWOOD—Robert L. Lippert, circuit theatre owner and producer, stated he believes the government should rescind its di-

Allied's Fine To Attend TOA Miami Convention

NEW YORK—Marshall H. Fine, president of the Allied States Association of Motion Picture Exhibitors, will attend the 15th annual convention of Theatre Owners of America at the Americana Hotel, Bal Harbour, Fla., on Nov. 7-10.

John H. Stemler, TOA president, extended the invitation to Fine. At last year's Allied States Convention, Stemler attended at the invitation of Allied.

The two organizations have worked together during the past year on several industry projects, including joint sponsorship of a testimonial dinner in New York City for Spyros P. Skouras of 20th-Fox.

TOA Hails Construction

ATLANTA—The Theatre Owners of America has completed a two-year survey showing exhibitors spent a total of \$250,000,000 in new theatre construction and modernization with 250 new theatres built at an average cost of \$500,000 each.

President John H. Stemler said details would be made available to members at the annual convention Nov. 6-10 in Miami Beach, and termed "very cheering" reports that the tax incentive for plant modernization in the new Federal tax law applies to projectors, air conditioning, and film production equipment.

The new law permits a tax credit of seven per cent of plant modernization cost and Stemler said he felt the incentive would encourage further theatre modernization.

Still No "Connection"

KINGSTON, N.Y.—State Supreme Court Justice Kenneth MacAffer continued an order he previously had issued staying the exhibition of "The Connection" in New York State. It will stay in effect until the New York State Court of Appeals decides on an appeal brought to it by the Board of Regents of the University of the State of New York, in whom the licensing power is rested.

The showing of the film at the D. W. Griffith, New York City, was stopped, with the distributors, Films Around The World, claiming they were free to exhibit it. The Regents obtained a temporary stay, which has now been continued.

forcement of Hollywood producers and the national distributors as a cure for the product shortage.

"For once I am in full agreement with the union position," he said, referring to Richard Walsh's demand for Washington reversal of the divorce decree.

Producers insist on making only a few "sure-fire" pictures, Lippert said, because they have no financial stake in distribution or exhibition. Distributors can not "force" the delivery of sufficient product, and exhibitors are the victims of a two-way squeeze.

"As a producer, I've been progressively restricted from making the action pictures which my theatres desperately need for double bills," he said. "This fall and winter, I can't get enough good product either for top or bottom spot, due to the big producers' skimpy release programs. I'm forced to choose between reissues and foreign product. The situation is getting progressively worse, and a drastic cure is needed."

TOA Sets Speakers For Miami Convention

NEW YORK—Toastmasters and program leaders for the various business sessions of the 15th annual convention of the Theatre Owners of America, to be held at the Americana Hotel in Bal Harbour, Fla., Nov. 6 through 10, were announced by John H. Stemler, TOA president.

Toastmaster for the luncheon sessions will be Bernard M. Levy of American Broadcasting-Paramount Theatres; John H. Rowley, Jr., president of Rowley United Theatres of Texas; and C. L. Patrick, vice-president of Martin Theatres of Georgia.

S. H. Fabian, president of Stanley Warner Corporation, and long-time treasurer of TOA, will be toastmaster of the President's Banquet, which will conclude the convention on Saturday evening, Nov. 10, and at which TOA will make its annual Star of the Year award.

As honorary chairman of the convention, Mitchell Wolfson, president of Wometco Enterprises of Florida, will preside at the opening business session on Wednesday morning.

On Thursday morning, Nov. 8, Max Connett will chair the conference on small theatre operation, at which the Alexander Film Company, represented by Cliff Parker, will be host. Herman M. Levy, TOA general counsel, will chair the Thursday morning business session on "The Exhibitor and the Law." Friday morning's session on concessions will be handled by the National Association of Concessionaires. On Saturday morning, Julian Rifkin of Boston, president of the Independent Exhibitors, Inc., and Drive-In Theatres Association of New England, will chair a drive-in forum, which will be hosted by Eprad, Inc., Toledo, Ohio, represented by Al Boudouris, president.

The National Association of Concessions will be holding its annual convention concurrently with TOA, and will join with TOA in sponsoring the Motion Picture and Concession industry Trade Show, at the hotel.

The growing importance of imported and specialized film in the current booking of theatres will be discussed by Richard Brandt, president of Trans-Lux Corporation, at the opening session of the convention.

Brandt, first president of the Independent Film Importers and Distributors of America, and currently a board member of this trade organization, will speak on the challenge and opportunity offered by imported film for exhibitors, particularly in view of the current shortage of Hollywood-made product.

He will speak Wednesday morning, Nov. 7, at the first business session of the four-day convention, sharing the dais with Stemler, who will deliver his annual report to the convention, and Paul Lazarus, Jr., executive vice-president of Bronston Productions, who will speak on the role of the independent producer in the changing motion picture business.

New Ohio Censor Threat

NEWARK, O. — Seventh Ward Councilman J. F. Soucek is proposing establishment of a censorship board to study films shown in Newark. Soucek said he feels such a board will insure showing "clean" films in the city. "If people know the films being shown have been subject to review," he said, "it will result in more business for theatres."

D.C. Saddled With "Obscenity" Bill; Industry Urges Presidential Veto

WASHINGTON, D.C.—The Senate voted overwhelmingly to send to the White House without hearings in the House a District of Columbia "obscenity" bill.

The bill provides that theatres showing obscene pictures can be closed down for as long as a year; that motion picture projectors can be seized; that fines of \$50 to \$500 may be assessed; and that up to a year's imprisonment may be imposed.

The ban is against "obscene, lewd, or indecent" material.

This is believed to be the first time Government has passed any legislation involving internal censorship of films, although the importation of obscene films is policed by the Customs Service.

President Kennedy has been requested in a letter from the Motion Picture Association of America to veto the D.C. so-called anti-obscenity bill because it is "reminiscent of the seizure of printing presses in 17th-Century England."

The letter, written by Sidney Schreiber, MPAA secretary and general attorney, follows:

"There is now before you for signature H.R. 4670 which amends that portion of the Penal Code of the District of Columbia relating to indecent publications. This bill patently transgresses the permissible bounds of governmental control of obscene material. We urge its veto.

"This bill is defective both constitutionally and practically. It is now well established that a government's control of offensive matter is limited to that material which is obscene. Non-obscene matter may not be restrained either directly or indirectly. Yet this bill, in the guise of controlling the dissemination of obscene publication, indirectly restrains non-obscene matter.

"The stringency of the penalties imposed by H.R. 4670—seizure and forfeiture of all equipment used by the disseminator, the possibility of completely closing a business for a period of a year—has the *in terrorem* effect of restraining that speech which cannot be constitutionally restrained. A motion picture exhibitor, for example, would be placed in the position of determining at the peril of the destruction of his business whether a particular motion picture would be deemed obscene. Practically, there can be no doubt that, faced with this type of possibility, the exhibitor will refuse to exhibit any questionable matter even though it is not obscene but constitutionally protected speech. The collateral effect therefore is to inhibit freedom of expression by making the individual reluctant to exercise it. Restraints of that nature have never been constitutionally approved.

"We know of no other statute in the United States which, as this bill does, provides for the wholesale seizure and confiscation of fixtures, equipment and stock which could be used in the legitimate dissemination of speech. Indeed this provision is reminiscent of the seizure of printing presses in 17th-Century England. Nor can an analogy be drawn to the right of a state to seize and confiscate gambling equipment or cars used for criminal purposes. The Supreme Court has recently so stated in reviewing the constitutionality of the seizure provisions of a Missouri criminal obscenity statute.

"The bill raises additional constitutional problems: for example, the imposition of li-

Theatre Cancels Showing Of "Objectionable" Films

HARTFORD—In the first move of its kind in many years in Connecticut's capital city, Ernest A. Grecula, general manager of Connecticut Cinema, Inc., operators of the 800-seat, first-run art cinema, agreed to withdraw showing of a double-bill after police department vice squad detectives had screened the films and found both objectionable.

The features were an I.F.E. Italian dubbed revival, "Behind Closed Shutters," and a nudity-novelty attraction, "Shit Off Her Back," produced by Krest Films and distributed by Triangle on the states rights market.

The duo only played two days here, the theatre charging \$1.25 admission.

Capt. Thomas Hankard, vice squad spokesman called Grecula "most co-operative" and noted that he had withdrawn the double bill voluntarily. "We're not trying to set ourselves up as censors," the captain added.

Warner Addresses Legion

LAS VEGAS, NEV.—Jack L. Warner, president, Warner Bros. Pictures, Inc., called upon America to continue its fight against communism in an address before some 13,000 Legionnaires assembled here for the 44th annual convention of the American Legion.

Warner spoke following presentation of the Fourth Estate Award to Fulton Lewis, Jr. Warner was recipient of the Award last year.

ability for mere possession without knowledge of the contents, in contravention of a recent Supreme Court decision; but its major defect is the inhibiting effect which excessive and inappropriate sanctions will impose upon constitutionally protected speech.

"Our Association has favored the control of obscene matter through properly drawn criminal obscenity statutes. This bill, however, threatens the publication of constitutionally protected nonobscene matter."

Alliance Circuit Maps Three-Year Expansion

FORT WAYNE, IND. — The Alliance Amusement Co. held its 27th annual fall meeting at the Van Orman Hotel here to celebrate their successful drive, which was for the 16 week period of May 13 through Sept. 1.

More than \$20,000 in cash prizes was distributed to all the managers with the winner of the drive being Dan Murray, city manager of Fort Wayne. A veteran of 17 years with the organization, Murray won the highest award earned in the drive. The second place winner was Kenny Boles, Kokomo, Ind. Third place was won by Martin Pinkstaff, Terre Haute, Ind.

The over-all showmanship award was won by Pinkstaff for his outstanding publicity on "Bon Voyage." Second place winner in showmanship was Glen Allen, Marion, Ind. Awards were also issued for special vending promotions and for the sale of extra revenue.

S. J. Gregory, president of Alliance Amusement Co., announced this was the most successful year for Alliance since 1956. In outlining blueprints for the future, a three year plan calls for further expansion and diversification in theatres, drive-in restaurants, and community antennae TV systems. Gregory stated the population explosion is reflecting on the theatre with more youngsters attending theatres than ever.

S. J. Papas, executive vice-president of the Alliance Amusement Co., gave details on the community antennae tv expansion program. Four systems are already in motion with Ottawa, Ill., and Marion, Ind., operating; Streator, Ill., under contract; and a franchise granted for Logansport, Ind. The CATV is a partnership arrangement with the Jerrold Electronics Corp. of Philadelphia. Papas feels that the community antennae business is a very important part of the expansion program and has expectation for the future, without any effect on the present theatre operators in the same towns.

In outlining the plans for the McDonald drive-in restaurants, the present 10 units operated by the company will be expanded to 20 units with the next three years.

Sardou Joins U-I

PARIS—Roger Sardou, one of the best known film publicists in France and throughout Europe, has joined Universal in Paris as U-I's publicity chief.



The Alliance Amusement Company, Chicago, recently held its 27th annual fall drive meeting at the Van Orman Hotel, Fort Wayne, Ind., with \$20,000 in cash prizes distributed to managers. S. J. Gregory, president of Alliance, announced this was the most successful year for the company since 1956, and announced a three-year blueprint for the future which calls for further expansion and diversification in theatres, drive-in restaurants, and antenna tv systems.

Walsh Sees Upturn In U.S. Production

HOLLYWOOD — Richard F. Walsh, president, International Alliance of Theatrical Stage Employees, upon his return from Mexico City where the executive board of Inter-American Entertainment Federation Workers met, stated that "all the company heads I have contacted have expressed the feeling they will have more production on the way in the very near future in Hollywood," and are giving "thought on how it can be done."

Walsh said he looks to MCA as a definite weather vane toward boosting Hollywood-made films. He added, "I think producers are finding out they can make the same type of picture at home as they can film abroad."

Also playing an important part in stoppage of runaway production, in Walsh's opinion, is the signing of the tax bill by President Kennedy, regulating the amount of money earned that will be tax free.

The IATSE head said, "There is no unemployment among the IA unions in the east", adding that now that television production has resumed in Hollywood, he felt employment there had improved during the past few months.

Although the AFL-CIO is pushing for a 35-hour work week for union labor, Walsh pointed out that some Hollywood locals have had 36-hour a week work pacts for years. He said the hourly work week is up to individual unions.

Walsh said the publicity resulting from the recent Las Vegas convention "has been valuable" to the campaign now being worked up to try and move for the reopening of the 1946 consent decree.

He reported that the IAETF had established a \$1,100 monthly budget for operation. Walsh is president and Stanley Ballard, of AFM, is treasurer. Plans call for Central and South American unions to affiliate for exchanging information on contracts to better working conditions.

Walsh, an elected officer of the IATSE, said he would not be included in the 15 percent salary increases voted appointed officers at the recent biennial convention.

UA Names Rooney

NEW YORK—Robert Rooney has been appointed production publicity liaison for all Continental European and United Kingdom productions made under the United Artists banner, it was announced by Fred Goldberg, UA vice-president. Rooney will make his headquarters in Paris, France, and will be directly responsible to Charles Juroe, supervising director of production and distribution publicity and advertising in Europe and the United Kingdom.

Rooney has been in Europe since 1957, spending the first two years of that time as staff reporter and later as news editor for UPI in Madrid, Spain. He later handled many writing assignments in the Iberian Peninsula for Time Inc., The London Daily Mail, and the Westinghouse Broadcasting Company.

Rooney left the journalistic profession in 1960 and has since done unit production publicity chores on Spanish-based films.

Ayers Joins Embassy

NEW YORK—The appointment of Larry Ayers to the administration and sales staff of Embassy Pictures was announced by Leonard Lightstone, executive vice-president.

Ayers has resigned as executive assistant to the general sales manager of 20th-Fox to accept the new post.

"Patron Motivation" To Be Theme Of 33rd National Allied Convention



Fred Goldberg, United Artists vice president, is seen in front of wall covered with major publicity breaks on Harold Hecht's "Taras Bulba", the company's Christmas attraction.

MPAA To Continue Support Of COMPO

NEW YORK—Continuance of support of COMPO was voted by the board of directors of the MPAA.

The board's vote was a signal for the launching of a campaign to solicit dues from exhibitors, these payments to be matched dollar for dollar by the producing and distributing companies who make up the MPAA. The last dues campaign was held two years ago.

Charles E. McCarthy, executive vice-president of COMPO, said he would ask the MPAA general sales managers committee to authorize the use of film company branch managers and salesmen to solicit dues from exhibitors, as they have in every COMPO dues campaign since the organizations inception 12 years ago.

McCarthy also indicated that COMPO's annual meeting would be held in November, probably around Nov. 19, the date of the annual Pioneers dinner. It is expected that representatives of all branches of the industry will be invited to this meeting for a discussion of industry problems. This conclave, suggested by Eugene Picker at a meeting last summer of the COMPO triumvirate, was tentatively scheduled for September, but was postponed pending action by the MPAA board.

A meeting of the COMPO triumvirate will be held before the November annual meeting for the purpose of approving an agenda and budget for submission to the COMPO executive committee at the annual meeting.

Para. Report Wins Award

NEW YORK—Paramount Pictures Corporation's annual report for 1961 has been selected for a third-place award in the 22nd annual report survey sponsored by Financial World, the weekly business and investment magazine.

Selection of the Paramount report for an award for the third consecutive year was made on the basis of content, design, and typography from thousands of entries. The chairman of the awards jury is Dr. Joseph H. Taggart, executive dean of the Schools of Business, New York University.

CLEVELAND—Allied States Association of Motion Picture Exhibitors is indicating again its vitality, maturity, and determined purpose which it has shown since its rebirth several years ago.

Marshall H. Fine, president, who now doubles in brass as convention chairman, announced the swiftly-crystallizing plans for Allied's 33rd convention, to take place here both at the Sheraton Hotel Dec. 3-4-5, and, in conjunction, a trade show in the newly-completed Exhibit Hall adjacent to the hotel.

The theme chosen at the conclusion of the convention committee meeting is "Patron Motivation."

Said Fine, "The objective of the 1962 National Allied Merchandising Convention will be to increase theatre attendance and profits.

"A tremendous turnout of exhibitors for this great industry event is assured by the many exciting new equipment developments for improved theatre and concession operation which will be displayed for the first time at the Trade Show and by the convenience of Cleveland to a large proportion of the nation's drive-ins and theatres. It is estimated some 3,000 Allied members are within four or five hours of Cleveland by automobile via turnpikes and thruways.

"The first phase of Allied's all-inclusive marketing research program will be discussed at the Tuesday morning convention session by recognized university and business authorities on market and motivation research."

This drive by practical and massive means to upgrade business, had previously been telegraphed by executive secretary Milton H. London during the recent Michigan Allied convention. At that time he spoke of the long-stagnant period when little or no new equipment was being produced, told of the recent upsurge in such developing, and hinted broadly that most equipment today was obsolete.

He and Fine plan being in New York City the week of Oct. 15 to meet general managers of film companies and finalize many phases of the convention.

In the course of careful programming, Fine was joined by Merlin Lewis, New York, executive secretary of the Theatre Equipment and Supply Manufacturers Association, who will be in charge of the Trade Show; Harry B. Hendel, Pittsburgh, chairman of the board of Allied Motion Picture Theatre Owners of Western Pennsylvania; Ken Prickett, Columbus, executive secretary of Independent Theatre Owners of Ohio and convention coordinator; Jack Armstrong, Bowling Green; Sam Schultz, Cleveland; and London, Detroit.

Because of the intense interest in equipment this year, only half of each day will be allotted to convention sessions. The balance of the three days will be spent on demonstrations, concise explanations, and guided tours of "startling new developments."

Actually, three conventions will be taking place at the same time in the mutual interest of all. In addition to Allied, Theatre Equipment and Supply Manufacturers Association and Theatre Equipment Dealers Association will run concurrently Dec. 3-4-5, at the same places.

It is expected that the serious shortage of product will occupy much of the delegates' attention.

Trips To East And West Coasts Top Patron Prizes In WB 'Jane' Contest

NEW YORK—Round trips for three couples either to Hollywood or to New York City, will be the grand prizes in the nation-wide patron contest, developed by the Hollywood Preview Engagement Committee of Theatre Owners of America, for the engagement of Warner Bros. "What Ever Happened to Baby Jane?," the Committee announced today.

The winners will be flown either to the east or west coast cities via American Airlines, and stay for a week either at the Americana, the new Loew's Hotel in Manhattan, or the Ambassador, the Schine Hotel in Los Angeles. These awards will top a total of 1,200 national prizes, worth many thousands of dollars, the Committee said.

The public will compete through every theatre which plays the picture, with local theatres promoting additional prizes, and then sending their five best entries for judging in the national contest.

Patrons will be asked to describe in 50 words or less what they felt was the most exciting scene in the suspense drama "What Ever Happened to Baby Jane?," which co-stars Bette Davis and Joan Crawford.

This is believed to be the first exhibitor-sponsored nation-wide contest ever developed to promote a major film. Warners moved up the release date of "Baby Jane" from early 1963 to the Oct. 31-Nov. 3 period, on the pledge by the TOA Committee that the picture would not only be given a special merchandising campaign by exhibitors, but that exhibitors would also give the picture guaranteed play dates, and every possible consideration for extended playing time.

Runner-up prizes in the contest include men's and ladies' luggage by Tommy Traveler; Sekonic "dual run" 8mm zoom movie cameras and Sekonic 8mm movie projectors; portable sewing machines by Brother; Lollipop puppets by Piper; Patricia bracelets and tie tacks designed by Kayrill of New York; and Warner Bros. record albums. The total number of prizes will be 1,200, which the Committee believes will be sufficient to insure winners in all parts of the country.

The three top winners may choose to come either to New York or to Los Angeles, and will be given the free hotel accommodations in addition to spending money. At the Ambassador, they will also be given a night at the world-famous Cocomanut Grove.

The Hollywood Preview Engagement Committee has prepared a lobby 40x60 and a special trailer on the contest, which will be distributed through National Screen Service at a nominal cost, to participating theatres. The lobby set piece has room for the theatre to insert its locally-promoted prizes, and the trailer will accommodate a similar snipe.

National Screen is also distributing for the engagements a trailer and a 40x60 announcing that the theatre has been chosen for the Hollywood Preview Engagement; a cross-plug trailer; and a Hollywood Preview Engagement valance. All Warners' lobby paper on "Baby Jane" will come with snipes for the Preview Engagement; and the regular ads for the picture will carry the Hollywood Preview Engagement logo.

McElfresh Joins Fox

NEW YORK—Darryl F. Zanuck, 20th-Fox president, announced the appointment of Robert E. McElfresh as comptroller of the corporation.

FCC Authority Upheld In Approving Pay-TV

WASHINGTON — The U.S. Supreme Court in effect upheld the right of the Federal Communications Commissions to authorize licenses for pay-tv.

The high court refused to review the question of the FCC's authority to license in the RKO General Phonevision test now being conducted over WHCT-TV in Hartford, Conn.

The question had been raised by the Committee Against Toll TV, which had challenged the FCC's authority unsuccessfully before the U.S. Circuit Court of Appeals here, and then asked the Supreme Court's decision.

RKO Division Heads Stress Merchandising

NEW YORK—"The 'bread-and-butter' pictures must be sold to the hilt week after week to maintain our business," Harry Mandel, RKO Theatres president, asserted at the company's two-day division managers meeting in the home office.

With the emphasis on merchandising and initiative, the meeting of out-of-town and in-town division managers and home office department heads studied the RKO Theatres operation with the purpose of getting more people into the theatres.

Citing the changing patterns of selling over the last decade, Mandel emphasized balance in the use of media at the disposal of the exhibitor, including television, radio, and newspapers. He urged stronger and more thorough selling on the local level and inventiveness beyond pressbook suggestions to achieve maximum mileage from available releases.

Matty Polon, vice-president, told the division managers to make the selling of product their first concern.

Mandel commended the division managers on their 75th anniversary celebration activities and advised that the current campaign will continue until the end of the year.

Division managers attending the meeting were: In-town—Michael Edelstein, Manhattan and Newark; Sigurd Wexo, Brooklyn and Queens; and Charles Oelreich, Bronx and Westchester. Out-of-town — Joe Alexander, Ohio; Bill Hastings for Harry Weiss, midwest; Milroy Anderson, Los Angeles and San Francisco; Jay Golden, upstate New York and New England; and Edward Sniderman, Trenton and New Brunswick.

Home office personnel attending included Tom O'Connor, vice-president, real estate; Tom Crehan, assistant to the president; Fred Herkowitz, director of advertising and publicity; Charles Horstman, maintenance and construction; Fred Squire, comptroller; Ed Avery, assistant treasurer; Lee Koken, concessions; and Michael Cojohn, insurance.

SW's Burger Honored

PITTSBURGH—A testimonial dinner was tendered on Oct. 11 to Henry Burger at the Roosevelt Hotel on the occasion of his promotion to the post of midwest zone manager, Stanley Warner Theatres, with headquarters in Milwaukee.

Frontier Acquires Sante Fe Theatres

DALLAS—The biggest theatre news of the week in the southwest was the joint announcement by Nathan Greer, Sante Fe, N.M., and H. J. Griffith, president, Frontier Theatres, Inc., Dallas, that the latter's company had purchased the equipment and leased the Santa Fe theatre interests of the Greer family.

Frontier's acquisition of the Santa Fe properties brings to a close half a century of theatre operations in Santa Fe by the pioneer Greer family, headed now by Nathan Greer, general manager, and two brothers, Charles, city manager, and John, concessions supervisor.

The first Greer theatre in Santa Fe, the Paris, was built by a Greer grandfather, Nathan Salmon, in 1913, during the earliest days of silent pictures. When the Paris burned down 35 years later, it was rebuilt and renamed the El Paseo, as it is known today.

The deluxe Lensic was built in 1931, but has been remodelled and modernized in recent years and it is now the flagship operation, showing the pick of first run pictures.

When asked about Frontier's purchase, H. J. Griffith said, "We have always enjoyed friendly relations with Nathan Greer and his brothers, and, when they decided to dispose of their theatres, it was natural that we would be interested, since Frontier has theatre interest in Los Alamos, north of Santa Fe, and in Albuquerque, to the south. Nathan agreed that we were best situated to operate his theatres, and our negotiations proceeded quickly and, I am happy to say, with the friendliest of discussions."

Asked his future plans, Nathan Greer advised that he will now devote full time to the management of the Greer family's extensive real estate holdings in Santa Fe and Albuquerque, and that most of his attention will be focused upon his newest enterprise, an elaborate, modern shopping center in Santa Fe. To those familiar with the Greer real estate empire, which was started by a grandfather, when he was a poor youth, at the turn of the century, it is acknowledged that the elimination of Nathan's theatre responsibilities will in no way curtail his activity.

Since all of the Greer brothers will be stepping out of the theatre operation, Frontier will assign one of the circuit's top managers, J. Mark Cadle, now managing the company's theatres in Carlsbad, N.M., to the new post. The take-over date is Oct. 21.

Ark. Exhibs Fight Pay TV

LITTLE ROCK, ARK.—Exhibitors opposing pay television in this area told the Arkansas Supreme Court in the Midwest Video case, "The Court is not called upon to decide whether pay-tv is good or bad for the American public"; that the Arkansas Public Service Commission "lacked jurisdiction to authorize the project under the limited nature of the Arkansas statutes; and that exclusive jurisdiction lies in the Federal Communications Commission."

The Independent Theatre Owners of Arkansas, Rowley United Theatres, and its subsidiary, United Theatres Corporation, fought the issue unsuccessfully before the state Commission, and then challenged the Commissions jurisdiction in Pulaski County Circuit Court here. An appeal was then taken to the State Supreme Court.

Defendants in the case are the Commission, Midwest Video, and Southwestern Bell.

Continental Toppers Attend Sales Meeting

NEW YORK — Continental Distributing, Inc., held its national sales convention at the Americana Hotel last week.

Sidney G. Deneau, Continental's vice-president and general sales manager, presided over the meetings.

Heralding one of the most important product line-ups in the history of the company, the sessions were to focus on sales and merchandising plans for the coming fall and winter release period.

Headed by west coast division manager Al Kolitz, other regional sales managers who were to attend the convention included Francis Charles, Boston; Robert Folliard, Washington; Robert Allen, Chicago; Murray Baker, Cincinnati; Iz Weiner, San Francisco; Bill Hobson, Denver; Sol Sachs, Dallas; and Bob Hames, Atlanta.

Keynote addresses welcoming the fieldmen were to be delivered by Walter Reade, Jr., chairman of the board, and Saul Turell, president, Walter Reade-Sterling, Inc., the parent company of Continental.

A discussion of the company's merchandising plans was to be directed by Sheldon Gunsberg, vice-president of advertising and publicity for Continental Distributing, and William R. O'Hare, director of advertising and publicity for Continental.

Release and sales campaigns were to be discussed on the following Continental product during the three-day sessions: the new version of Jacques Tati's comedy-classic, "Mr. Hulot's Holiday"; Tony Richardson's "The Loneliness of the Long Distance Runner"; "Lovers of Teruel," in color, starring Ludmila Tcherina; "Your Shadow is Mine," in color, starring Jill Haworth; "The Great Chase" with a cast headed by Buster Keaton and Lillian Gish; Karel Reisz' "This Sporting Life" starring Richard Harris and Rachel Roberts; "The Wrong Arm of the Law," a new Peter Sellers comedy; and "The Balcony," the film version of Jean Genet's controversial play, starring Shelley Winters and Peter Falk, now in production in Hollywood.

Marion Billings has been appointed special press representative for Continental, it was announced by O'Hare.

For the past five years, she was associated with Blowitz, Thomas, and Canton, public relations firm specializing in the motion picture field. She served as assistant to Arthur Canton, vice-president and head of the New York office.

Before joining the Blowitz organization, Miss Billings was a publicist at Metro-Goldwyn-Mayer.

Robert Hames has been appointed southeastern division sales manager, it was announced by Deneau. Hames, who will make his headquarters in Atlanta, was formerly branch manager for Paramount in New Orleans, and previous to that post was sales manager for Paramount in Atlanta. He will be in charge of Atlanta, Jacksonville, Charlotte, Memphis, New Orleans, and St. Louis. Hames succeeds James Frew.

Simpkins Heads V. C. Tent

ST. LOUIS—Joe Simpkins, Joe Simpkins Oil Developments, was elected chief barker of the St. Louis Variety Club, Tent 4. Other officers elected for 1963 were John Meinardi, district manager, Fox Midwest Theatres, first assistant chief barker; Harry Wald, Harry Wald Enterprises, second assistant chief barker; Edward Dorsey, property master; and Chris Christen, dough guy.

Youngstein-Pickman Prep New Production Company

NEW YORK—A new and as yet unnamed production company will be launched Jan. 1 by Max E. Youngstein and Jerome Pickman, long time industry associates. Youngstein will be president and Pickman vice-president.

Youngstein's one-year contract as executive vice-president of Cinerama, Inc., expires at the end of 1962. Pickman until recently was domestic general sales manager for Paramount and vice-president of Paramount Film Distribution Company.

They stated that "there will be emphasis on new talent and fresh ideas."

Strong financing for the new company has been reported. Plans look to a production-distribution organization but the pattern decided upon may be solely production with producers, directors, and stars in on participation deals.

Nicolas Reisini, president and chairman of the board of Cinerama, Inc., in accepting Youngstein's resignation, stated, "On many occasions during the past year, I have been approached by exhibitors from all over the world who presented me with the facts about the tremendous shortage of film product available at the present time and in the foreseeable future. This film shortage, naturally, represents a disaster for the exhibitors. In the course of the conversations, many exhibitors expressed the hope and wish that Mr. Youngstein would devote his efforts to producing a quantity of quality pictures each year to alleviate the situation.

"At this point in his motion picture career, Mr. Youngstein felt strongly that he would want very much to accept the challenge on a long term basis. Our organization at Cinerama, as it now stands, does not permit him to fulfill his desires and ambitions to meet this challenge. Reluctantly therefore, I have accepted his resignation, effective Nov. 2, 1962. I feel that this is not an ending to our relationship but the beginning of a new, continuing relationship that will be of mutual benefit to each other and our companies."

Century Ups Newman As Goodman Retires

NEW YORK—Leslie R. Schwartz, president of Century Theatres, announced that the board of directors of Century Theatres elected Martin H. Newman vice-president and treasurer.

Newman succeeded Sam Goodman, who retired after 40 years of service.

Mr. and Mrs. Goodman were tendered a luncheon in their honor at the International Hotel, which was attended by all Century department heads and theatre managers.

Goodman was given a scroll in recognition of his loyal and devoted service to the organization.

Newman, a resident of Woodmere, L.I. has been associated with Century Theatres for over 25 years. He is a graduate of New York University; A C.P.A. and a member of the N.Y. State Society of Certified Public Accountants and the National Association of Accountants; a World War II Naval officer in the Pacific; treasurer of the Brooklyn Jewish Hospital; and a former treasurer of the Inwood Country Club.

Schwartz also announced the election of Joseph G. Wickham as secretary.

Detroit Fetes Buermele On 50 Years' Service

DETROIT—It was one of those rare, heart-warming occasions, when nothing can go wrong. Up to the last minute, no one told Carl "Cully" Buermele that Variety, his friends, and the film industry had remembered he had completed 50 years of dedicated, respected and beloved services to it, and to Tent 5, of which he was a charter member Dec. 18, 1933.

One hundred and fifty gathered at a luncheon at the Variety Club of Detroit. The newspapers covered, and men who hadn't seen each other in many years rejoiced in reunion.

Chief barker Irving Goldberg read many letters and telegrams. Some of the latter drew howls of laughter as such signatures as Fifi Dorsay and Mae Busch were read.

Cully was solemnly presented with a handsomely gift-wrapped box purported to contain fine imported china. As he was about to take it, Ed Susse let it slip, and the "fine" china crashed to the floor. After a second of shocked silence, it was realized this was a gag, and there was gleeful reaction.

Swiftly, the broken dishes were replaced with a handsome sterling silver tray, suitably engraved.

Visibly moved, Cully told of his early days. Born in Toledo, he had since the age of 12 hung around East Toledo's only nickelodeon—the Peoples' Theatre, where he ran errands, did odd jobs, and lapped up what there was to know about the infant business. He recalled being "re-wind boy." Then, in Ohio, motor-driven projectors were against the law. So, after the reel-changing slide had been flashed on the screen, he rewound while the projectionist ground out the show, scarcely being able to do both tasks at once.

On graduating from high school at 16, he was appointed manager and projectionist. After raking in the nickels until there was pay dirt in the house, he would dash to the projector and shoot the show. His pianist was none less than Roy Bargy, later Jimmy Durante's musical director.

He traced his career until he moved to Detroit circa 1915. He became buyer and booker in a long-since extinct firm, Mutual Pictures. He recalled this turned successively into Robertson-Cole, Kunsky-Trendle, Publix, and is today United Detroit Theatres. He then helped form Mid-State Theatres, which now is Co-Operative Theatres of Michigan. He was president and manager until 1942, when he formed and occupied the same posts in General Theatres. He still is active today, now in partnership with his son Robert.

Not mentioned in his speech are the fact that he married Jean McArthey, who was present with their daughters Janet and Doris Hoover. Bob's wife wasn't there—she was in the hospital after delivering his second great-grandchild. There are seven grandchildren.

The Cully luncheon committee was headed by Louis J. Mitchell. Serving on it were Robert Buermele, Irving Goldberg, Arthur Herzog, Jr., Robert C. McNabb, Woodrow R. Praught, and Edward Susse.

T-L In Baltimore Facelift

BALTIMORE, MD.—Richard Brandt, president, Trans-Lux Theatres, announced at a cocktail reception at the Sheraton Belvedere Hotel that the circuit's Hippodrome, Town, Little, and Aurora will all be renovated.

Brandt said the first major work will be done on the Hippodrome which will be "re-built with style and comfort befitting a city that is moving forward."

The NEW YORK Scene

By Mel Konecoff

M. J. (MIKE) FRANKOVICH, first vice-president of Columbia Pictures, was of the opinion that there never was any problem of runaway production as far as Columbia was concerned, and at the moment, production of pictures in Hollywood seems to be "hitting the top of the cycle." He still maintained that if it is better to make pictures abroad, they should be made abroad regardless of outside opinions.

The next twelve months should see twelve pictures made at the Hollywood studio, while another 12 to 14 will be made overseas, and he felt that the cycle was more balanced than it has been for years, with a fine international program in the offing. He will be traveling to all parts of the globe helping to coordinate overseas production and checking on the various phases of the company's operation. He does expect to visit the coast studio every six to eight weeks.

In the course of his conversation at a conference, Frankovich reported that "Lawrence of Arabia" will probably not be available at regular admissions until 1966 or 1967, and he didn't expect it to play in more than 250 theatres throughout the world in the first five years, 100 in the U.S. and 150 abroad. It will open in London on Dec. 10 at the Odeon Leicester Square for an eight week run, then move over to the Metropole Victoria for a six month run, and then move again to the Odeon Haymarket for an indefinite run.

Regarding foreign acceptance of the American film, he opined that 10 years ago, 70 to 80 per cent of the total playing time went to American pictures. This was due to our making the most pictures as well as a shortage of locally-made films. Now the local films are getting greater acceptance, and the people shy away from Hollywood features somewhat. The attending public wants freshness of plot and people. Today, fifty per cent of the films shown in England are American, while elsewhere the percentage goes from 55 to 60 per cent.

The income from abroad to American companies varies from picture to picture, with an average of 55 per cent of the income on a film the domestic market. Naturally, it will swing either way depending on the subject and acceptance by different audiences.

He was proud of the calibre of producer to make pictures for the company, naming such people as Stanley Kramer ("Sip of Fools" and "Andersonville"); Richard Brooks ("Lord Jim"); Stanley Kubrick, two pictures; Sam Spiegel, ("Dangerous Silence" and "The Chase"); plus Otto Preminger, Frederick Brisson, Jerry Bresler, Bill Castle, Robert Rosson, Carl Foreman, Robert Cohn, etc.

IN THE GROOVE DEPARTMENT: Young British singing and swinging star Cliff Richard is handsome, polite, sensible, can sell a song, and wears suit jackets without pockets. All this we gleaned in a few moments of conversation the other night prior to a sneak preview of his latest overseas hit film, "Wonderful To Be Young," which Paramount is releasing here. The audience liked what it saw.

The youngster, who can sing ballads as well as rock-n-roll, told us he would like to make a film someday in Hollywood if the occasion presents itself, and he's very happy with the reaction he has gotten at press conferences, radio and tv appearances, personal appearances with disc jockeys, at parties to meet exhibitors, etc.

He was off on a promotional tour to Memphis, Cincinnati, St. Louis, Houston, and Detroit before returning to New York. The musical comedy will be released later this year in CinemaScope and Technicolor. (How times have changed—CinemaScope used to be a dirty word anywhere within fifty yards of 1501 Broadway).

MR. MUMM AND THE DUCHESS: Martia Pool, producer of the Glenn Ford-Hope Lange-Charles Boyer starrer, "The Grand Duke and Mr. Pimm," is not one to pass up an opportunity for free publicity, his press agent tells us.

It seems that a writer for the Herald Tribune identified his film as "Mr. Pimm and the Countess," and he thereupon sat down and wrote an explanatory letter to the editor. His letter was reproduced in a subsequent edition of the newspaper where "The Grand Duke and Mr. Pimm" was mentioned eight times.

Wonder what happened to the poor writer? He was probably sentenced to serve on obits for six weeks, or even to review some of the new tv shows of the season.

THE METROPOLITAN SCENE: Friends of Mike Selsman and his missus (Carol Lynley) got a real kick out of the page layout in a recent issue of the Sunday News showing their seven moth old daughter . . . Universal's Phil Gerard so proud of his campaign on "If A Man Answers", and deservedly so . . . RKO prexy Harry Mandel telling his people to use the company pressbooks and then go even further . . . Jack Dempsey and Barney Ross played host to a number of press people and sporting world people at the former's famous Broadway restaurant following a special screening of "Requiem For A Heavyweight" . . . An exhibit of Japanese woodblock prints and ink-brush drawings will be in evidence at the Carnegie Hall Cinema when "Yojimbo" opens there . . . Sorry to hear Si Seadler's brother passed away . . . Also Ralph Donnelly's dad . . . Overseas Press club had a special screening of "Yojimbo".

Preminger Plans Naval Pic

NEW YORK—At a press conference following his return from the European premieres of "Advise & Consent," Otto Preminger announced the acquisition of the film rights to the first novel by James Bassett, "Harm's Way," in advance of its publication.

The book deals with the high command of the United States Navy in the Pacific during the first eventful year of World War II, starting on the day of the Pearl Harbor attack. It will be published Thanksgiving Day.

Embassy Opens In Atlanta

ATLANTA—Continuing the expansion of its distribution organization, Embassy Pictures has opened its newest branch office here, it was announced by Carl Peppercorn, general sales manager.

The new office will service the Atlanta, Charlotte, New Orleans, and Jacksonville territories.

James Frue has been appointed southeastern district manager to supervise the territories, headquartering in Atlanta.

Richard Zanuck Named Fox Production Head

NEW YORK—The board of directors of 20th Century-Fox named Richard D. Zanuck, 28-year old son of president Darryl F. Zanuck, as head of production at the 20th-Fox studio with the title of president's production representative.

Young Zanuck, a former producer, will reactivate the making of films at the studio, which is now idle. The studio is expected to be operating again within the next few months.

The Fox board also named Elmo Williams, associate producer of the elder Zanuck's "The Longest Day," as the company's representative for foreign production, and Jerome Straka was named to the board as its 14th member.

Stan Hough, former Fox studio manager, was promoted to the post of studio production manager.

Distributors Win Suit On Copyright Violation

BOSTON — Damages aggregating \$32,500 were awarded to seven major film companies in their joint copyright infringement suit against Leon Duquette of Fitchburg, Mass., by a judgment signed by U.S. District Judge Andrew A. Caffrey.

The judgment awarded \$10,750 to 20th-Fox, \$6,000 to Universal, \$4,500 to Warner Bros., \$3,750 to United Artists, \$3,500 to Allied Artists, \$3,250 to Columbia, and \$750 to Metro-Goldwyn-Mayer.

Duquette was charged in the suit with unauthorized sales of 16mm. prints of 138 feature-length motion pictures released by the various plaintiffs. The plaintiff companies were each awarded statutory damages of \$250 for each of 130 of the copyrighted films sold by Duquette. Duquette's prints of the remaining eight films, which had been seized by court order from his possession at the outset of the case to prevent his selling them, were ordered destroyed. The plaintiff companies were also jointly awarded \$3,000 for their counsel fees, together with their costs. They also obtained a permanent injunction forbidding Duquette from having any further dealings with any of the 138 films in question.

Affiliated Ups Feinstein

BOSTON—Samuel Feinstein, veteran theatre man, was elected vice-president of Affiliated Theatres Corp. at a meeting of stockholders, Arthur K. Howard, president announced.

Feinstein entered the motion picture exhibition business in 1923 with the old Netoco chain of independents. In 1930, when that organization was taken over by Publix Theatres, he went with them, and stayed through the change to M&P Theatres in 1933. He stayed until 1947 when M&P split and American Theatres became one unit. He was with ATC until 1957, when he went to Florida with Smith Management, where he was district manager of theatres in Palm Beach and Miami.

Coming back to Massachusetts in 1958, he handled L&D Theatres in the western part of Mass. He returned to Florida with Kent Theatres in 1960, and came back to Massachusetts in April of 1961 to join Affiliated. In addition to his duties at Affiliated, he is acting as general manager of the South Shore Twin Drive-In, Braintree, Mass., owned by Howard.

"How I Would Sell . . .

REQUIEM FOR A HEAVYWEIGHT

"Unforgettable Four" In Columbia Drama About Fight World

Although I'm just "one of the boys" when it comes to working on any publicity-advertising campaign, maybe a "female slant" on a picture like 'REQUIEM FOR A HEAVYWEIGHT' is a pretty good idea. I saw the picture at a screening — was completely fascinated by it. It had me sitting on the edge of my seat. The picture is of exactly the right length and ends at just the point it should. Julie Harris relieves the almost all-male cast and is the touch of romance which will satisfy the female segment of the audience. I loved the picture and will recommend it, and that's the word-of-mouth "REQUIEM" will get.

I'm going to write this campaign as I would to send out to our RKO managers playing the picture, emphasizing various special items Columbia is doing promotion-wise, adding suggestions of my own, and leaving some of the normal to be taken care of automatically or picked up in the press book.

An Exclusive

SHOWMANALYSIS

Prepared by—

BLANCHE LIVINGSTON, in charge of publicity,
RKO Theatres out-of-town houses

ABOUT THE AUTHOR • Blanche Livingston is one of the few persons living in New York City who was born and raised there. From Columbia University, she joined a motion picture trade paper. Her next move in the industry was to the Fox Circuit handling publicity at the Fox Brooklyn Theatre. From there, she joined RKO Theatres' publicity department, where she now heads publicity operations for out-of-town theatres. She has been an officer of the Association of Motion Picture Advertisers for many years and is a member of the board. Blanche is married to Albert H. Levi, and has contributed to this department in the past.

COLUMBIA PICTURES PRESENTS THE DAVID SUSSKIND PRODUCTION

ANTHONY QUINN JACKIE GLEASON
MICKEY ROONEY JULIE HARRIS



THE UNFORGETTABLE FOUR

From the fiery brilliance of four great stars comes a motion picture of guts and genius . . . the experience of a lifetime!

REQUIEM FOR A HEAVYWEIGHT

Written by ROD SERLING - Produced by DAVID SUSSKIND - Associate Producer JACK GROSSBERG - Director RALPH NELSON

For general sell (and I agree with Columbia the way they have handled this) around the theatre and in the advertising, there are very good "movie" points to stress:

David Susskind, producer; Rod Sterling, author; four great acting stars — ANTHONY QUINN, JACKIE GLEASON, MICKEY ROONEY, JULIE HARRIS.

It is not necessary to indicate that this is a picture about a prizefighter. There's strength in the story and cast. Sell the prizefighter angle directly to the sports fans and sports writers. Keep this as a separate area.

THE ADS: The ads have strength in the line and wash drawings of stars used throughout. There are three different pieces of copy — all powerful — used in the ad campaign. I quote:

THE UNFORGETTABLE FOUR—From the fiery brilliance of four great stars comes a motion picture of guts and genius . . . the experience of a lifetime!

THE WORLD OF "MOUNTAIN" RIVERA—The Fast Buck . . . The Angry Men . . . The Lonely Women . . .

THIS IS THE VIOLENT, LOVE-STARVED WORLD OF "MOUNTAIN" RIVERA!—From the Asphalt Jungle . . . From the fiery brilliance of four great stars . . . comes the gutsiest motion picture ever made!

In my opinion, I'd mix the ads, using the *Unforgettable Four* type in class papers and the other ads in tabloids and black type papers.

To again get different readership, I think the following ad

AD features copy on four great stars and dramatic power of the film. Ads are varied for maximum appeal to public. This one is good for class situations particularly.

run in a box as an open-letter and R.O.P. would get a great deal of attention:

Dear Friend:

I have a problem and would like help. "REQUIEM FOR A HEAVYWEIGHT" is an exciting, emotional dramatic picture with four outstanding stars — ANTHONY QUINN, JACKIE GLEASON, MICKEY ROONEY, and JULIE HARRIS — and a trick title. Could you think of a better one?

See the picture opening on Wednesday. Then send me personally your suggestion for a better title for "REQUIEM FOR A HEAVYWEIGHT" and attach your theatre stub to your answer. The best suggestion will be awarded a \$25 U.S. Savings Bond.

Win or lose — you're ahead for having seen this great motion picture.

Sincerely,

The Manager

RKO Orpheum Theatre

SELLING STARS: A selling aid Columbia has prepared is a gratis 40 x 60 poster for the theatre lobby inviting patrons to sign their names saluting the Unforgettable Four stars of "REQUIEM FOR A HEAVYWEIGHT." This will be an attention-getter as it gives patrons a chance to "participate."

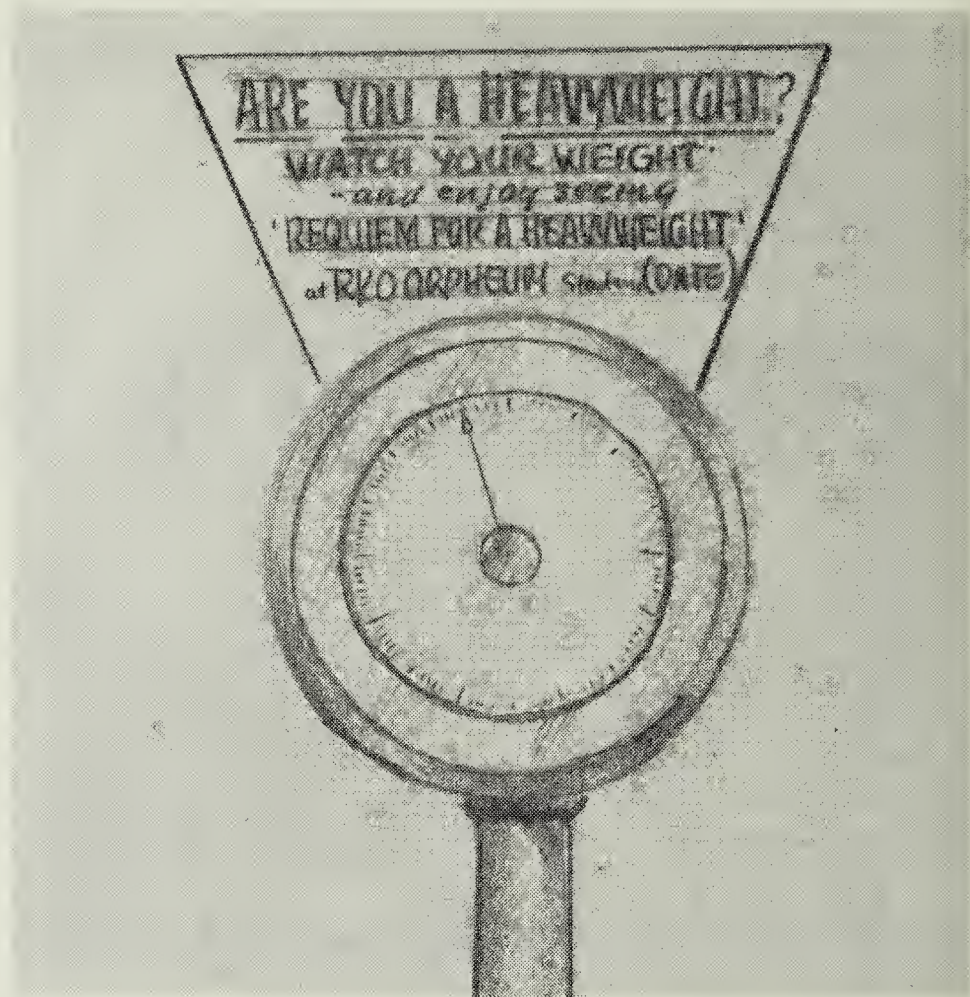
FOR GIVEAWAY: Take photos of the four stars and print up a quantity of little 2" x 3" heads of each with proper credits underneath the cut. Offer free admissions to any who collect the whole set of the four stars and bring them to the theatre during run of picture. Control it by printing a limited number on one of the stars.

SCREENING: To get advance word-of-mouth, an advance screening would pay off if all fields could be covered. Invite disc jockeys, sports editors, and writers, tv columnists, heads of State Employment offices, any feminine radio or tv commentators, heads of sports arenas, bowling alleys, etc. (whose help you'll want).

WOMEN'S COMMENTS: Another group which could be included in this screening might be about 25 women invited through a gimmick of a women radio commentator and have her take the opinions of her guests and run it on her program.

Play on the word "HEAVYWEIGHT" will get the picture public attention in new avenues.

STARS Anthony Quinn and Jackie Gleason provide an idea of the powerhouse promotion possible for this dramatic bombshell.



SCALE in lobby or outside theatre with appropriate playdate copy is sure to grab attention of passers-by in your town.

One idea is to have a scale in the lobby (can be borrowed or brought up from one of the theatre's lounges) with board of copy attached (as illustration) headed by:

ARE YOU A HEAVYWEIGHT? Watch your weight — and enjoy seeing "REQUIEM FOR A HEAVYWEIGHT," etc., etc., etc.

Induce stores in busy sections to use this same sign to direct attention to their scales — and so you get a promotion away-from-theatre too.

WOMAN'S PAGE: Maybe it takes a female to go so far afield from the fight racket as to break into the Woman's Page of a paper. But the suggestion of "RECIPE FOR A HEAVYWEIGHT" is a good way to do it. Offer that heading with the following suggestion to your Woman's Page editor:

Keep all breakfasts to ½ glass juice, 1 egg or 1 piece dry toast and coffee or tea without milk or sugar. Keep all lunches to plain salads, ½ cup pot cheese and 1 piece of fruit.

THE BOOK: Bantam Books has put out a paper-back and has backed it up with comprehensive promotional material. The author, Rod Serling, will be an attraction, as well as the book's foreword by no less a well known person than Bosley Crowther, critic of the New York Times. Local branches of the Curtis Circulation Company, distributors of the book, should be contacted to tie-in theatre and playdate. Offer stills where books are sold in drug stores, news stands, etc. Try for a co-op ad on READ THE BOOK, SEE THE PICTURE. A special window streamer, with space at the bottom for theatre credits, has been produced as an accessory by Columbia Pictures and can be obtained from the company's exploitation department at the New York home office.

While contacting the Curtis branch, see if several copies of the book can be promoted for prizes in a radio contest, and to present to newspaper, radio, and tv contacts as well as sports editors.

From one book, tear out a dozen pages which have good "line" text, and paste these up on a special lobby board surrounded by stills.

THEATRE PARTIES: The picture is a "natural" to offer

TEASER ADS

MOUNTAIN

One of the
unforgettable four
in a drama of
guts and genius!



MAISH

One of the
unforgettable four
in a drama of
guts and genius!



ANTHONY QUINN • JACKIE GLEASON • MICKEY ROONEY • JULIE HARRIS
in The David Susskind Production **REQUIEM FOR A HEAVYWEIGHT**

A Columbia Pictures Release

for group sales for raising money for such organizations as PAL (Police Athletic League), boys' clubs, Little League sponsors, etc.

ANGLED AS A FIGHT PICTURE: The sports writers invited to your screening should be asked to do a special piece from their viewpoint. There are feature stories aimed directly to the sports pages supplied by Columbia. Names of background players in the picture will be news to the sports editors — Jack Dempsey; Abie Bain, who was a ranking middleweight 30 years ago, and took on Maxie Rosenbloom for the world's light heavyweight championship; Cassius Clay, heavyweight favorite; Chris Schenkel, famed radio and television sportscaster. There's a mat (EXP. 6-A) available at local Columbia exchanges that can be used to print heralds for a throwaway at any local sports event — basketball game, prize fight, bowling alleys, etc. Take an ad in the sports section of your papers. Suggest an all type ad, using the prize fight angle and the sports names, in addition to the movie names. Get sporting goods stores to work in stills of the picture with boxing equipment — and all theatre credits.

MUSIC: "Blues Theme from Requiem for a Heavyweight" has been recorded by Mannie Album and His Strings That Sing for Colpix. It's a 45 rpm and should be a means to reach the d.j.'s, as well as for tie-up with music shops. Columbia has produced a tie-in window streamer for the record stores

which can be secured from their New York Exploitation Dept. Try to promote some free records to use as prizes in contests.

There are also many Jackie Gleason recordings put out on Capitol Records LP Albums, which can be tied in with his starring role in Requiem.

As this picture is far from a musical, I would keep away from playing the record in the lobby.

DIRECTED TO TEEN-AGERS: Get to your d.j. with the greatest appeal to teen-agers, as a Murray the K in New York area. Let him be host at a specified performance to a number of teen-agers. Let him plug the picture in his own jargon. He meets his guests at the theatre, gives them soft drinks, tape records talks with them about the picture, and makes each one pledge to call a friend after the show.

RADIO and TV: As a direct women's appeal, Joan Crawford is used to endorse the picture in the tv trailer. Another use for the clip might be with a rear-view projection machine to use in front of the theatre, or a store window. Some theatres are equipped to project this 16 mm film on to their own screen, and whereas it will be a small square on the screen, it will be novel, and get across the Joan Crawford message.

Plugging the Colpix "Blues Theme" record is another way for the d.j. to reach teen-agers.

There are also three open-end interviews — one with David Susskind, another with Anthony Quinn, and a third with Mickey Rooney. The Quinn interview is appropriate for sports broadcasters.

To get the greatest results, a radio contest should be kept simple. One of the best ways to impress the title on the public is to run a radio contest asking listeners to send in a government postcard, writing on it, "REQUIEM FOR A HEAVYWEIGHT" as many times as possible. Prizes can be copies of the book and guest tickets.

With so many faces for selling, the efforts must bring box-office results. So happy money-counting days, everyone!

AD with different appeal shows off the variety of pitches possible while exploiting the picture in newspapers, etc.

THIS IS THE VIOLENT, LOVE-STARVED WORLD OF "MOUNTAIN" RIVERA!

From the asphalt jungle...
from the fiery brilliance of
four great stars...comes
the gutsiest motion picture
ever made!

COLUMBIA PICTURES PRESENTS THE DAVID SUSSKIND PRODUCTION

ANTHONY QUINN JACKIE GLEASON
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REQUIEM
FOR A
HEAVYWEIGHT

Written by ROD SERLING • Produced by DAVID SUSSKIND • Associate Producer JACK GROSSBERG • Director RALPH NELSON

LONDON Observations

by Jock MacGregor

IT HAS BEEN personality week. Not a day has passed without a personality story. At the British Film Producers Association monthly meeting, Arthur Watkins' retirement from the director generalship on Dec. 31 was regretfully accepted. He will be succeeded by a member. He will tender his resignation from the International Federation of Film Producers Associations presidency when its council meets in London on Nov. 1. Arthur wants more time for writing. His latest play, "Out of Bounds," opens next month with Michael Redgrave starring.

There were some who thought that when Peter King shot his mouth off about the Cinema Exhibitors Association convention in Bournemouth that he had written his death warrant in trade politics. Actually, he impressed several who matter and he has been nominated for the association's vice-presidency. This is good news.

WITH SAM GOLDWYN not feeling up to making the trip, his wife stood in at the Variety Club's "Porgy and Bess" premiere, and what an exciting phone call she had to make to Hollywood. She received on his behalf a golden heart on the stage from Sir Michael Redgrave. For an hour before the Dominion doors opened, crowds sat on the sidewalks to see the celebrities arrive, and what a turn up there was. Stars volunteered to draw for their seats in all parts of the house so that the humble as well as the mighty got a share of the glamor. The advance bookings are the heaviest ever for a Rank theatre. (After 4½ years, "South Pacific" closed in a blaze of glory with full houses and more than \$20,000 for the final week.)

THE MOUNTAIN so to speak came to Mahomet when I was able to walk to a film location in the Park. Guy Hamilton was shooting a sequence for Jules Buck's "The Party's Over," which is following the trend for filming entirely on location. Guy is delighted with the idea which is not so much in the interests of economy as of realism, but does not think it would be practical with a comedy. Tony Richardson has filmed "Tom Jones," a period piece in color, entirely on location, and two current releases for the most part shunned studios. "Square Fellow," which was shot in Ireland and is an impressive anti-hanging drama from Brendan Behan, and Tony Richardson's "Loneliness of the Long Distance Runner," which is anti-everything. This method was to a great extent used by Andrew and Virginia Stone in filming "The Password is Courage," with Dirk Bogarde for MGM. At the lunch following the preview, I sat next to Maria Perschy, the Austrian actress, who told me the film was so planned that they shot on a regular express. She would get off at one station and race by car to catch the train further down the track. Alas, at one station, an official insisted on seeing her ticket. Maria was delighted to find posters of her all over London. Her German film, "Ordered to Love," is playing with "Premature Burial" which here, as in America, is proving a sleeper de luxe and taking really big money. . . . Cliff Richards was launched on his American trip with a bon voyage party by Paramount. It is nice to see a well turned out young actor in these days when too many go to official functions wearing their working garb and no ties. The fans deserve something better than scruffy louts. . . . Bob Hope here for the Cubby Broccoli-Harry Saltzman comedy which promises to knock hell out of every jungle film convention, "Call Me Bwana," cracked that he supposed he must be regarded by Hollywood as a "runaway" but found it hard to refuse nice producers who ask him to film in London. Meanwhile, Cubby and Harry are thrilled with the reviews and burster business for their "Dr. No," James Bond epic. It's a cracker. . . . Even Sunday lunchtime found a press gathering at the Savoy for Robert Wise and his stars, Claire Bloom, Russ Tamblyn, and Julie Harris. They were to start "The Haunting" at MGM studios on the next day. . . . Cornel Wilde and Bernard Lubber have taken their "Lancelot and Guinevere" unit back to Yugoslavia to complete the scenes which bad weather interrupted earlier in the year. . . . For an all time record run at the Lyric, Karachi, Pakistan, of "Guns of Navarone," Carl Foreman has received a gold plated, hand carved miniature cannon. Quips Carl: "During office conferences, my parrot is given to making rude remarks. Now I have a weapon of retaliation." I hope the anti-blood sport fanatics don't hear of this. . . . The "Porgy and Bess" charity brochure has a "Lawrence of Arabia" advert incorporating order blanks for the Los Angeles, New York, and London runs. Top price for New York and London is \$3.50, but the cheapest seat here will be \$1.04 against \$1.80. . . . Charles Schneer's art director, Bill Hutchinson, is seeking locations in and around New York harbor for the forthcoming "The Village Which Wandered," the story of a wee west country community which splits off from England and floats across the Atlantic with dire political consequences. Columbia will release. . . . British exhibitors have been scoring with Disney repertory seasons.

Para. Shifts Music Execs

NEW YORK—Arthur Israel, Jr., vice-president and general manager of Famous Music Corporation and Paramount Music Corporation, Paramount music subsidiaries, announced the appointment of Sidney Herman as business manager of those music companies, succeeding the late Lou Silberling. This new assignment will be in addition to Herman's present duties as executive assistant to Israel on Paramount's music interests.

Seymour Shultz, who was formerly at the Paramount Cartoon Studio, has joined Famous Music Corporation and Paramount Music Corporation at their offices in the Brill Building and will serve as assistant business manager.

Lastfogel To Europe

NEW YORK — Abe Lastfogel, president, William Morris Agency, who rounds out 50 years with the company this month, left for a three-week European trip, during which time he will visit the agency's offices in London, Paris, Rome, and Madrid for a series of policy meetings.

During this period, Lastfogel will confer with key representatives of the William Morris Organisation overseas to coordinate global activities of the office covering all phases of the show business spectrum. He will give particular attention to accelerated international activities in relation to motion picture projects in the planning and preproduction stages.

N.Y. High Court Rules Against Glen Cove Tax

GLEN COVE, L.I.—The State Supreme Court has ruled against Mayor Joseph M. Reilly's five per cent theatre admission tax with the ruling climaxing a fight led by Mort Sunshine, executive director of the Independent Theatre Owners Association, and the town's theatres.

Supreme Court Justice Gulotta found the local law invalid in that "it transcends the delegation of power granted by the state legislature."

The exhibitors charged the omission of cabarets, bowling alleys, and club dues caused the measure to discriminate against motion picture theatres.

The tax itself was never collected, but the three theatres, Skouras Theatres' Cove and Franklin, and the Glen Cove and the Town, won the right to put the tax money in escrow pending the legal outcome. They were later granted an injunction halting tax collections during the litigation.

The city has the right to appeal, but it is doubted that it will.

Three Shopping Sites Plan New Theatres

CHARLOTTE—Three new houses with a total of 3,200 seats are being planned at Charlotte, and construction may be under way by the first of the year.

Plans now are being drawn for the Park Road Shopping Center Theatre, which will have around 1,000 seats and will be operated by Wilby-Kincy Theatres. Completion of the plans is expected in time to let contracts and begin work in November.

Plans for a house to be erected across from the Charlottetown Mall Shopping Center already have been submitted to contractors, according to shopping center officials, and the contract is expected to be let soon. William A. White, manager of the shopping center, said that he could not give the size or cost of the theater at this time. It had been stated previously, however, that the house will have about 1,200 seats and will be operated by General Drive-In Corp., although it will be an indoor theater.

H. B. Meiselman, who operates a chain of theatres in the south, said plans for a house to be erected on South Road will be submitted to contractors soon, and it will have about 1,000 seats.



Captain Ellsworth Coggins recently told MOTION PICTURE EXHIBITOR's Jock MacGregor and other London columnists of the voyage of MGM's *Bounty* under sail across the Atlantic. The group boarded for a three-hour voyage up the Thames to anchor near the Tower of London for exploitation of MGM's "Mutiny On The Bounty."

ALBANY

Samuel E. Rosenblatt, realty developer who heads Acme Theatres, Inc., conducting the Ft. George Drive-In, Lake George Village, and the Glen Drive-In, Glens Falls, plans a 500-600 capacity for the resort village of Lake George to be ready for operation by next season and costing an estimated \$300,000. . . . Phil Stone, district representative, Variety International, flew in from Toronto, Canada, and was the principal speaker at the dinner climaxing the local Tent's 21st annual golf day. Over 150 were in attendance. . . . Jules Perlmutter, ex-chief barker of the Variety Club and official of Acme Theatres, returned home after prolonged hospitalization occasioned by major surgery. . . . Charles A. Smakwitz, Stanley Warner zone manager, was in from Newark, N.J.

ATLANTA

Evans Sprott, general manager, Bijou Amusement Company, was in a local hospital for surgery. . . . Dr. Pepper Bottling Company, Bosz, Ala., was the winner of the national president's award. . . . Jimmy Wilson has moved his Southern Balloon Company into larger quarters in the Georgia Savings Bank Building. He's now in room 1107. . . . The Martin Cinerama, formerly the Tower, practically rebuilt, reopened with "The Wonderful World Of The Brothers Grimm." . . . J. P. "Jim" Hudgens, with Columbia for more than 33 years, has retired from the industry and will return to his native Oklahoma home. . . . Mrs. Tillie Shapiro, Southern Poster and Printing Company, returned following a sick spell. . . . R. V. Smith, Theatre Service Company, is also back at work following illness. . . . The Center, Weldon, N.C., is being remodelled. . . . J. L. Hise, with the state vocational rehabilitation center, was guest speaker at a luncheon of the local WOMPI. . . . Mrs. James V. Frew, wife of James Frew, southern division manager, Continental Distributing, is in a local hospital for treatment. . . . Webber Howell, booker, Paramount, resigned to enter business outside the industry.

BUFFALO

The Lafayette will close its doors after Oct. 28 showings, and will be demolished to make way for a 100-car parking lot. This has been revealed by the Benderson Development Company interests, which bought the 10-story Lafayette theatre building and plan to renovate it. The building on the northeast corner of Lafayette Square has been purchased by 123 Franklin St., Inc., identified with the Benderson interests, from Lafayette Theatre Building, Inc., controlled by the Basil theatre interests. The selling price has not been disclosed but is reported to be somewhat less than the asking price of \$1.5 million. Benderson said it will donate the theatre's organ and the seats to "any qualified charitable organization or institution whose request seems justifiable." Attorney Sidney B. Pfeifer, who represented the seller, said Basil will continue to operate its six community theatres: Colvin, Broadway, Apollo, Strand, Genesee, and Varsity. . . . Clem V. Perry, Altura Films, New York City, has announced the appointment of Nat Marcus, former manager of the Buffalo branch of Warner Brothers Pictures, as supervisor of sales in the Buffalo and Albany territories. Altura is the New York state distributor of the MGM Perpetual Product Plan. . . . William E. McKnight, Kenmore, has been named manager, LaSalle, Niagara Falls. The LaSalle is owned and operated by a company headed by Lou Levitch, who managed Schine's Granada in Buf-



Dorothy Collins recently launched a giant barrage balloon over Times Square, New York City, which carried the sign "Bring the fight against muscular dystrophy to the "Pressure Point" in a tieup with the Stanley Kramer film which had a "Premiere Showcase" opening in the greater New York area.

falo for several years. McKnight had previously managed the Riverside, Buffalo. . . . Plans for the 1963 Movies-On-A-Shoestring, a festival of little budget films which has become an annual event in Rochester, were discussed at a meeting in the Kodak Town Public Library. Martha Hill, chairman, said that the reputation of the show has been spreading, and now top-notch amateurs from other parts of the country are sending entries. Last year, Buffalo and cities along the Canadian border were represented, along with the Rochester area moviemakers. Robert Messenger acted as chairman of the meeting by virtue of having served a term as vice-chairman. . . . Francis A. Anderson, city manager, American Broadcasting-Paramount Theatres, Rochester, got an avalanche of space in the Times-Union by announcing a list of coming attractions to the Paramount and Regent. . . . Fred Keller, manager, Circle-Art, announces that his first stage attraction will be presented at the small-capacity house for a 12-night engagement. It will be "The Connection," and will start Nov. 2. The play ran for several years off Broadway. The Circle-Art usual policy is the presentation of "art" films. . . . Universal Pictures, which traditionally has shown most of its films in Basil's Lafayette, which will close the end of October, is going to try something new for the Buffalo area. Ike Ehrlichman, Buffalo U-I branch manager, said that starting Nov. 9, "If a Man Answers," starring Sandra Dee and Bobby Darin, will open simultaneously in the Cinema downtown and in Dipson's Amherst in the suburbs, just beyond the city line. . . . Frank Arena has returned to Buffalo to take over the position of city manager of the Loew-Shea interests, the Buffalo and Teck, a post he held from March, 1960, to November, 1961. Arena has been in Cleveland for 18 months as Loew city manager there. Arena succeeds Lou Jaffe, who has assumed the management of Loew's 175th Street, New York City. . . . First run films will continue at the Palace for "an indefinite period," said manager Dewey Michaels. The Palace has been offering burlesque for 10, these many moons. Michaels did not rule out a return of burlesque revues to the Palace stage, but said, "We are going to continue on this present (film) basis for a while."

CINCINNATI

Michael Chakeres, general manager, Chakeres Theatres, Inc., headquartered in Springfield, O., presided at an annual seminar for the circuit's managerial staff. On Oct. 1 in the meeting room of the Southland Bowling Lane, Lexington, Ky. Each phase in managerial duties was discussed by executives and department heads, who included Grant Frazee, assistant to the general manager; comptroller Wesley Willner; Gene Lutes, Kentucky district manager; Jack Frazee, promotional director; Bud Grotte, manager of concessions; Ted Rose, maintenance and projection chief; and bookers Wally Allen and Dick Dickerson. The highlight of the dinner was the awarding of the managerial showmanship prize, a trip to the TOA convention in Florida, which was given to Minnie Dwyer, Celine, O., who has been an exhibitor for 40 years. Dick Ferree, State manager, London, O., received the runner-up prize, \$50 in cash. . . . Among the out-of-town guests who attended the wedding of Patrick Collins, manager, Eastland Bowling Lanes, Lexington, Ky., and Miss Annearl Morris were all the home office staff of the Chakeres Circuit, Springfield, O. Present were Phil Chakeres, Michael Chakeres, Wally Allen, Bud Grotte, and their wives; Dick Dickerson, Lee Frisz, Angie Powers, Loretta Curry, Judy Conklin, Ted Rose, and Wesley Willner. . . . Film Row and exhibitors extend their condolences to the family of Duke Hickey, U-I's area exploitor, who died in Indianapolis. . . . Lige Brien, newly appointed 20th-Fox national director of group sales, was in to confer with James Keefe, local group sales manager for "The Longest Day," scheduled to open Nov. 1 at RKO Grand, and with J. E. Watson, publicist for the film. . . . Henry Ehrich, Paramount publicist, was in to arrange promotions for "Wonderful to be Young," scheduled for Oct. 24 at RKO Albee. . . . Movie patrons at the art Esquire are quite pleased with the added hospitality of coffee served in the foyer. . . . Joey Dee was well received on his area promotional tour for Columbia's "Two Tickets to Paris." . . . Wally Allen, publicity director Chakeres Circuit, is to handle the publicity for the newly formed Opera Co., Springfield, O. . . . Pat Collins, son of Frank Collins, president, Eastland and Southland Bowling Lanes, Lexington, Ky., and Miss Annearl Morris were married Sept. 29 in a high mass ceremony in the Christ the King Catholic Church in that city. Following the ceremony there was a reception for the newlyweds in Hotel Phoenix. . . . "Silent Film Festival," an annual series sponsored by the University of Cincinnati, is to open with "Greed" (1923). . . . Harold Moore, Charleston, W. Va., sent word to Film Row that Mrs. B. H. Palmer, 82, thought to be the oldest exhibitor in West Virginia, died Sept. 8. . . . Film Row extends its sympathy to Chic Weinberg, MGM booker, upon the recent death of his father.

COLUMBUS, O., NEWS—Finalists in the Queen Isabella contest were chosen in competition at Loew's Ohio. They are Kathy Brun, Margaret Baldassarro, Diane Montgomery, Nancy Miceli, and Shirley Hale. The winner was to reign at Columbus Day celebrations here. The Queen was to be presented with a tiara sponsored by Elvis Presley in a tieup arranged by manager Sam Shubouf to exploit "Kid Galahad." . . . Charles Sugarman, former operator of the World art theatre here, has taken up residence at Reynoldsburg and plans to get back into theatre operation following disposition of his drive-in holdings in Parkersburg, W. Va. . . . Pat Gillick, who was organist at the old Colonial and Majestic

downtown theatres here, is a patient in Christ's Hospital, Cincinnati.

DALLAS

Joe Jackson, chief booker for Interstate Theatres, has been elected chief barker for the Dallas Variety Club. Other officers are Bill Slaughter and Ed Gaull, assistant chief barkers; John Hicks, property master; and Meyer Rachofsky, reelected dough guy. The directors include the officers plus Sol Sachs, Alfred N. Sack, Raymond Willie, W. L. Marshall, Jim Pritchard, and John Allen, with Kyle Rorex and Francis Barr as alternates. Gordon McLendon is retiring chief barker. The board meeting was held at Holiday Central Inn where the directors inspected the room which will be remodeled as the new headquarters for the club. . . . As part of the 10th anniversary observance the past week here of Cinerama, the Capri and Trans-Texas Theatres had as their guests any youngster who was observing his 10th birthday, those who were observing their 10th anniversary, or anyone who had the number 10 on their Social Security card or driver's license. . . . Police are holding a 37 year old man from Oklahoma who has admitted holding up the Rosewin in Oak Cliff last month and making off with \$70. . . . Laura McDonald Dooley, former secretary to Bill Williams at the 20th-Fox exchange, has joined the staff of the Buena Vista exchange as secretary to Doug Desch, succeeding Margaret Rowland, who resigned. . . . James Larson has joined the Trans-Texas Circuit and will take over duties as assistant manager of the Capri here. . . . Lou Walters, a veteran of some 50 years in motion picture equipment repair service, announced major expansion of his firm into the equipment sales field and relocation of the company to new quarters. The firm, Lou Walters Sales & Service Co., will feature a new policy in theatre equipment sales, offering catalog purchasing to theatre owners. . . . Rosemary White, Dallas Women of the Motion Picture Industry, is already making plans for the 1963 convention of WOMPI, which will be held in Dallas. She is the convention committee chairman. . . . Burglars described by police as apparent amateurs Saturday were applying for at least semi-pro status, with a \$1,351 haul to show for one effort. Officers said the burglars broke a window and entered the Granada, some time overnight, taking the cash after prying off the door of a safe. The pair also took a coin collection belonging to R. D. Allport, manager of the theatre. . . . Plans are shaping up for the Dallas visit of Melina Mercouri, feminine star, and Jules Dassin, director-producer, of "Phaedra." Because of the Greek locale of the film and the Greek nationality of Miss Mercouri, the activities of the two day visit will have a strong Greek flavor. Miss Mercouri and Dassin are scheduled to arrive at Love Field just before noon on Oct. 24. They will be met by dancers in Grecian costumes plus representatives of Dallas Greek organizations. After luncheon, they will go to Fort Worth and return to Dallas for dinner with area press, television, and radio representatives. The film will be previewed at the Fine Arts on Oct. 25 with a Greek buffet lunch served at the theatre afterwards. The movie is scheduled for the Fine Arts for a

Nov. 7 opening. . . . The date for the Joe Pasternak visit to Dallas has been set for Oct. 31 and Nov. 1. The Metro-Goldwyn-Mayer producer will be here in behalf of his newest film, "Jumbo," which is expected to have a Christmas release date. . . . Hal Cheatham of Interstate Theatres is looking for the names of any D-Day veterans living in the Dallas area. He wants only the names of those men who actually crossed the Normandy beaches on the first day of the June 6, 1944, invasions, especially any who might have been in the first wave. It's all part of the promotion for Darry F. Zanuck's "The Longest Day," coming to the Esquire on Nov. 1. . . . James Allen Burks, 72, Tyler, Tex., died here in a local hospital after an illness of six months. He had been an early day motion picture projectionist and years ago was employed at the old Queen in Tyler. . . . "Barabbas," Dino de Laurentiis' film about the thief and murderer released by Pontius Pilate instead of Jesus, has been dated for Dec. 20 at the Village. The film is being shown in some parts of the country on a reserved seat basis, but will be shown here on a continuous performance basis. . . . The editors of Show Magazine, in cooperation with Neiman-Marcus, have arranged an eight movie film festival to be presented in Dallas as a major activity of the specialty store's "far Eastern Fortnight." This is the first time the annual fortnight event has been tied in with the film industry. Seven of the pictures will be shown at the Coronet, each for a one day engagement starting Oct. 16. Three of the pictures will be exhibited for the first time in this country; the other four have had previous engagements in Dallas. Also five of the movies are from Japan, one from Nationalist China, and one from India.

HOUSTON

John Frankenheimer was here to spot locations for "The Confessor," which he'll film in February for the Mirsich Company. The picture will be taken from Jack Donahue's forthcoming novel about a man with a compulsion to admit to crimes he did not do. The book is set here. Frankenheimer will look over, among other sites, death row at the State Prison in Huntsville, Tex. He will bring along the script writer. . . . "How can we remedy in a matter of four hours, with a handful of ushers, what should have been learned in the home for the past 12 to 16 years?" That's part of the Galena's reply to complaints of youthful misbehavior at the only theatre in Galena Park, Tex., a suburb of Houston. The City Council last week appointed a committee to probe numerous reports of this misbehavior. The theatre operators, Albert Zarzana and Ray Boriski, issued a statement placing the responsibility on the parents and the city. The theatre, the management said, is "not in the rehabilitation" business, but is merely trying to give the area entertainment, and in doing so, endeavoring to gain a livelihood." Pointing out that "teen-age thunder" hurts business, they said the management has tried to curb the situation. They disclosed they have permanently barred 40 youngsters from the theatre. "This often brings about responses from the parents against the management, and we feel that such parents actually do not know, or care, what their youngsters are doing," the managers said. Zarzana and Boriski own four other theatres in Houston, but said only the Galena house has such a problem. They charge the youths are not only noisy, but the theatre has suffered severe vandalism. They pledged to do everything possible to remedy the situation, but pointed out, "The real solution lies with the city itself, not only in 100 per cent police cooperation, but with the

parents of offending children. We do not wish the theatre to become a dumping ground for noisy youngsters, but a pleasant entertainment spot catering to adults as well."

JACKSONVILLE

Smiling Bill Haskins, a traffic cop who doubles as manager of the suburban Roxy on Beaver street, became the Jacksonville Journal's "personality of the week" on Oct. 6, in recognition of his pleasant relationship with the public. His friendly attitude also carries over into his theatre work. The father of seven children, Bill's attitude toward teenagers differs from that held by most police officers and theatre workers. He says, "You've got to handle them individually rather than as a group, even when they run around together. I've always had pretty good success with the kids, and I think I've helped straighten out a few that were headed down the wrong track." In addition to his two jobs, Bill also writes country music for a Nashville, Tenn., publisher, and is manager of a young country singer of this city, Charles Everidge. . . . Harvey Fleischman, Wometco Theatres executive of Miami, was elected to a vice-presidency of the Motion Picture Exhibitors of Florida at the group's annual convention. Through an error, his name was left out of earlier published lists of new officers named to serve MPEOF in 1963. . . . Henry B. Clover, the new MPEOF president, formerly managed the Republic Pictures branch in Tampa, and the Allied Artists branch in New Orleans. He and his wife Rosalie now operate the little 400-seat Largo, Largo, a thriving small community in the Tampa Bay area. . . . Hosts of cocktail parties at the MPEOF gathering included B. D. Lex, and Frank Benton, and Bill Wallace, Benton Bros. Film Express; J. B. Cooper, Columbus, Ga., and Tom Cantlon, this city, Roval Crown Cola; and Tom and Kitty Kelly, Tampa, the Original Crispy Pizza Co. Tom formerly managed the local Atlantic Drive-In. . . . An MPEOF luncheon was sponsored by J. M. Hall, this city, and Allan Day and Knox Tabb, both of Miami, representing the Coca Cola Co. . . . George H. Mayer of Atlanta gave handsome leather-bound memo books to everyone at the convention on behalf of the National Carbon Co. . . . Roy Smith and Walter C. Ireland served refreshments to long lines of MPEOF guests on behalf of the Roy Smith Co., theatre suppliers of this city. . . . Bill Lee, who with Mrs. Lee operates Florida's smallest drive-in at Keystone Heights, announced that he has branched out into the publishing business, in addition to his work as a deputy sheriff, boat salesman, and operator of earth-moving equipment. . . . Jimmy Bello, AIP manager from Atlanta, announced at the MPEOF gathering that he and Charley King, local AIP salesman, will have some fine prizes for bookers during an AIP booking drive in the near future. . . . Kent Theatres, owned by Fred Kent of this city, had the largest delegation at the MPEOF convention. KT's group of 16 persons included several down-state theatre managers. . . . Robert Heekin, Florida State Theatres executive who served as convention chairman, received many compliments on his smooth handling of the many events crowded into the two-day MPEOF convention calendar. . . . Mrs. Walter Lynch, Jacksonville Convention and Tourist Bureau, gave much needed help to Betty Loop, MPEOF registrar. . . . John Lawson, owner, New Palatka, went into a Gainesville hospital for surgery. . . . Fred Lee, manager, Florida, Fort Lauderdale, wrote a highly entertaining guest column for the Fort Lauderdale Daily News on the subject of a day in a theatre manager's life.

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SPECIAL PRE-CONVENTION COVERAGE • This issue of Physical Theatre—Extra Profits is devoted to the forthcoming NAC-TOA Convention and Trade Show, and features a complete rundown of activities, workshops, and new products that will be displayed.

Volume 17 Number 10
October 17, 1962

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

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EDITORIAL

Profit Hunters Hit The Beach

(Miami — That Is . . .)

THOSE exhibitors who can beg, borrow, or steal plane-fare to Miami for the coming NAC-TOA Convention and Trade Show, Nov. 6-10, should, by all means, do so. Awaiting them at Miami's lush Americana Hotel will be one of the most impressive gatherings of talent and brains to be assembled for such a get-together in some time.

Spending a nickel to make a dollar is now, as truisms go, truer than ever. Those that see fit to put up the expense for a pilgrimage to Florida's convention capital and recreation Mecca will, in addition to enjoying all of the fringe benefits this Southern playground offers, bring some mighty fine ideas for making the coming year the most profitable yet.

The word at Miami for the NAC and TOA delegates will be "new." Exhibs on "hotel row" from Nov. 6 to Nov. 9 will find themselves surrounded by a literal aura of "newness." Refreshment equipments for indoor and drive-in theatres will be displayed in the more than one hundred booths, as well as new counter cooking equipment, the latest in booth equipment including the recently introduced "Core-Lite" lamp and National Theatre Supply's transistorized sound, playground equipment never before seen by the trade, and so on. Vending equipment and self-service devices for food installations will be given a big play, with new vendors scheduled for exhibit in the booths.

Carefully planned workshops and panels moderated by recognized experts in many fields have been scheduled, and visitors will bring much valuable information away from the stimulating discussion groups that have become so much a part of the National Association of Concessionaires approach to thrashing through industry problems.

Many topics are scheduled, including "Commercial and Industrial Merchandising," "Regional Tastes and Practices in Concession and Vending," "Concessions in funspots," and special "Concessions Forums" where NAC and TOA members meet and have a chance to pick up valuable pointers. For the Missus, there'll be brunches and luncheons, and a round of trips, plus the evening activities which, this year, include a "Twist Party" and Reception hosted by Columbia Pictures.

The good turnout to date has indicated that representation of candy and confection manufacturers, food and beverage firms, vending and beverage dispensing equipment manufacturers, and many other dealers and manufacturers, plus suppliers of theatre equipment, will be wide and anticipation is running high for the most successful annual convention to date. The only thing that could dampen things at this point is a mediocre turnout, something we are confident NAC-TOA officials will not have to face.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 North Broad Street, Philadelphia 7, Pennsylvania. All contents copyrighted and all reprint rights reserved.

Al deProspero, editor



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PRE CONVENTION ISSUE TO BRING EXHIBITORS COMPLETE NAC TO A MIAMI CONVENTION DETAILS

Miami, Florida's semi-tropical showase and most popular convention city, will be the site of what promises to be the most interesting and productive gathering of concession industry brains to date. Emphasis will be "New Format," "New Faces," "New Subjects," "New Profit Making Ideas" with this year's program taking on a

completely "New Look." The National Association of Concessionaires has promised a program that will offer "something new and of particular interest to every concession operator, no matter what area of the amusement-recreation industry

he serves. Outstanding and authoritative leaders in almost every facet of the food, beverage, concessions, and automatic merchandising industries are already committed to take part in the well balanced program that will keep attending exhibs on a busy round of diverse activities. At press time, some 63 firms had taken space in almost a hundred of the booths in the Trade Show

Area. Convention guests will have enough time to tour the immense Grand Ballroom of the Americana Hotel, where they will find on display in the booths everything from new popcorn machines to playground equipment never before seen by the trade. They will have time to meet the top

executives of the firms that run and supply the dynamic concessions branch of the movie business. They will meet informally with a host of other exhibs and concessionaires to exchange fresh ideas, renew old acquaintances, and see for themselves

what's what in their industry. Requests for both space, a good barometer of success, are still coming in, and the NAC estimates that when the ribbon-cutting ceremonies take place on Nov. 6, every inch of space in the Americana's Grand Ballroom will be taken. Guests will have

a chance to hear Senator Smathers of Florida, sit in on idea generating workshops, and, to show how business can be effectively mixed with pleasure, do the "Twist" at a Pepsi-sponsored twist party on Thursday night, Nov. 8. The ladies that are lucky enough to go along will have plenty to keep them occupied while the other half is learning something about their business (which the gals shouldn't mind since the Convention theme "Profits" directly interests them as we all know). We have given detailed coverage to this convention, believing that the pages of new products, the lists of those who set the pace for the rest of the industry, and the program of workshops and discussion groups will convince those who haven't already made up their minds, to attend. NAC President, Augie J. Schmitt, has sum-

marily treated the purpose and scope of the coming convention in an address to those in the industry. Here is his address: "On the eve of the 1962 Trade Show and Convention of NAC in Miami Beach, Florida, Nov. 6-9, it is well to point out that trade associations utilize their annual conventions for the purpose of taking stock of what has transpired in the

affairs of their organizations and industries during the preceding year and to chart a course of constructive accomplishment for the coming year. This also hold true of the National Association of Concessionaires. Since 1961, when NAC met in

New Orleans, many changes have taken place in the Concessions Industry. The year has witnessed the growth of the discount stores and the accompanying mushrooming of snack bars in these establishments, all with their attendant influence on increasing the public's desire for greater volumes of food, snacks and bever-

(Continued on Page PE-12)



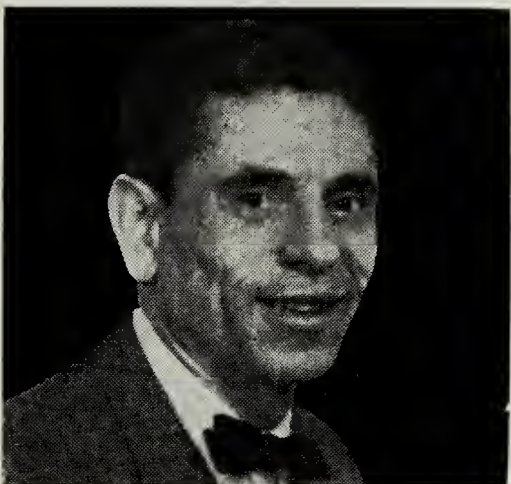
Augie J. Schmitt
(NAC President)



Van Myers
(1962 Exhibit Chairman)



Edward S. Redstone
(Convention Chairman)



Louis L. Abramson
(Executive Director)

NAC PROGRAM SUMMARY

Monday, November 5

NAC Board of Directors meeting, 8:30 a.m. (Breakfast & Luncheon).

Tuesday, November 6

Popcorn Segment Meeting, 10 to 12 noon. Grand Opening & Ribbon Cutting at 2 p.m. Visit The Trade Show, 2 to 6 p.m.

Wednesday, November 7

Breakfast at 9 a.m., and "Commercial & Industrial Merchandising," with top beverage co. executives. Luncheon at 12:30, with Senator George Smathers as guest speaker. Visit Trade Show, from 2 p.m. to 6 p.m. Get Together Reception in Trade Show area from 6:30 to 8 p.m.

Thursday, November 8

NAC Meeting at 9:30 a.m. on "Regional Tastes & Practices in Concessions & Vending" and "Concessions in Funspots." NAC Annual Membership Luncheon—Business Meeting—Elections—at 12:30 p.m. hosted by Blumenthal Bros. Chocolate. Visit Trade Show, from 2 to 6 p.m. Reception at 6:30, hosted by Columbia Pictures.

Friday, November 9

Breakfast and joint NAC-TOA Concessions Forum at 8 a.m. Luncheon at 12:30. Visit Trade Show, 2 to 5 p.m. (Final closing at 5 p.m.). Pepsi-Cola Twist Party at 8 p.m.

Saturday, November 10

NAC Board of Directors breakfast & meeting at 9 a.m. Luncheon at 12:30. National Carbon Co. Reception at 6:30 p.m. President's Banquet at 8 p.m., hosted by the Coca-Cola Co. NAC Farewell Cocktail Party in President's Suite after Coca-Cola banquet for NAC members, TOA guests and press.

PHYSICAL THEATRE

Vol. 17, No. 10

October 17, 1962

EXTRA PROFITS



Spiro J. Pappas
(Chairman of the Board)



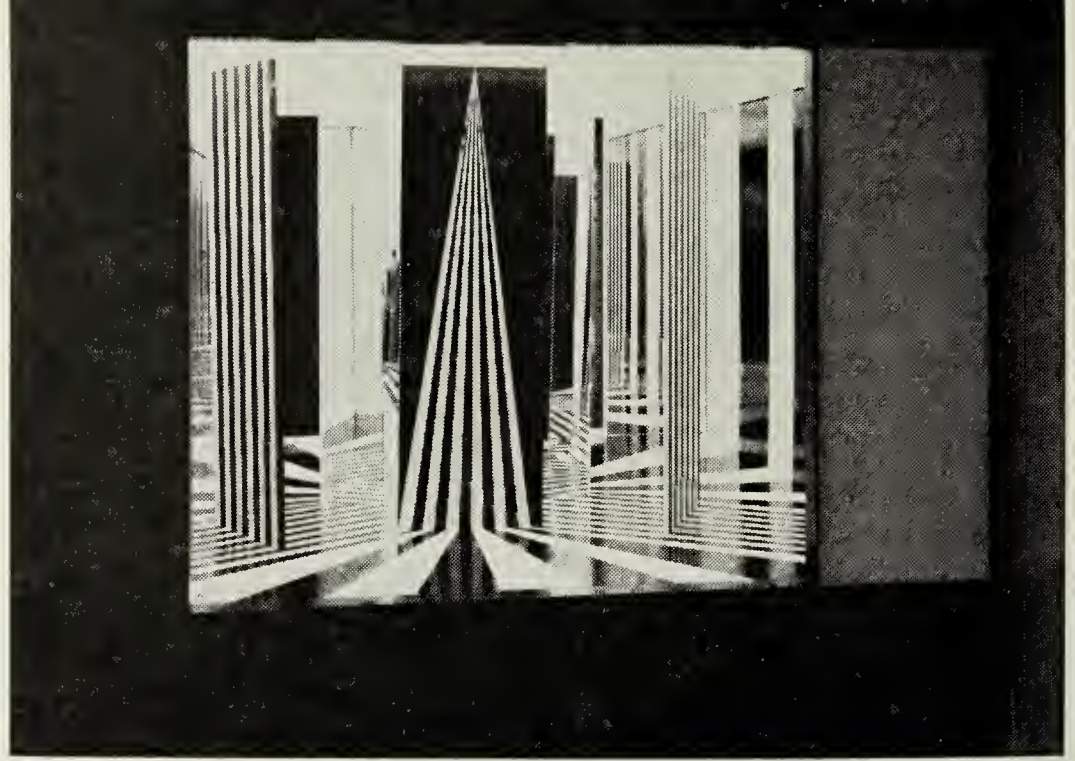
Lee Koken
(Program Chairman)



H. E. Chrisman
(NAC Vice President)

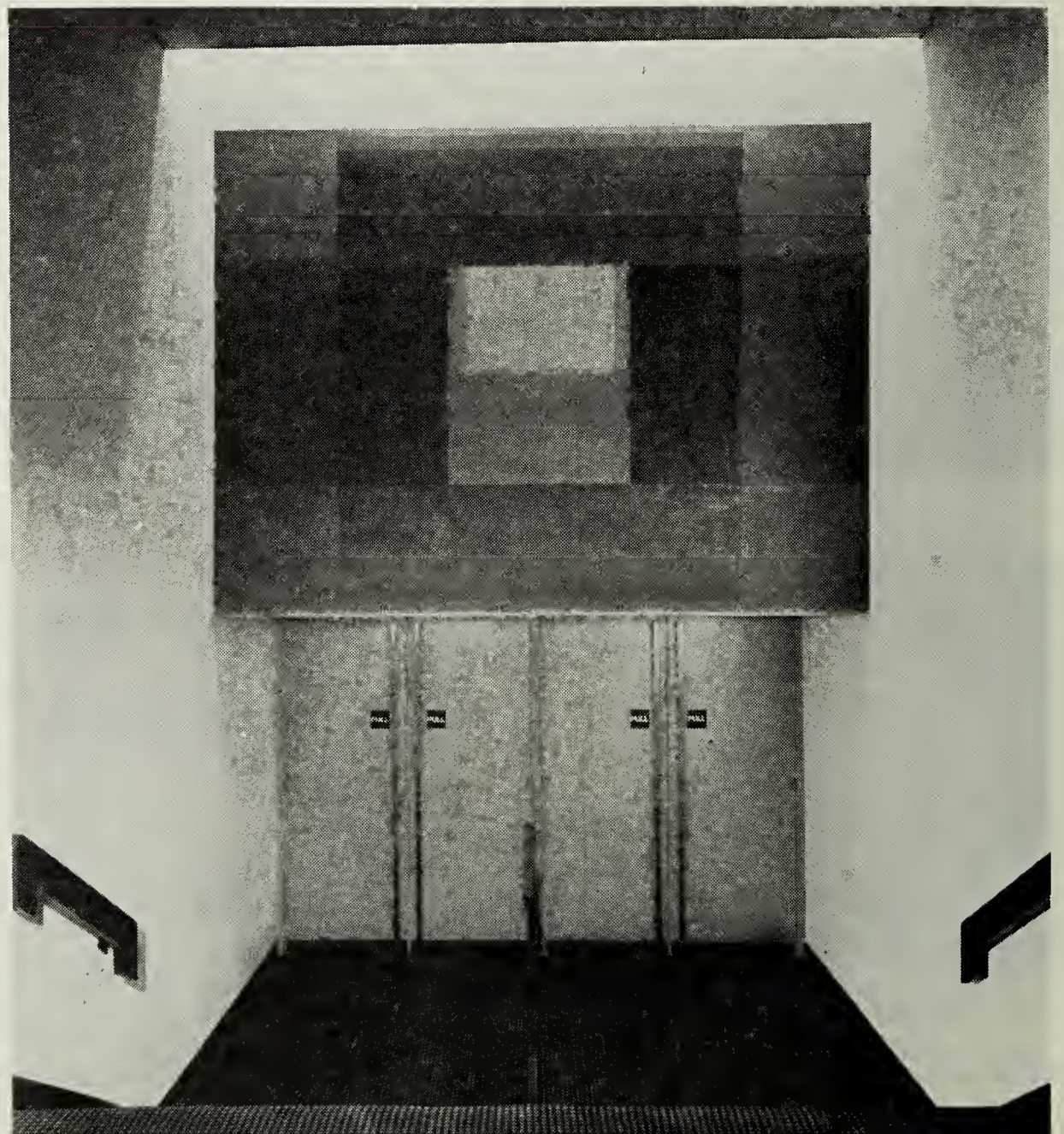
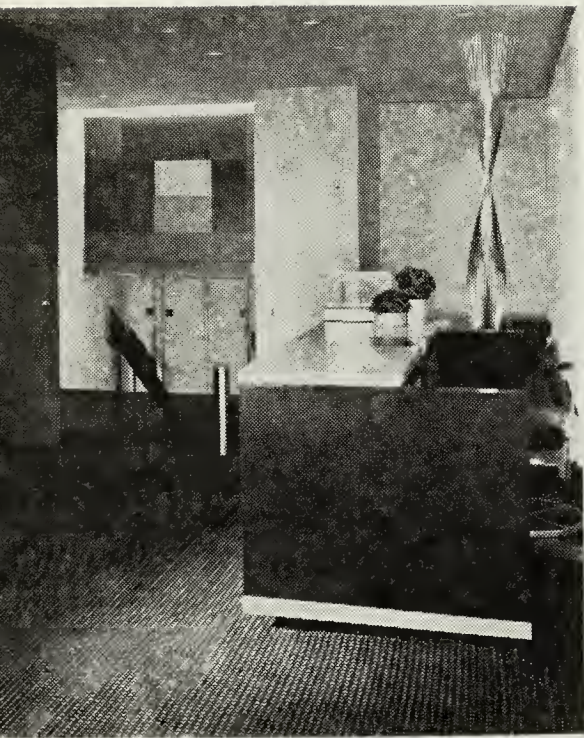


Harold Chesler
(NAC Treasurer)



INSIDE RUGOFF'S NEW TWIN

FOUR eminent American artists were commissioned by architect Abraham Geller to create permanent works for the Rugoff's Theatres' Cinema I - Cinema II, on Third Ave. at 60th St. in New York City. Some of what was produced by sculptress Stephanie Scuris, painters Ilya Bolotowsky and Sewell Sillman, and designer Norman Ives, is seen on this page. At points, it becomes difficult to tell decorative art apart from the modernistic architecture of the structure, as seems to be the case in the photo at the bottom of the page. The permanent art works, as well as the revolving art shows held at the theatre, will be part of a "total cultural experience" for the Twin's patrons, who can also browse through a book display or listen to recordings in the lounge hi-fi room.



HE *Laughed* ALL THE WAY TO THE BANK



How come he hadn't realized sooner that the trouble with his business had been poor screen lighting? No wonder the folks didn't attend regularly. Now, if the competition doesn't get the same idea he's got it made.

If you haven't given thought to the absolute necessity of modern projection lamps don't put it off, put them in and you, too, can laugh all the way to the bank.

Strong has a full line of lamps for 35 mm and 70 mm projection—six models for drive-ins and eight for indoor theatres, including the Jetarc, most powerful lamp produced. Write for free literature.

THE *Strong*

ELECTRIC CORPORATION

21 CITY PARK AVENUE • TOLEDO 1, OHIO

"The World's Largest Manufacturer of Projection Arc Lamps"

Who's Who—

Where The Companies Will Be
and What They Will be Exhibiting

In the Americana Booths

The following is a detailed list of companies exhibiting in the Grand Ballroom of the Americana Hotel, Miami, for the coming NAC-TOA Trade Show and Convention. The data is as accurate as possible at press time, and should enable visitors to locate exhibits with ease.

AMERICAN UNIVEND CORP.—Is occupying booth number 207. At the booth will be Irving Rill.

AMERICAN SEATING CO.—Is occupying booth numbers 515-516-517. At the American booth will be M. E. Kornbluth, A. V. Trento, E. D. Thompson, D. O. Nicholson, and F. J. Van Slooten, of American's Sales Div. A complete line of theatre chairs will be displayed.

AMUSEMENT BUSINESS—Will be occupying booth number 100. At the publication's booth will be Jim McHugh, Editor.

BALLY CASE & COOLER CO.—Is occupying booth number 605. Leon Prince, General Sales Manager of Bally, will be seen at the booth where the firm's ice cream display cases for indoor and drive-in theatres will be on exhibit.

A. L. BAZZINI CO., INC.—Is occupying booth number 211. At the booth will be Theodore C. Bazzini.

C.D.A. Inc.—Is occupying booth number 316. At the booth will be Mrs. Madolyn Wood.

CASTLEBERRY'S FOOD CO.—Will be occupying booth number 202. Seen at the booth will be John D. Reynolds.

THE COCA COLA CO.—Is occupying booth numbers 320-321-322-323-324. At the five coke booths will be C. E. Hewell, Atlanta Regional Mgr.; J. B. Martin, Miami District Mgr.; M. T. Garone, N. Y. Regional Theatre & Concession Sales Mgr.; and C. Okun, Ass't Theatre & Concession Mgr. Shown at the Coke booths will be the Dole line of drink dispensers and Coke Fountain syrups.

COLE VENDING INDUSTRIES—Will occupy booth number 414. At the Cole booth will be Stanley Gaines.

CONTINENTAL-APCO, INC.—Will occupy booth numbers 225 through 229, and booth numbers 300 through 304. At the Continental exhibits will be Melville B. Rapp, Exec. Vice President. Shown at the ten booths will be the firm's soft drink dispenser with ice, their ice cream shoppe and popcorn shoppe, Continental cigarette vendors, and a brewed coffee shoppe.

CRETORS AND CO.—Will be occupying booth number 416. At the Cretor's booth will be H. Ed Chrisman, Vice President. A full line of popcorn machines will be seen at the booth including a completely new automatic popper, and carameltcorn and cotton candy machine.

CRUSH INTERNATIONAL INC.—Is occupying booth number 319. At the booth will be D. W. Stevenson.

CURTIS CANDY CO.—Is occupying booth number 103. At the Curtis booth, where bar candies will be displayed, will be seen J. S. Bailey.

DALE SYSTEMS—Is occupying booth number 408. At the Dale Exhibit will be seen Leonard S. Lowell.

DREW CHEMICAL CORP.—FOOD PRODUCTS DIV.—Will occupy booth number 511. Matthew B. Peterson will be seen at the booth.

LADIES PROGRAM

Wednesday, Nov. 7

Brunch at the Americana, followed by Charm & Personality Program sponsored by Continental-Apco; conducted by Cathy Bauby.

Thursday, Nov. 8

Trip to Indian Village at 10 a.m. Luncheon at South Pacific Restaurant at 12:30 Noon.

Friday, Nov. 9

Boat Trip to Sequarium at park. Lunch aboard the boat on return trip. NOTE: Ladies will join the men in all evening functions.

ARTHUR H. DUGRENIER, INC.—Will occupy booth number 401. At the booth will be Richard E. Gibbs, Sales Manager, and Daniel F. Thomas, District Sales Mgr., N. Y. The firm will have on exhibit their console cigarette vendor, a "Candymart" for theatre lobbies, and a hot drink vendor.

FLAVO-RITE FOODS—Will be exhibiting their drive-in specialties in booth number 219. At the booth will be found Larry Blumenthal.

GEORGE ENGLISH, INC.—Will occupy booth number 106. At the booth will be George English.

GOLD MEDAL PRODUCTS CO.—Will occupy booth number 512. Seen at the booth will be J. C. Evans, Vice President, L. N. Gibbons, Customer Service Mgr., and R. D. Gibbs, Customer Relations Mgr. Shown at the booth will be a cotton candy stand, a snow cone stand, and popcorn machine.

GREEN RIVER CORP.—Will occupy booth 415. At the booth will be Phil Brown.

GRIGGS EQUIPMENT CO.—Will occupy booth number 314. At the Grigg's booth will be C. V. Griggs & Frank Butler.

HEAT EXCHANGERS, INC.—Will occupy booth number 317. Seen at the exhibit will be D. Snaider and D. Sickels.

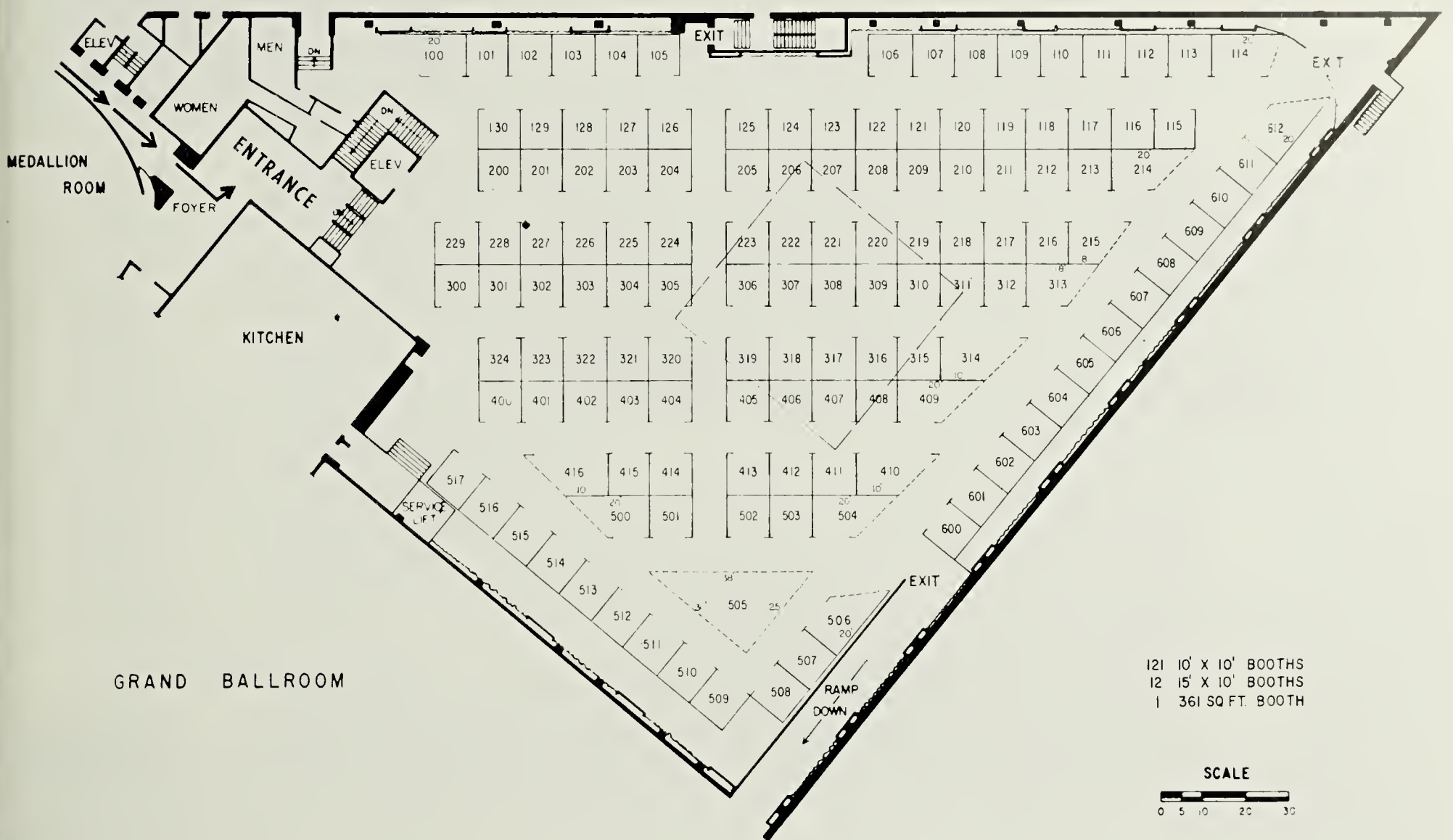
HENRY HEIDE, INC.—Will occupy booth number 307. At the Heide booth will be Eugene E. Sullivan, General Sales Mgr. and Edward J. Izzo, Ass't Sales Mgr. At the booth, Heide's line of confectionery products, including Jujufruits, Jujubes, candy corn, jelly beans, and Diamond Licorice Drops, will be displayed.

HEYWOOD-WAKEFIELD CO.—Will occupy booth numbers 101-102. From Heywood-Wakefield's Public Seating Division will be C. H. Rukas and Carl Lugbauer. The firm will show theatre chairs and other seating.

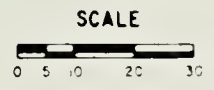
HI-JINX CARAMEL CORN CO.—Will exhibit in booth number 402, where Louis Price will be seen. A new high speed caramel corn machine will be displayed.

MOTION PICTURE & CONCESSIONS INDUSTRIES TRADE SHOW

BOOTH LAYOUT AND IDENTIFICATION



121 10' X 10' BOOTHS
 12 15' X 10' BOOTHS
 1 361 SQ. FT. BOOTH



HOLLYWOOD BRANDS—Will occupy booth number 308. At the Hollywood booth will be Ronald C. Martoccio. Confections for the theatre will be exhibited.

INTERNATIONAL SEAT DIV. — UNION CITY BODY CO.—Will be occupying booth number 218. At the booth, where its line of theatre chair can be seen, will be R. Robbins.

LAZAR KOSHER SAUSAGE FACTORY—Will be occupying booth number 224. At the Lazar booth will be Seymour T. Lazar.

LILY TULIP CUP CORP.—Will occupy booth number 222. At the booth will be seen Charles Ketaing, Mgr., Concessionaire Sales; William Sedly, Mgr., Vending Products Dept.; and Gene Robbins, Division Mgr., Vending and Nat'l Service Accounts. The firm will display two new popcorn cups, service cups and holders for lobby and coffee counter, and beverage vending cups. Also seen will be the "Have Fun" amusement design series of cups.

MANLEY, INC.—Will occupy booth number 501. Seen at the Manley exhibit of concession equipment will be Charles G. Manley.

MASON CANDIES—Will occupy booth number 128. At the booth will be F. E. Magenheimer. Theatre confections will be on exhibit.

MASSEY SEATING COMPANY—Will be occupying booth number 315. At the Massey booth will be seen F. H. Massey, President, and J. F. Dawsey, Sales Rep. The display will include Griggs theatre seating, seating rehabilitation exhibits, pads, and urethane moulded foam for theatre chairs.

MECHANICAL SERVANTS—Will occupy booth number 603. At the exhibit will be Harold D. Baum, President. The booth display will feature vending machines with grooming and personal aids for use in lounges and washrooms.

MIRACLE EQUIPMENT CO.—Will occupy booth number 513. At the Miracle exhibit will be seen C. W. Ahrens and E. Freerksen. Miracle will be showing new playground equipment not yet seen by the trade.

Trade Show Exhibit Hours

- Tuesday, November 6
2:00—6:00 p.m.
- Wednesday, November 7
2:00—6:00 p.m.
- Thursday, November 8
2:00—6:00 p.m.
- Friday, November 9
2:00—5:00 p.m.

MOVIE GUIDE—Will occupy booth numbers 215-216. Nate Jacobs will be on hand at the booths to explain the forthcoming "Guide" aimed at movie-goers and intended for theatre give-away.

NAR TRADING CORP. OF FLORIDA—Will occupy booth number 312. At the booth will be seen Normando A. Roquette.

NATIONAL ASSOC. OF CONCESSIONAIRES—Will be found in booth number 123. The officers and directors of the association will be on hand to meet Convention delegates and visitors.

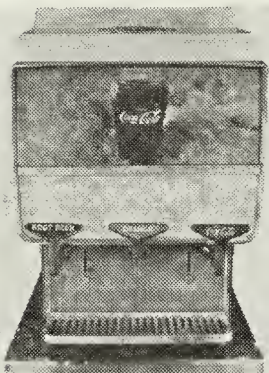
NATIONAL CARBON CO.—Will occupy booth numbers 203-204, where are projector carbons will be featured. At the booths will be seen J. R. Johnstone, President; J. W. Cosby, Marketing Mgr.; V. J. Nolan, Sales Promotion Mgr.; and P. H. Freeman, Sales Mgr.

NATIONAL PICKLE PACKERS ASS'N—Will occupy booth number 413. At the booth will be W. E. Moore.

NATIONAL THEATRE SUPPLY CO.—Will occupy booth number 510. At National's exhibit will be W. J. Turnbull, A. F. Baldwin, R. L. Bostick, J. E. Currie, H. J. McKinney, L. C. Ownbey, and H. E. Smith. At the exhibit, theatremen can see the Simplex XL projector, the recently introduced Simplex XL transistorized sound system, and the new Ashcraft Core-Lite lamp.

NEW PRODUCTS

... from the Americana booths



DOLE DIRECTOR

The Dole Director is a triple drink dispenser in one package. Its multi-drink faculties allows it to dispense Coca-Cola and two other beverages which can be carbonated or non-carbonated as needed. An articulate salesman, it serves as a striking point-of-purchase advertising display. Both ends are illuminated and provide wonderful space to merchandise Coke and Food, Coke and popcorn and other food items in accordance with the type of outlet. The brilliant full color transparency inserts located at each end of the dispenser are planned to depict appetizing arrangements of Coke and related items to attract customers and increase sales. A sheet of transparent Plexiglas in front of the color transparency protects it. The changeable end panels can be removed to tie in with changes in advertising or promotion themes. The illumination is supplied by standard size fluorescent tubes. The mechanically refrigerated dispenser takes up no more space than a cash register. Its mechanical refrigeration utilizes a 1/3 HP compressor with a hermetically sealed refrigeration system, eliminating the need for ice in the dispenser.

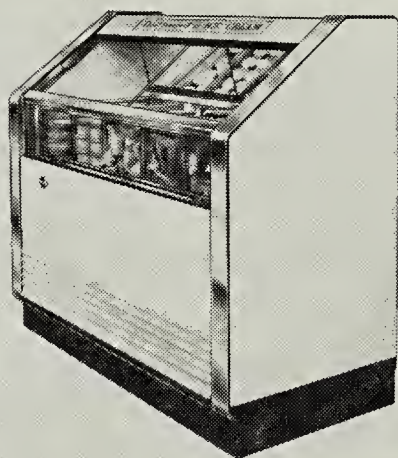
POPCORN CUPS

Two new appetite-arousing popped corn containers have been designed by Lily-Tulip Cup Corp. for use in concession areas, theatres, amusement centers, etc. Suitable for automatic vending as well as manual use, the 24 ounce containers are easy to fill and easy to hold. The sturdy construction and grease resistant interiors provide an ideal flavor-saving service for either buttered or regular pop corn. The distinctive new hot pop corn container has a gaily lettered modernistic design in yellow and brown, and the buttered cup is vibrantly printed with eye-catching, "bursts" of corn, shown in the accompanying photograph.



COMBINATION UNIT

A complete concession installation for side-by-side installation will be shown by the Gold Medal Products Co. Seen in the photo are the Unifloss cotton candy stand, the Sno-Bar and Sno-Kone stands, and the Citation Console Popcorn Popper. The snow cone unit, traditionally a high profit producer, can handle three flavor bottles for excellent point of purchase merchandising assists. A stand, seen on the top of the counter holds cups filled with crushed ice from the cabinet at the right. Both the popcorn and cotton candy units are illuminated for display advertising.



ICE CREAM CABINET

The Bally Case and Cooler Co. will show two such cabinets, so designed that they blend with existing concession stand units to form attractive extensions of present equipment. Both are of the angle-vision type, so that the patron can easily see just what's on display. The drive-in display case, shown in the accompanying picture, has a roomy storage compartment for extra stock. Bally notes that these cases, where used in theatres as part of the candy stand complex, have dramatically increased sales. Merchandising is given a powerful assist by the strong self-sell appeal of the units. The compact model measures 30 inches long, by 26 1/2 inches deep and 45 1/2 inches high and can be easily located in small concession areas.

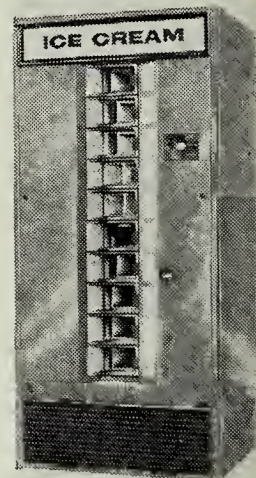


VEND UNIT

Simplicity and flexibility with complete cost control are the demands a multiple unit such as the Rudd-Melikian unit shown here must meet. Seen in the photo are the "Full-line" basic food machine, which may be used as a hot, cold, or room temperature unit—the "Brew-A-Cup" vendor which serves a single-cup of fresh brew coffee from a "coffee tape" assuring single unit control and attractive styling—the "Kwik Kooker" a high speed electronic micro-wave oven for use in quick heating refrigerated foods after they're bought by the customer—and an ice-drink dispenser for cold drinks. With the units shown in the photo, a complete, food service can be established.

MULTIPLE VENDOR

A wide variety of ice cream items may be sold through this Vendo Visi-Vend Ice Cream Merchandiser. Each item is visible before the customer buys. As many as 30 each of 10 selections may be offered in the full sized machine, which permits a wide pricing span for the specialties ranging from 10 cents to \$1.00. Well finished, the machine measures 35 1/2 inches wide by 31 1/4 inches deep by 79 inches high. Of all steel construction, the cabinet has an easy to maintain baked enamel finish. The unit may be incorporated into multiple vend installations, and has flush sides and an attractive top panel for point of sale advertising. All drawers are easily visualized and automatically filled with replacements.



LARGE-SIZED LICORICE

The Switzer Licorice Co. recently introduced its famous licorice in a large, 15¢ size vend bar. The bar comes in a 60 count case. The bars are available in either the regular black or cherry red colors. The company will also show its other sizes at the Switzer booth, including the newly introduced licorice mix, attractively packaged for either stand or machine sell.

A Scene From America's Projector Carbon Center...



"National" projector carbons receiving straightness test

**"We pay this inspector a premium to be sure
you get only straight projector carbons"**

says **JIM NAUGHTON**
National Carbon Sales Engineer

Just like the Western movies — National Carbon offers a reward for the capture of "bad guys." To make certain that only "good guy" carbons are shipped from our Fostoria, Ohio, plant, we pay our inspectors a premium to detect and discard any projector carbon that can't pass our rigid tests.



Jim Naughton

In the straightness test illustrated above, each "National" projector carbon is passed under an accurately-positioned gauge. No carbon gets by if it is out of alignment more

than a few thousandths. Why are we so particular about *alignment*? For the simple reason that only straight carbons burn with correct cratering, resulting in the maximum light on your screen.

Quality manufacturing and precision testing are only a part of the "National" projector carbon story. For 45 years National Carbon has backed theatre owners with the industry's most dependable technical service.

Our Sales Engineers are equipped with today's most modern test devices... to assure you more light per carbon dollar.

Contact
Mr. National Carbon



"National" and "Union Carbide" are registered trade-marks for products of
NATIONAL CARBON COMPANY

Division of Union Carbide Corporation • 270 Park Avenue • New York 17, N. Y.
In Canada: Union Carbide Canada Limited, Toronto

CONVENTION •

(Continued from Page PE-4)

ages. Coupled with the increased construction of other amusement and recreation centers including bowling lanes, roller skating rinks, stadiums, indoor and outdoor theatres, just to name a few, the food, beverage, concessions industry can look forward with confidence to the year ahead.

NAC, which is the only trade association in the concessions field, is prepared to meet the challenges of this phenomenal upsurge by developing at this Convention a positive program of vital and beneficial services to the thousands of concession operators throughout the country in all areas of the amusement-recreation industry.

Emphasis will be placed on implementing the Code of Ethics adopted by NAC last year which seeks to upgrade the concessionaires.

Through the various business sessions which will take place daily throughout the Convention, concessionaires will be brought up to date on current merchandising ideas to help increase sale of popcorn, food, candy and beverages. There will be panel discussions covering every phase of the Motion Picture and Concessions Industry, all led by qualified experts in their respective fields in order to acquaint the concessionaire, no matter what area of the amusement and recreation he serves, with the latest trends in marketing food and beverage products.

The 1962 Trade Show in the beautiful Americana ballroom will be the most exciting in years. Here in Miami Beach concession operators will find an unparalleled opportunity to kick off the coming year with a wealth of new ideas. We say "unparalleled" because of the unusually large number of exhibits, their diversification, and the number of entirely new products and equipment on view. This year's show will have a very substantial number of booths and they will represent the full range of items of interest to food concessionaires and theatremen everywhere.

For the reasons outlined, plus a program of outstanding social events, we look forward with great anticipation to a large outpouring of concessionaires in Miami Beach in November.

Booth Information

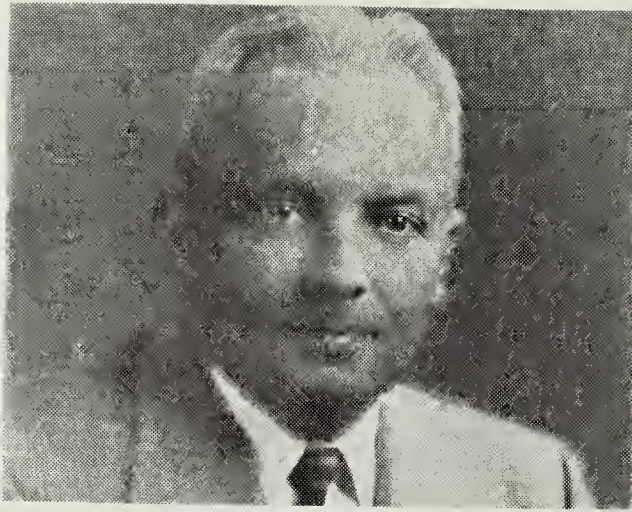
(Continued from Page PE-9)

NATIONAL VENDORS, INC.—Will occupy booth number 318. Seen at the exhibit will be M. L. Pierson, Vice President Sales; and H. J. Foster, Vice President, Nat'l Accounts. Shown at the National booth will be candy and cigarette vendors.

THE NESTLE CO.—Will exhibit its line of bar candies in booth number 212. At the Nestlé booth will be Ted A. Fowler.

NEWMAN & WEISSMAN ASSOCIATES—Is occupying booth number 220-221. Ben Newman, President, and Jerry Weissman, Vice President, will be at the booth. On display will be Banner, Dairy Maid, Van Houten, Fascination, Princeton Farms, and Lusk Candy products.

ORIGENA PIZZA CRUST CO., INC.—Will occupy booth number 120. Attending the exhibit will be Sal Arena.



J. W. Cosby will be one of the representatives of National Carbon Co. at the Miami Exhibit. Cosby is Marketing Mgr. of the Co.'s Arc Carbon Products Division. National Carbon will show their line of quality arc carbons, and sponsor the cocktail party preceding the President's Banquet.

DR. PEPPER CO.—Will occupy booth numbers 223-306. At the exhibit will be shown Dr. Pepper syrups and fountain syrup dispensers. At the booth will be Robert L. Stone, Vice President, Fountain Sales; and Regional Managers William G. Rautenberg, Bill Hughes, Lyman H. Kempton, and Jerry Tripod.

THE PEPSI-COLA CO.—Will occupy booth numbers 129-130, and 200-201. At the booths will be Charles N. Baker, vice president; and Ed Finneran, national sales. Pepsi will have on display Miss America Post-Mix dispensing equipment and pre-mix dispensers.

PIC CORP.—Will occupy booth number 107. At the Pic exhibit of insecticides will be Edwin M. Kerper.

REX PACKAGING DIV., THE BON AMI CO., INC.—Is occupying booth number 209. Irving Singer will be at the exhibit.

ROMAR VIDE CO.—Is occupying booth "A". At the booth will be L. Roberts.

ROWE AC SERVICES DIV OF AUTOMATIC CANTEEN CO.—Is occupying both numbers 507-508. J. P. Newlander will be seen at the exhibit for ROWE.

ROYAL CROWN COLA CO.—Will occupy booth numbers 104-105. On display will be the company's syrups and Nehi dispenser line. At the booths will be J. B. Cooper, Director Fountain Sales, and R. W. Summerlin, W. Dunaway, J. Johnson, and J. Hamlin.

RUD-MELIKIAN, INC.—Is occupying booth numbers 600-601-602. Shown at the booths will be iced drink machines, automatic brew machines for coffee, and high-speed microwave ovens. At the booths will be W. J. Manning, Jr., Vice President-Marketing; and Frank X. McCoy, General Sales Mgr.

SELMIX-AMCOIN—Is occupying booth numbers 403-404. At the booth will be Arthur B. Segal, Chairman of the Board; O. Follon, President; and S. Feldman, National Sales Mgr. Three models of refrigerated drink dispensers will be featured at the exhibit.

SERVER SALES, INC.—Will occupy booth number 305. At the booth will be C. D. Lorbeck.

THE SEVEN-UP CO.—Will be occupying booth numbers 124-125. At the Seven-Up booths will be Joseph R. Schaack.

SOUTHERN STYLE FOODS, INC.—Is occupying booth number 509. At the company's booth will be Norman D. Clarke.

STANFORD INDUSTRIES — Is occupying booth number 400. Seen at the booth will be Stanford Kohlberg.

STAR MANUFACTURING CO.—HELMCO DIV.—Will be occupying booth numbers 126-127. At the exhibit will be seen the Star line of matched counter cooking equipment including griddles, hot plates, char-broilers, popcorn machine, hot dog equipment and Helmco dispensers. John R. Ashby, assisted by A. Steiner and K. Ross, will be at the booths.

STAR MANUFACTURING CO.—GLENCOE REFRIGERATION DIV.—Will occupy booth numbers 205-206. At the exhibit will be Walter Freiling.

SWEETHEART CUP DIVISION — MARYLAND CUP CORP.—Will occupy booth number 108. Soda and drink cups for manual and vend services will be displayed, as well as plastic cups and dishes and special imprint cups. Attending the Sweetheart booth will be W. W. Young, Exec. Marketing Director; W. T. Blake, General Sales Manager-Eastern Div.; W. T. Doty, Bottling and Vending Mgr.; R. D. Folkoff, Sales Promotion Mgr.; Bert Silverman, Vice President; and J. Walsh, Mgr. Midwest Bottling Div.

SWITZER'S LICORICE CO.—Will occupy booth number 514. Seen at the Switzer booth will be Glenn R. Edgar, Syndiate Sales Mgr., and Chris M. Switzer, Eastern Sales Mgr. On display at the Switzer exhibit will be licorice bars and mixed bags for counter sales.

THE VENDO CO.—Will occupy booth numbers 502-503. At the booth will be John S. Brookes.

VIRGA'S PIZZA CRUST CO OF THE SOUTH—Will occupy booth numbers 405-406. Seen at the exhibit will be James J. Virga.

JAMES O. WELCH CO.—Is occupying booth number 208. At the booth will be R. C. Dougherty, Vice President-Sales; E. L. Bjornson, Sales Promotion Mgr.; and T. B. Worthen, Sales Supervisor. The Welch booth will have on display mints, specialties, miniature mixes, fudge, and other items.

WINCHESTER CARTON CORP.—Is occupying booth number 217. Henry Winchusen will be at Winchester's booth.

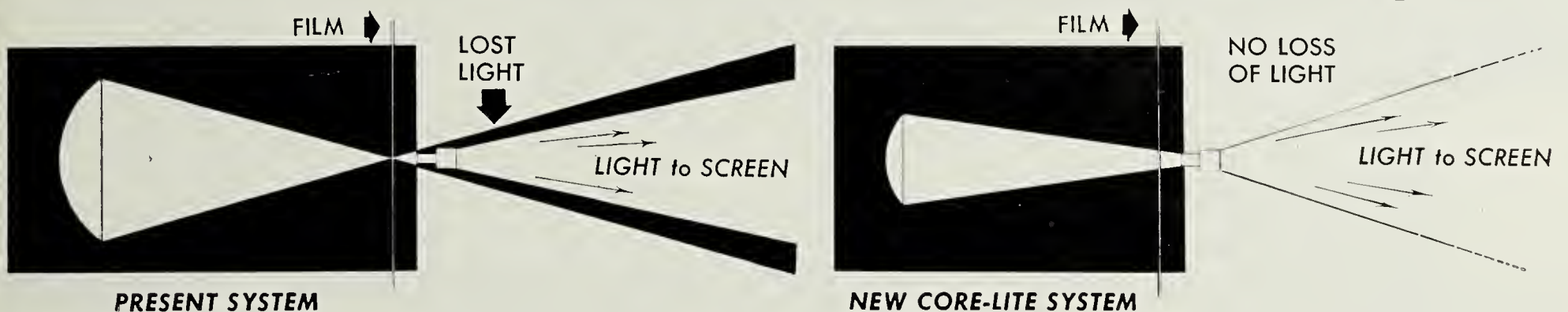
Pressure Fryers Selling

OMAHA — Dollar sales of Flavor-Crisp Pressure Fryers in the first eight months of 1962 are 120% ahead of the same period last year, according to R. D. MacIver, vice president of the Flavor-Crisp Div. of Ballantyne Instruments and Electronics Inc., Omaha, Nebraska.

Wide acceptance of the Ballantyne Counter Model Pressure Fryer introduced in February of this year has been instrumental in the increase, MacIver said. Ballantyne is a division of the ABC Vending Corp. of New York City.

“To the Motion Picture Industry
I give the new **CORE-LITE** system of
photographic reproduction and present
the **CORE-LITE** projection lamp.”

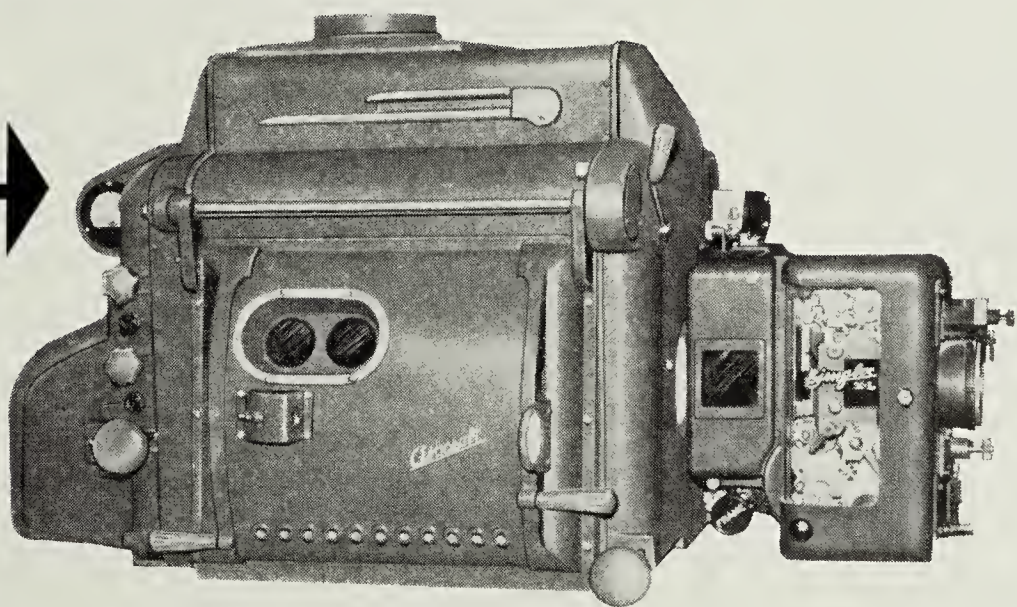
— *Clarence S. Ashcraft*



**Core-lite gives you a picture presentation such as you have
never seen before—Perfect in every way.**

The ONE CARBON lamp

Core-lite does not operate
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It is the first Optically
Integrated System ever used
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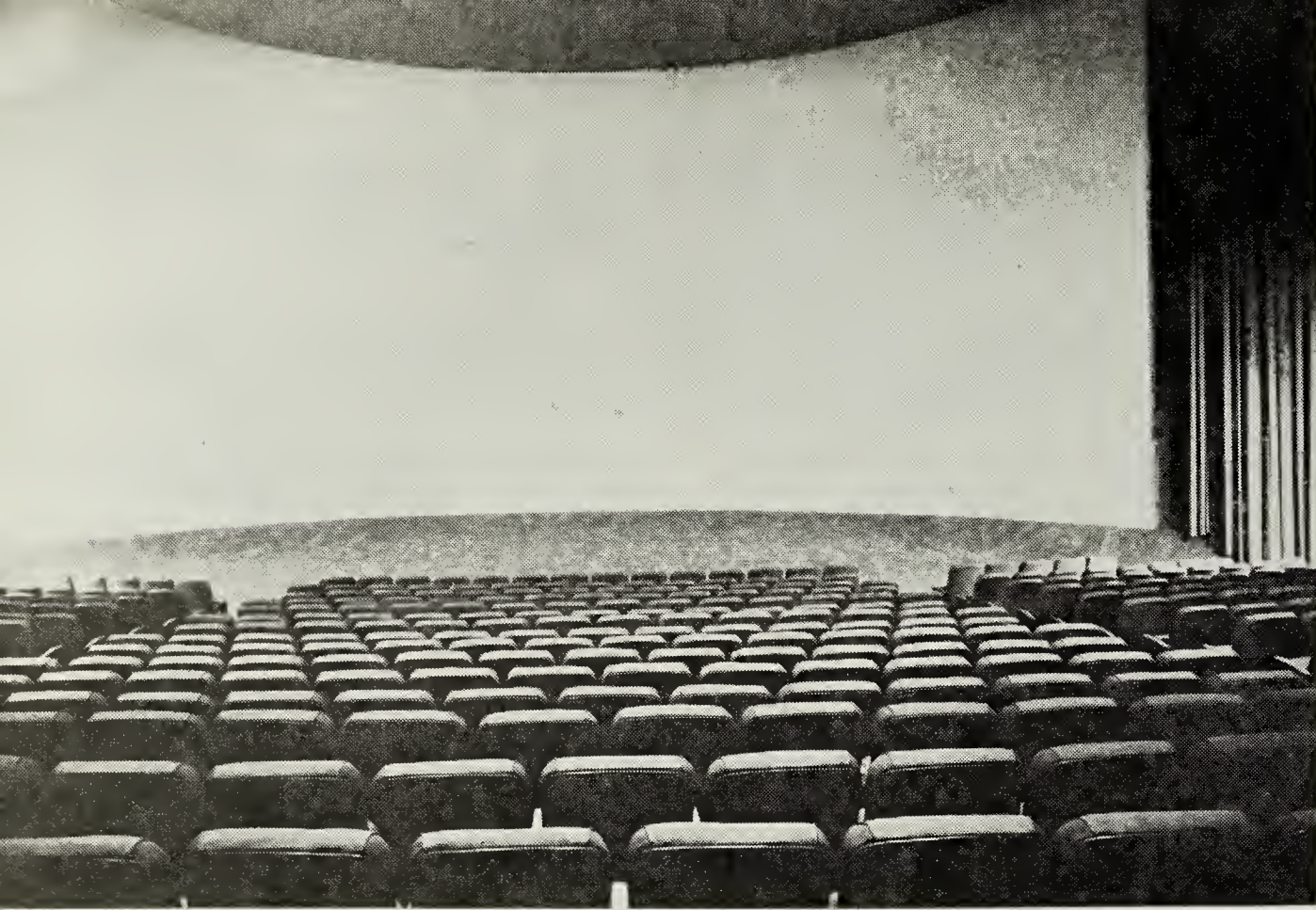
REDUCES OPERATING EXPENSE

Core-lite cuts your operating expense drastically! It reduces carbon cost as it burns less carbon—it reduces power cost as it uses less electricity and it completely eliminates the use of cold reflectors.

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C. S. ASHCRAFT MANUFACTURING CO., INC.
36-32 THIRTY-EIGHTH STREET, LONG ISLAND CITY 1, NEW YORK

Loew's new Cinerama



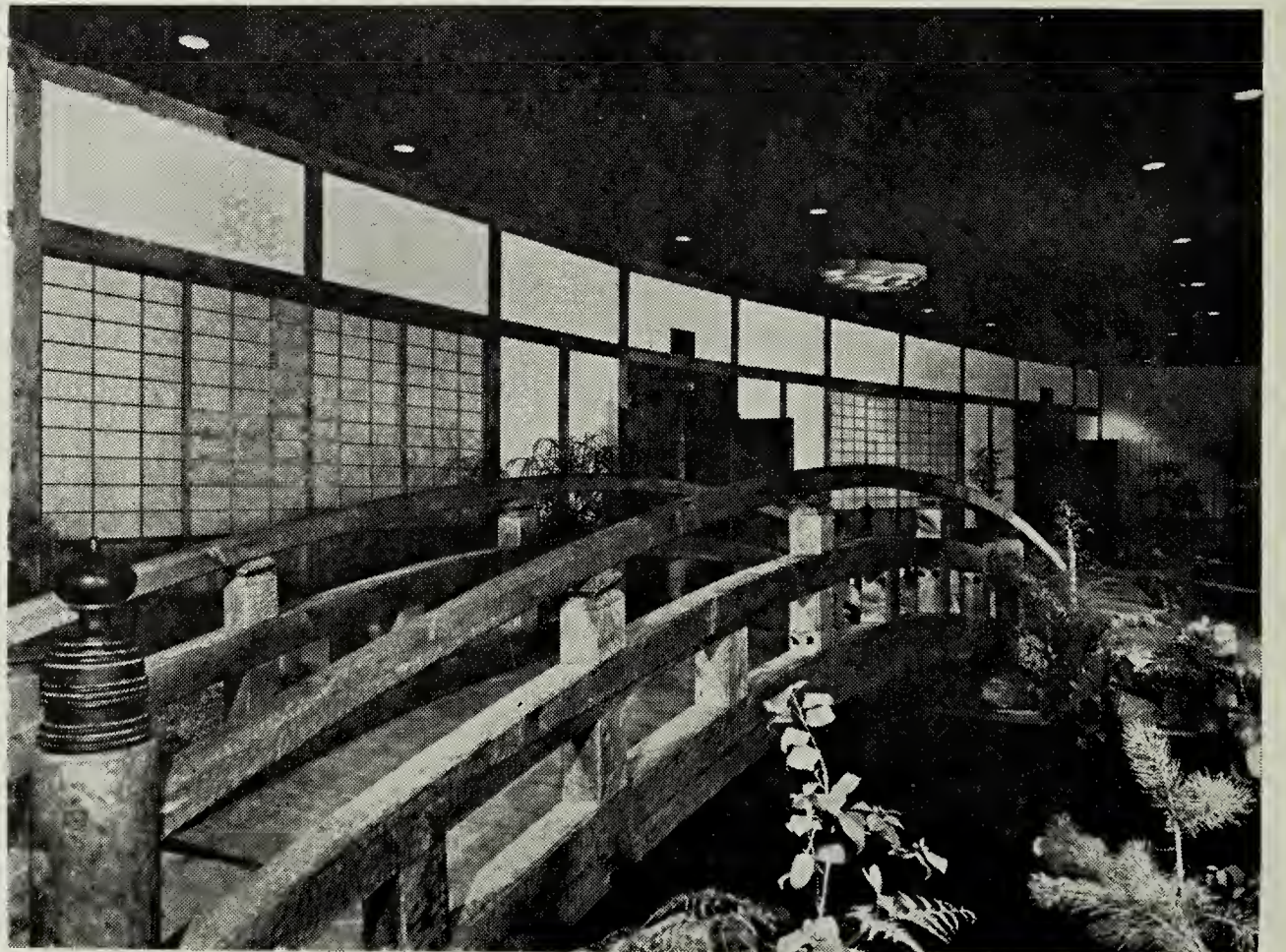
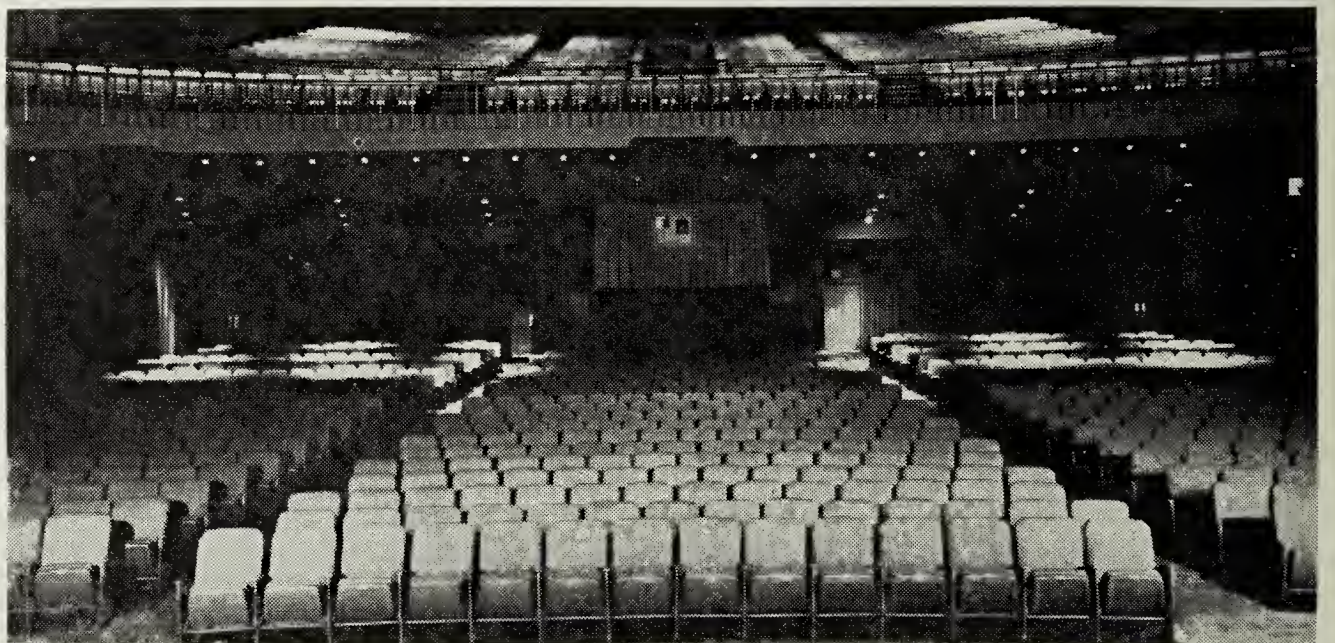
Acquired by Loew in Sept., 1950, the impressive theatre that is now Loew's Cinerama was once the world's largest theatre. Originally seating 5,400, the house now accommodates 1,552 in lavish comfort. No detail was spared during the complete refurbishing that converted the huge palace into the deluxe Cinerama showplace that it now is.

Alterations on the house are described as the complete rebuilding of a theatre within a theatre. The old gilt columns, the classic friezes, and the ornate ceiling are all gone. A new steel peg-board type ceiling, hung from the old ceiling has been erected. The extreme right and left sections of the old auditorium have been removed, leaving just a center section for perfect viewing of Cinerama. The floor in front of the auditorium has been built up to meet the giant screen.

The entire auditorium section was draped from ceiling to floor in a salmon monotone. New contour curtains operate mechanically in front of the 93 ft. screen which rises 33 ft. above the auditorium level.

To gain an unobstructed view of the screen from the auditorium chairs, new sight lines were used and seats spaced 40 inches front to back in a staggered arrangement. The entire orchestra and divan section were outfitted with American Seating Co.'s "Bodiform" lounge-type chairs. Upholstered in a salmon monotone hard-finish nylon fabric, the seats harmonize with the dominant color scheme of the auditorium. The orchestra section accommodates 866—the divans 84—mezzanine 510—and the balcony 92.

The elimination of seats in the rear of the orchestra was turned to good advantage, as the Japanese garden seen on this page featuring a wood bridge over a real pool, in addition to authentic bamboo fences, a flagstone path, and ornamental stones. The garden is situated in front of the new wall at the back of the auditorium, and patrons must pass through it to get in the auditorium. An unusual attraction of the house is its Baby-Rama, where children can be "checked" with a nurse for care.



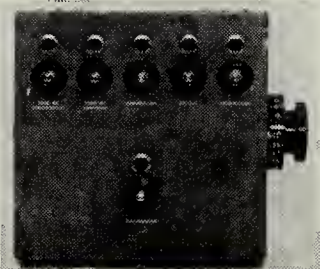


Who has the theater sound system so sound it won an Academy Award? AMPEX

Now playing everywhere: high profit 70 mm film productions. The star of the show: Ampex sound system. With good reason. Ampex provides the ultimate in modern 70 mm sound projection equipment. This system gives you glorious reproduction of 6-track stereophonic sound as well as 4-track Cinema-Scope. It can handle single-track optical and provide stereo intermission music. And it's easy to operate: a station control center offers push-button sound selection, change-over, level control and remote

gain control at each projector. What's more, it insures full protection against sound loss. You can enjoy complete audience satisfaction—and box office bonanzas.

No wonder leading theaters everywhere use this leading system! It's available as a complete system or as separate or conversion units. For details write the only company with recorders, tape and memory devices for every application: Ampex Corporation, 934 Charter St., Redwood City, Calif. **AMPEX** World-wide sales and service.



New Loew N.Y. Hotel

NEW YORK—Coincident with the press preview of the new Americana Hotel of New York, just formally opened, Laurence Alan Tisch, president of Loew's Theatres, Inc. and Preston Robert Tisch, president of Loew's hotel subsidiary, have announced that ground will be broken for another, and sixth hostelry, diagonally opposite the towering Americana. The new \$17,000,000 hotel-motel, as yet unnamed, will occupy the entire block front between Broadway and Seventh Ave., bounded by Fifty-first and Fifty-second Sts. It will be a luxury, 21-story edifice of 751 rooms and a four-level garage which will accommodate seven hundred cars.

The 33,333 sq. ft. plot, occupied by an open-air parking lot during recent years, has been acquired by Loew's on a long-term lease hold arrangement. Architects for the new inn are Kahn and Jacobs of 2 Park Avenue. The Diesel Construction Co., which is erecting the new Pan-Am Building and has just completed the Americana, will be the builders.

Because of its unique location, in the very heart of the Great White Way, the new structure will provide unobstructed light, air and vistas. An outdoor, covered swimming pool, with health club, is planned for the Fifth Floor setback. A specialty restaurant, cocktail lounge and coffee shop will be located on the Seventh Avenue side, with street-level stores on Broadway. All guest rooms will be deluxe in size, decor and furnishings, completely air-conditioned, provide self-dial 'phone and bathroom extensions, plus free TV and radio. The building will be served by four high-speed, automatic passenger elevators, two service elevators, and four garage lifts.

Loew's newest hotel acquisition will be the only motor inn on Broadway. Three subway lines, plus up-down-and-crosstown busses will provide convenient transportation. The location is within walking distance of the new Lincoln Square development, principal theatres, Radio City, and the Fifth-Madison Avenue shopping areas.

Meanwhile, construction of Loew's Midtown Motor Inn, on Eighth Avenue between Forty-eight and Forty-ninth Streets, is progressing on schedule, with a Dec. 15th opening planned.

Hayes to Herron Optical

LOS ANGELES—John D. Hayes of Rochester, N.Y., has been named president of Herron Optical Co., Los Angeles, according to an announcement by Carl A. Day, Chairman of the Board. Herron Optical is a wholly owned subsidiary of Bausch & Lomb Incorporated of Rochester, supplying precision and standard optical components to a large number of missile and space firms in the Pacific Southwest.

Hayes will assume his new position July 1st and report directly to Day who is also Vice-President and General Manager of the Scientific Instrument Division of B&L.

Hayes, who has been director of optical design and special products research and development for B&L, is widely known throughout the photographic and West Coast motion picture industry. At B&L he was highly instrumental in developing the Cinemascope projection lenses first used in filming the Academy Award winning motion picture "The Robe." These lenses later won a special Academy Award "Oscar" for Bausch & Lomb in 1955. Hayes also has been engaged in developing the Company's line of camera and photographic lenses.

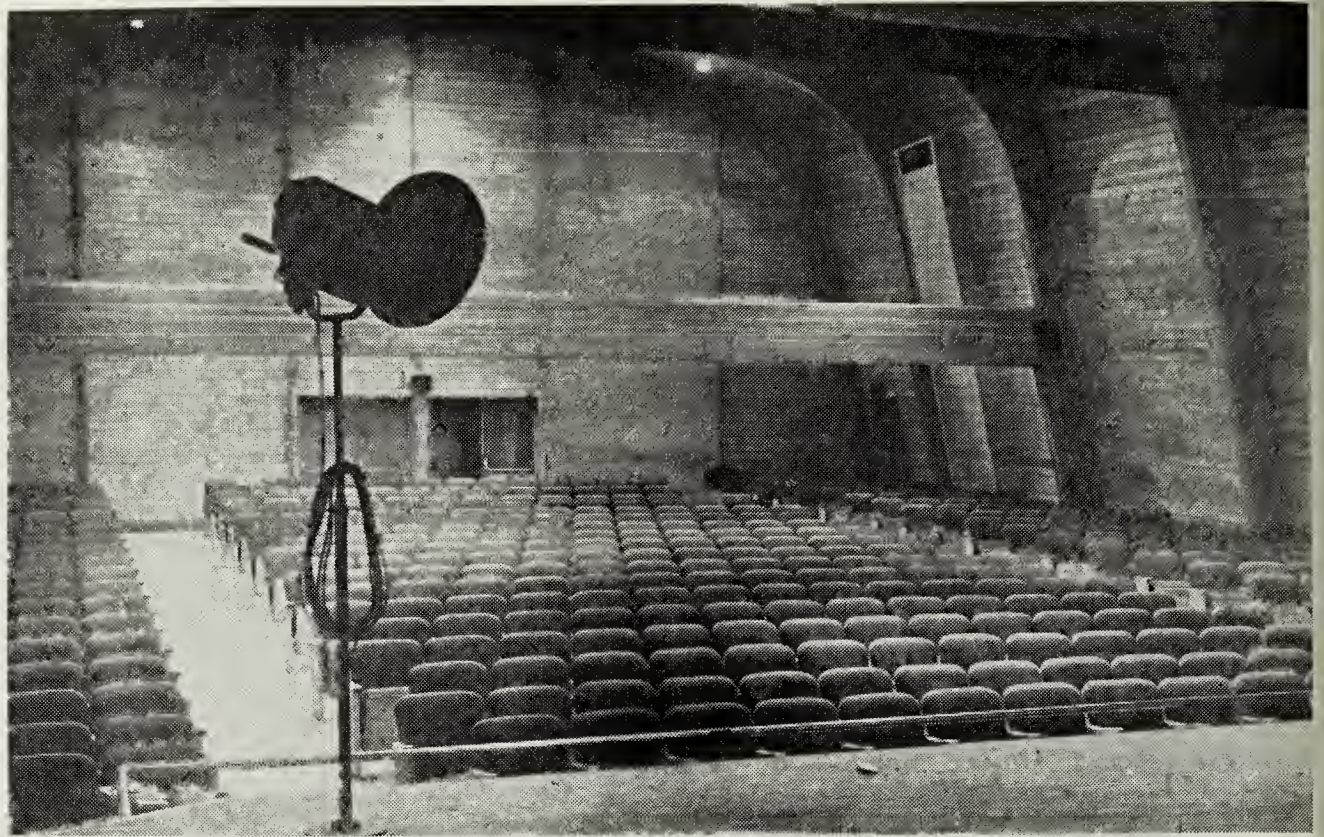


Photo shows the interior of the new, 600 seat air-conditioned playhouse, The Gateway, in L.I., N.Y. where Columbia Pictures has a talent tie-up guided by Joyce Selznick, eastern talent director.

1962 duPont Award

NEW YORK—J. W. Servies, President of the Society of Motion Picture and Television Engineers, announced that Dr. Harold Eugene Edgerton has been named by the Society to receive its 1962 E. I. du Pont Gold Medal Award. This award is being made to Dr. Edgerton in recognition of the developments which he has made in the field of photographic instrumentation and high-speed photography.

Dr. Edgerton is internationally known for his original contributions in high-speed photography and in the development of short-duration, high-intensity stroboscopic light sources. Of particular interest has been his work in the development and application of such equipment in underwater exploration at great depths. Extensive application has been made of Dr. Edgerton's work in research in many fields such as the high-speed study of industrial processes, motion studies, inquiries into the behavior of ballistic missiles, in the examination of atomic and nuclear explosives, etc. It is certain that the work of Dr. Edgerton will become of ever-increasing importance as mankind advances into the age of super-speeds.

Dr. Edgerton is currently engaged in varied educational, governmental and commercial activities. One of his recent undertakings has been the organization of an intensive training program for people working with short-duration flash equipment. The importance of such a program in the continued improvement of the military and civilian arts and sciences is inestimable. As Chairman of the Board of the firm of Edgerton, Germeshausen and Grier, Inc., which supplies and has supplied vital instrumentation services to the United States atomic and nuclear weapons testing program, Dr. Edgerton has contributed his outstanding talents in furtherance of our national defense.

In announcing this award SMPTE President Servies, who in professional life is Vice-President of the National Theatre Supply Company, has stated that the presentation will take place on Tuesday evening, Oct. 23, during the 92nd Semi-annual Convention of the Society of Motion Picture and Television Engineers to be held at the Drake Hotel in Chicago, Ill.

Kips Bay House to Open

NEW YORK—Manhattan's first motion picture theatre constructed in a shopping center, The Kips Bay Theatre, will open shortly under the owner-management of Associated Independent Theatres.

The Kips Bay Theatre will be an integrated part of the shopping center of the Webb and Knapp Kips Bay development on Second Avenue, between 31 and 32 Streets.

I. M. Pie, architect for the builders, has designed an intimate 550 seat luxury theatre within a line of shops fronting Second Avenue.

The interior design and decor are by Frederick J. Lee, NSID, LIID, who has gained national recognition for his unique treatment of commercial installations.

Lee has used an opulent hand in the Directoire interior design of the theatre. The vestibule lobby features alabaster Travertine walls and a terrazzo floor. The gold lobby doors open into the lobby revealing the custom-woven carpet in tones of gold, and walls covered in white, burnished green and gold damask. Crystal chandeliers and tiny bronze and crystal fixtures light the area. The lobby seating also carries out the Directoire theme in the antique white and gold love seat and occasional chairs. The auditorium combines the quiet intimacy of the lobby with the ultimate in seating comfort, and the regal tapestry walls are in striking contrast to the crimson velvet of the stage curtain.

Tupper Upped by NRI

St. LOUIS—Frank L. Tupper, vice president and general manager of Customade Products Corp., Conway, Ark., has been named executive vice president of National Rejectors, Inc., St. Louis, Mo., it was announced today by Thomas B. Donahue, president of Universal Match Corp. and National Rejectors.

Both Customade and National Rejectors are subsidiaries of Universal Match. Customade produces Universal refrigerated display cabinets and other fabricated metal products. National Rejectors, with plants in Hot Springs Ark., and Buxtehude, Germany, as well as St. Louis, is the nation's leading manufacturer of coin and currency mechanisms for vending machines.



THE DIFFERENT TASTE OF DR PEPPER IS A HIT WITH EVERYONE!

that's why sales again broke all records...for the 13th year in a row!

Add up the facts yourself:

Fact #1: Dr Pepper tops all flavor brands in soft drink sales.

Fact #2: Last year Dr Pepper sales again broke all records. For the 13th year running.

Fact #3: Dr Pepper set an all-time record last year for the number of theaters switching to Dr Pepper.

With these facts in mind, you know somebody's found the right combination. Part of that combination is Dr Pepper itself. It's a different soft drink and people like it. Not a cola, not a root beer, it's a happy blend of many fruit flavors. Like no other soft drink in the world. Because of its

special taste, Dr Pepper is a year 'round best seller.

Another part is smart promotion, advertising, and merchandising. All three work around the clock on every level: National, regional, local... neighborhood by neighborhood, store by store.

The facts tell their own story to the theater man who knows his business. And you can prove the answer to yourself: as hundreds of other theater men have done, replace your slowest-moving drink with Dr Pepper and see the difference in sales!

Write to the Fountain-Vending Division, Dr Pepper Company, P. O. Box 5086, Dallas, Texas. The complete details will be on their way to you in hours.



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P.S.

The archer above is Harmon, the friendly new hero of our 1962 advertising program. You'll see him in LIFE, in LOOK, every week on CBS-TV and ABC-TV network programs, and in newspapers across the country. You'll also hear pretty, perky Peggy King for Dr Pepper every weekend during the peak season on NBC Radio's "Monitor."

Themes Set for Cleveland Convention

"Patron Motivation will be the main theme of National Allied's 33rd Annual Convention at the Sheraton Hotel in Cleveland on Dec. 3, 4 and 5", Marshall H. Fine, convention chairman and president of Allied States Association announced at the conclusion of a convention committee meeting in Cleveland.

"The first phase of Allied's all-inclusive marketing research program will be discussed at the Tuesday morning convention session by recognized university and business authorities on market and motivation research.

"The objective of the 1962 National Allied Merchandising Convention will be to increase

theatre attendance and profits," he said.

"A tremendous turnout of exhibitors for this great industry event is assured by the many exciting new equipment developments for improved theatre and concession operation which will be displayed for the first time at the Trade Show and by the convenience of Cleveland to a large portion of the nation's drive-ins and theatres. It is estimated that some 3,000 Allied members are within four or five hours of Cleveland by automobile via the turnpikes and thruways."

Marshall H. Fine stated that he and Milton H. London, National Allied executive director will be in New York City the week of Oct. 15 to make final arrangements for many phases of the convention and to meet with each of the general sales managers of the film companies.

Meeting with Marshall Fine in Cleveland were Merlin Lewis of New York, executive secretary of the Theatre Equipment and Supply Manufacturers Association, who is in charge of the Trade Show; Harry B. Hendel, chairman of the board of Allied Motion Picture Theatre Owners of Western Pennsylvania; Ken Prickett of Columbus, Ohio, executive secretary of The Independent Theatre Owners of Ohio and convention co-ordinator; Jack Armstrong of Bowling Green, Ohio; Sam Schultz of Cleveland and Milton H. London, president of Allied Theatres of Michigan and executive director of Allied States Association.

The convention is being carefully programmed to make certain that the sessions will be vitally interesting and profitably rewarding to every exhibitor. Because of the tremendous interest evidenced in the equipment trade show this year, only half of each day of the three-day meeting will be scheduled for convention sessions. The other half of each day will be devoted to important events at the Trade Show. New equipment developments will be simply and concisely explained by an outstanding speaker at the Tuesday convention luncheon. This will be followed by a guided tour of the exhibit display area where each of the startling new developments will be demonstrated.

Allied States Association of Motion Picture Exhibitors, the Theatre Equipment and Supply Manufacturers Association and the Theatre Equipment Dealers Association will hold concurrent and combined conventions at the Sheraton Hotel in Cleveland on Dec. 3, 4 and 5. The Trade Show will be held in the brand new Exhibit Hall adjacent to the hotel.

TOA Safety Program

MIAMI—The Safety Committee of the Theatre Owners of America will meet during TOA's 15th Annual Convention at the Americana Hotel in Bal Harbour, Fla., to further develop a program on "Theatre Safety and How It Affects Your Profits," it was announced by Stanley Stern, Wometco Enterprises, Miami, Fla., committee chairman.

Stern said his committee would convene Wednesday, Nov. 6th, and would deliver its report and recommendations to the full Convention later in the week.

Members of the committee are Ogden Bradley of American Broadcasting - Paramount Theatres of New York; Arthur Krolick of the Buffalo-Paramount Corp. of Buffalo, N.Y.; and Allan Preville of the Reade-Sterling organization of Oakhurst, N.J., who is also TOA's insurance consultant.

New Studio Equipment

NEW YORK—Industrial and TV film producers will see a unique display of the latest professional studio equipment at the Drake Hotel, Chicago, Oct. 22-25, during the 92nd SMPTE Convention.

Making its official debut at the SMPTE show will be the new Arriflex 16M camera, incorporating gear-driven magazines with capacities of 200, 400 and 1200 ft. J. A. Maurer Inc. will be showing their 16mm camera, Model 150, as well as a 70mm camera, the Model 222. Robot 35mm and Camex 8mm cameras will be seen at the Karl Heitz stand, and Behrend Cine Corp. will show the new Debie Sinmor 16mm camera.

A wide range of recording equipment for all sizes of studio operation will feature a number of Westrex items including the Series 900 recording system; production recording, re-recording and scoring consoles; portable magnetic recording systems; and the Stereo-Disk system. The latest Magnasync recorders will be on display, as well as the Maurer Model 10 16mm system and sound recording systems shown by Precision Laboratories and S.O.S. Photo-Cine-Optics. Another novel item will be a new Swiss tape recorder, the Stellavox.

Gamma Scientific Inc. of San Diego will be showing, for the first time, its new A-500 Scene Luminance Analyzer, a photomultiplier spot photometer designed particularly for the TV film cinematographer. The Optoliner, a new precision tester for TV camera alignment and sensitivity, and the Combi-500 Exposure Meter and Spectra Brightness Meter will be shown by Photo Research Corp. Lenses at the show will include the Kinoptic series, shown by Karl Heitz, and the new Angenieux 12mm to 120mm zoom lens.

Visitors to the SMPTE Chicago show will see some of the latest studio lighting equipment available, such as the new ColorTran quartz light and the Sylvania Sun Gun (in the Behrend Cine Corp. booth), the Novatech Corp. Nova Twin unit, the Kliegl Lilliput Twin-Lite (shown by Florman & Babb), and Temp-Lites, the high-intensity portable fixtures made by Telequip Corp. Quick-Set tripods, pan heads and dollies, Sachtler-Wolf gyro tripods, the Countryman Porta-Dolly, and many other products to improve the producer's plant, will be seen in the show.

Among the studio projectors shown, the new Siemens 2000 16mm sound projector, introduced for the first time here by Arriflex, should attract considerable attention. The projector plays back optical sound, records and plays back magnetic sound on striped 16mm film, and in addition incorporates a complete second channel. This second channel uses full-width 16mm magnetic film, and the projector system is capable of recording and playing from this also.

The Exhibit, which will run concurrently with the 92nd SMPTE Convention, will be open to all registrants at the Convention. Others may procure a pass, free of charge, at the Convention Registration Desk at the Drake Hotel.

Exhibs Win Series Ducats

BOSTON—Ralph Tully, manager, State, Portland, Maine, and Frank Burns, manager, Cameo, South Weymouth, Mass., were the winners of a pair of World Series tickets donated by Louis R. Perini of the Milwaukee Braves and Thomas A. Yawkey of the Boston Red Sox.

The owners of both baseball clubs donate these tickets to the Variety Club for two theatre managers who participate in the Jimmy Fund drive.

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Only 4¢
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For that chewy, flavor proven licorice that reminds you of the "Good Old Days", it's Switzer's . . . and it gives you:

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St. Louis 2, Mo.

Chipmunk In Balcony; Ladies In Confusion

WINSTON-SALEM, N.C. — A chipmunk dropped in on a morning "shoppers' theatre party" for women at the Carolina here, caused near panic, and almost broke up the show.

The chipmunk first appeared in the balcony during the morning movie party, sponsored by downtown merchants, and a scream, "there's a rat up here," caused murmurs of fright and a general mass movement toward the exits. Someone else called, "It's not a rat, it's a chipmunk," and it had a calming effect. Some of the women then began trying to catch the chipmunk, but it proved elusive and got away. The women then returned to their seats and the program was resumed.

During the rush to vacate the balcony, however, one woman fell down the stairs and bloodied her nose.

The picture, "Back Street," had not started when the squeals began. Dan Austell, manager, was on stage announcing door prize winners. Austell at first thought the squeals were from friends of women whose names had been called as winners, but when they increased into screams, he began to suspect that something was amiss.

"What's wrong up there?" he called up to the balcony, and the occupants screamed back in unison: "There's a rat up here." Others took up the cry.

Investigation by a theatre employee brought this answer to Austell's question: "We have a chipmunk in the balcony, doctor."

One of the women who tried to catch the chipmunk said she wanted to put it in her pocketbook and take it home for a pet. Others wanted no part of it; and while some women were chasing the chipmunk, the chipmunk had all appearances of chasing other women.

After about five minutes of general confusion, the chipmunk escaped into a conduit opening and shortly thereafter everything returned to near-normalcy.

Nobody ever could figure out how the chipmunk got into the balcony in the first place. But it did not return for encores.

W. S. (Gig) Shepherd, assistant manager, said, "Perhaps he had heard that 'Alvin' was making a personal appearance."

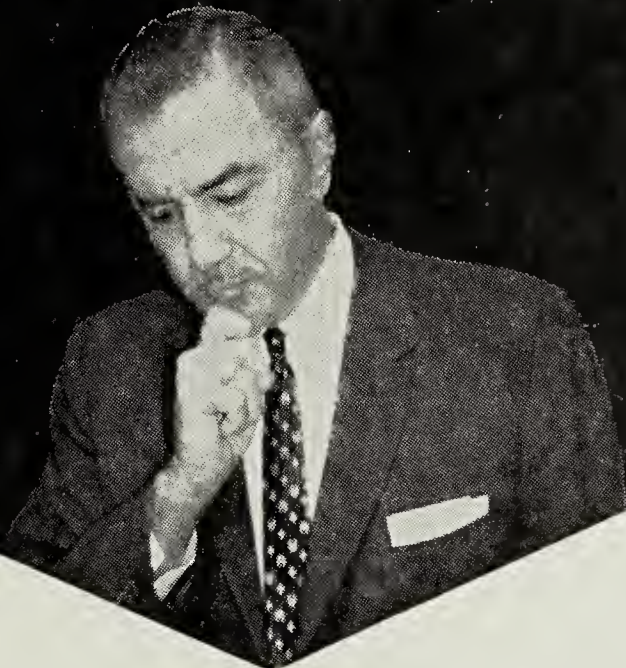
Some 1,600 persons were in the theatre at the time.

Telling about it, manager Austell said: "I said a couple of words of greeting and there were squeals from the balcony. I said a few more words of greeting and there were even more squeals, and I said to myself, 'It's not that good' and I realized we had a bit going on in the balcony. We had a better show going on in the balcony for awhile than on the stage."

While many ladies were standing on their seats, Austell and members of the theatre staff set out to capture the chipmunk, which was darting here and there in the balcony. The chipmunk ran down the stairs and disappeared into the ladies' powder room, but when Mrs. Jerry Holcomb, a theatre employee, ventured into the lounge, it reappeared, ran back up into the balcony, and disappeared into the conduit hole in the wall.

Austell said where the chipmunk came from nobody ever will know, but "we think the varmint came in while the exit doors were open for cleaning."

Have you looked down lately?



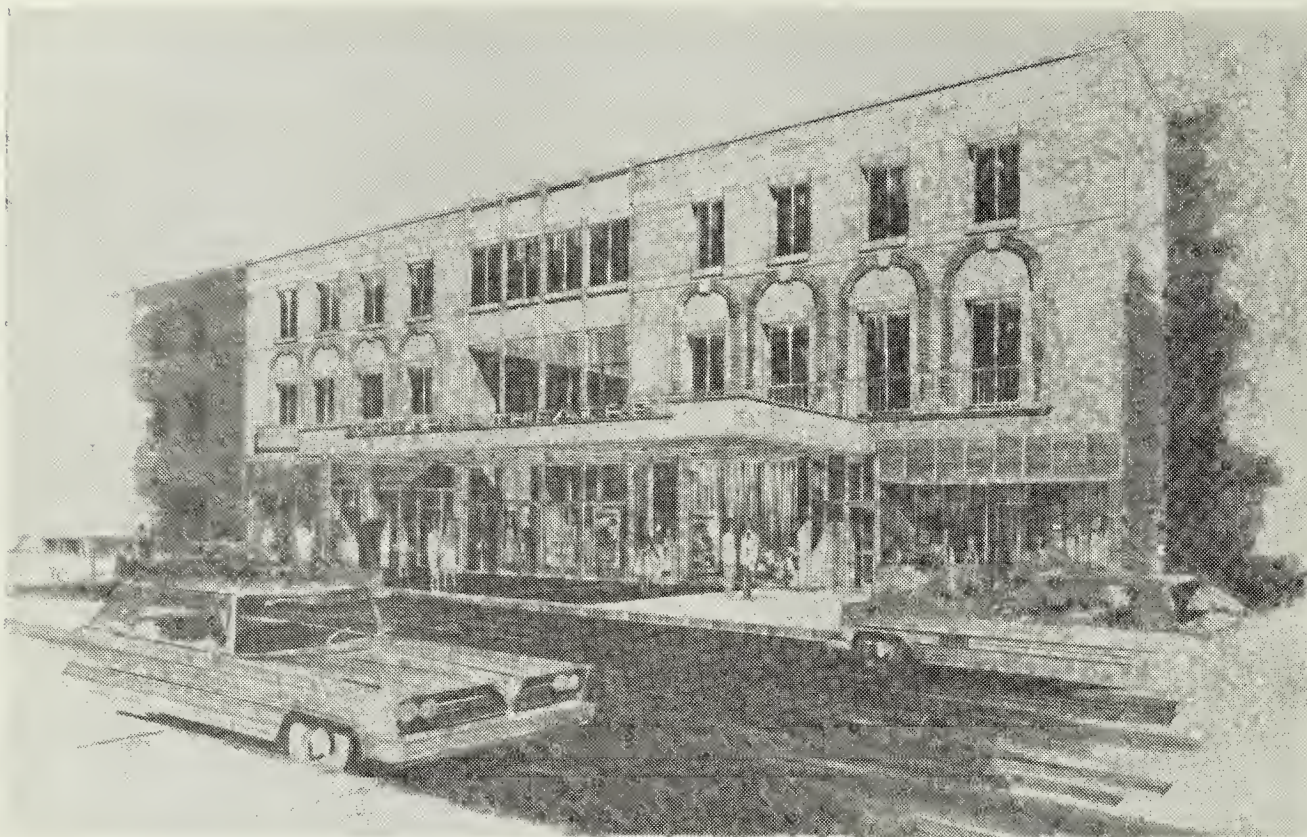
If it's carpeting time for you, your wisest move is to call National Theatre Supply. As one of America's largest carpeting contractors, National installs literally miles of carpeting in theatres, motels, hotels, restaurants and other public buildings where carpeting must withstand the toughest conditions of wear and tear. National is headquarters for Alexander Smith's famed Nylwood carpet — the king of commercial type carpet — that actually lasts twice as long as other commercial carpet in its price range! And National offers the greatest selection of fabrics, patterns, colors or custom designs. Your nearby National man will be happy to provide estimates and suggestions at no cost or obligation. Call or write today.



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Subsidiary of General Precision Equipment Corporation



Artist's rendering of the new B. S. Moss' Central Theatre Building in Cedarhurst, L.I., N.Y. Maurice D. Sornick, noted AIA architect, designed the structure and Clement S. Crystal of New York, is the general contractor. The Moss chain is planning a fall opening for this luxury theatre, now under construction at an estimated cost of \$500,000.

Fair Vending Operation To Close

SEATTLE—Just as the electric light was successfully introduced at the Chicago Columbian Exposition in 1893, the Seattle World's Fair will go down in history as a milestone in the development of automatic merchandising, according to Spencer L. Childers, president of the Vendo Company.

More than 250 vending machines are being used throughout the Fair grounds offering complete meal and refreshment service to fair-goers through a total of 26 automatic installations.

"This has been the largest automatic public food service operation in history," Childers said. "We are very pleased with the results to

date that indicate tremendous public acceptance of the automated service."

In addition to being a spectacular showcase for Vendo, world's largest manufacturer of automatic merchandising equipment, the Fair has also been a profitable investment for the participants in Century Concessions, Inc., exclusive vending operator and major food service contractor for the international exposition.

As the Fair enters its final stretch, (the gates will close on Oct. 21 completing a six-month-run), an estimated nine million persons from around the world will have seen automatic merchandising in action.

Jim Ward, general manager of Century Concessions and a man with 25 years in the restaurant field behind him, is obviously enthusiastic about the potential of automatic food sales.

"You've got to know what you are going to serve successfully by automation," he cautions. "Overall, however, we are convinced that with intelligent planning, vending is the greatest development in food service since the invention of the stove."

A few figures covering the last five months of the massive automatic operation reveal the cause for Ward's enthusiasm.

On opening day, 51,000 persons passed through the gates and a large percentage of these frequented the automatic installations during their tour of the Fair.

During this first 12-hour period 33,573 sandwiches and 24,000 cups of hot and cold beverages were sold—automatically—in addition to thousands of desserts, candy bars, packages of cigarettes and other products.

During the first five months of the Fair's operation, sales have continued to soar. Cups of coffee sold totaled 1,283,880; soft drinks skyrocketed to 2,386,840.

On an average day, 8,355 cold food items and nearly 9,000 hot food products have been sold.

One of the most spectacular examples of vended sales has been a single coffee machine that has sold 132,000 cups in five months

—an average of 1,100 cups per day!

The tremendous volume has been made possible by placing vending installations, served from a single central commissary, within easy access from any point on the Fair grounds. Included is a large automatic restaurant, two sizeable automatic lunch stands, four somewhat smaller lunch stands and 20 refreshment stands—all equipped with coin-operated vending machines. Also, numerous machines offering such products as candy, cigarettes and soft drinks have been placed conveniently throughout exposition buildings.

Ward said that it took about a month for his personnel to adapt their conventional restaurant experience to automatic merchandising.

"Since we were all restaurant men with only manual experience, we had no precedent to go by on automating, or in fact, mass feeding," he said.

"This is unquestionably the largest non-military mass feeding project in the world, and at the beginning, intelligent projection of volume was one of our biggest problems."

Ward also brought home the importance of attractive packaging of food for vending.

"At first cold sandwiches didn't move," he said, "and we expected large volume right from the start. We finally got that large volume simply through packaging."

"By making the sandwiches more attractive and appealing visually behind the vending windows, we increased movement from 300 to 1,700 per day."

Working closely with Vendo food consultants, Century Concessions personnel recognized that food in a machine must sell itself, and packaging was adapted with this in mind.

All food is pre-packaged and then kept at proper serving temperature until it is purchased from the vending machines. Preparation in the central commissary insures complete quality control over the products that are to be sold by the coin-operated venders.

According to Vendo president Spencer L. Childers, the effective use of vending machines for mass public feeding at the Seattle World's Fair represents the most important demonstration of automatic merchandising ever made.

"We have already proved vending's effectiveness in answering industrial feeding problems," he said. "The operation at the Seattle World's Fair has proved beyond a doubt that automatic food service can be effective and profitable in public locations, also."

Wales To Far East

ROCHESTER — Lawrence R. Wales has been appointed manager, Far East area, in Eastman Kodak Company's international division in Rochester, it was announced by Richard B. DeMallie, general manager of the division.

Wales began his Kodak career in 1938. In 1939, after a year of training, he was assigned to the staff of the Kodak exhibit at the New York World's Fair. He returned to Rochester as a member of the company's export sales division in 1940 and a year later moved to Kodak Panama Limited.

In 1946, he was made assistant manager of the Kodak unit in Shanghai. Three years later he was named assistant manager of Kodak (Malaya) Limited in Singapore. He was made manager of the Malayan unit in 1960.

Wales was born in Alpena, South Dakota. He attended Oregon State College and was graduated from the University of Oregon at Eugene in 1938 with a bachelor's degree in business administration.

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BOOTH 224
LAZAR'S
KOSHER PURE BEEF
FRANKFURTERS
GET YOUR
FREE
SAMPLE

Official Series Films

NEW YORK—A new long term contract has been signed between the Coca-Cola Co. and the motion picture division of the major leagues for production of the official World Series film.

The Coca-Cola Co. this fall will enter the fourth year of sponsorship of the annual color movie produced by Lew Fonseca, director of Baseball's Motion Picture Division.

Fonseca just completed a tour of Candlestick Park before this year's started in San Francisco to make a thorough inspection of the facilities for proper camera positions for photographing the games.

Fonseca's five camera crews trained their lenses on the action to capture every thrill and heartache that is a part of this fall classic of the sports scene.

The cameramen were posted behind the plate, first base and third base. A fourth one was focusing entirely on the outfield and a fifth had a roving assignment.

In order to continue the slow motion photography that has been such a spectacular addition to the movie in recent years, the third base crew was equipped with one camera shooting 64 frames a second and another which will depict key plays in even more detail at 128 frames per second.

Fonseca, founder and director of the major leagues' Motion Picture Bureau, directed this outstanding sports production for the 29th consecutive year. The films have been widely hailed by press and public, and have been seen by millions of young and old fans.

The Coca-Cola Co.'s agreement provides that prints will be made available to schools, sports groups, clubs and civic organizations on a free-loan basis. Distribution by the major leagues will be augmented by State Department, Army and Navy bookings. In addition, 16 mm. prints may be secured through the bottlers of Coca-Cola everywhere in the free world.

Fonseca launched his baseball career in 1921. He won the American League batting title with a .369 average in 1929, sharing honors that year with home run leader Babe Ruth. After serving for two years as manager of the White Sox, he founded the motion picture division of the American and National Leagues. In 1959, he received the J. Lewis Comiskey Memorial Award for "long and meritorious service to baseball."

The film will be released in early January.

N.J. D-I Going Up

NEWARK — Construction has begun of Eastern Management's new 1350 car drive-in theatre located at the Route 46 traffic circle in Little Ferry, New Jersey. Robert F. Smerling, vice president of the outdoor theatre circuit stated that Everlast Paving Company of Secaucus, N.J. has started grading, filling and surfacing the site and preparing it for the next phase of construction. James Thompson of Somerset, N.J. is the architect and construction consultant, and James L. Ellis, Eastern's division manager is in charge of building supervision.

Commenting on his company's newest outdoor addition, Smerling observed that Eastern is not a newcomer to the outdoor motion picture entertainment field, having for some time now operated a chain of drive-in theatres in the New Jersey-New York area.

Barring bad weather breaks, the drive-in theatre, which will utilize the newest in design, equipment and construction, is scheduled for a Spring opening.

Tastee Freez Sales Soar

CHICAGO—First half earnings and revenues of Tastee Freez Industries, Inc. rose to the highest levels in the company's 14-year history, Leo S. Maranz, president, announced at the Annual Meeting today.

Maranz told stockholders that in the six months ended July 31, profits climbed to \$947,850, equal to 66 cents per share on currently outstanding shares. The net earnings figure, he noted, was almost equal to the company's income for all of last year (\$1,072,760) and compared with \$615,696, or 43 cents on present shares, for the first six months in fiscal 1962.

Revenues, Mr. Maranz said, climbed 71 per cent to \$9,389,665, from \$5,494,701 the year before.

Referring to the outlook for the current

year as a whole, the Tastee Freez president pointed out that, because of expansion into newer operational areas, the company's business was no longer seasonal. In the past, the second half has traditionally produced lower revenues.

Maranz said six-month earnings would have risen even more sharply if it had not been for a company decision to expense the cost of research, development and test marketing of new projects. These costs, he added, will total about \$200,000 this year.

An important first half development cited by Maranz was the start-up of Carrols, Inc. as a national franchise holder for Tastee Freez. Carrols, a publicly-held firm in which Tastee Freez holds a 13 per cent stock interest, features a 15¢ hamburger in its drive-ins and mobile units.

**70 mm
release report**

Released to date

- OKLAHOMA
- AROUND THE WORLD IN 80 DAYS
- SOUTH PACIFIC
- PORGY AND BESS
- THE BIG FISHERMAN
- BEN-HUR
- SLEEPING BEAUTY
- SOLOMON AND SHEBA
- SCENT OF MYSTERY
- CAN-CAN
- THE ALAMO
- SPARTACUS
- EXODUS
- THE WEST SIDE STORY
- EL CID
- KING OF KINGS
- THE KING AND I
- BUDDHA
- BLACK TIGHTS
- LAFAYETTE

Announced or shooting

- CLEOPATRA
- MUTINY ON THE BOUNTY
- BARRABAS
- LAWRENCE OF ARABIA
- THE GREATEST STORY EVER TOLD

- MY GEISHA
- MADAMOISELLE
- THE LAST DAYS OF POMPEII
- DENTS DU DIABLE
- THE SAVAGE INNOCENTS
- ALI BABA & THE 70 THIEVES
- MIRACLES OF THE WORLD
- THE QUEENS GUARDS
- THE KING MUST DIE
- DE LUXE TOUR
- IN THIS SIGN
- MUSIC MAN
- THE HELLIONS
- THE WAY WEST
- ISLANDIA
- TRAVELS OF JAMI McPHEETERS
- CHARLEMAGNE
- THE REASON WHY
- WILLIAM THE CONQUERER
- JOHN BROWN'S BODY
- TRIAL OF OSCAR WILDE
- DEAR & GLORIOUS
- PHYSICIAN
- NIGHT RUNNERS OF BENGAL
- MARCO POLO
- CARTHAGE IN FLAMES
- THE CARDINAL
- I SAW THE AMERICAN FLAG
- INNOCENTS ABROAD

- THE SOUND OF MUSIC
- SIMON BOLIVAR
- CARMEN
- THE STORY OF PAUL BUNYAN
- OLIVER CROMWELL
- CAIN & ABEL
- THE LONG SHIPS
- OWYNEE
- HAWAII
- FLAMING YEARS
- SODOME ET GOMORRHE
- MONTEZUMA
- 55 DAYS AT PEKING
- THE FALL OF THE ROMAN EMPIRE
- THE FRENCH REVOLUTION
- THE CITY THAT LIVED
- I MILLIE FUOCHI
- EMPEROR MEIJI
- THE BLUE DANUBE
- MEETING AT A FAR MERIDIAN
- RED LILY CORPS
- HERCULES CONQUERS
- ATLANTIS
- TAIHEIYO SENSOTO
- HIMEYURI BUTAI
- VENUS IMPERIAL
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- TOILERS OF THE SEA
- EMPEROR CHIN

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O'Malley To Address NAC

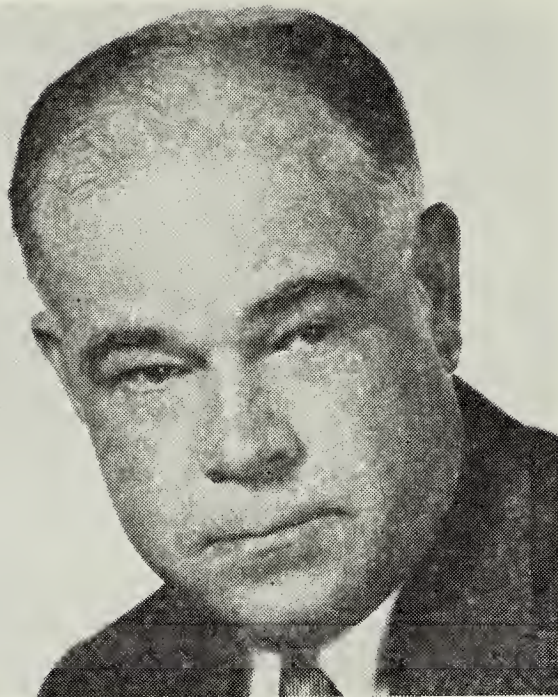
MIAMI—The subject of vending will come in for a large share of attention when the National Association of Concessionaires meets in convention at the Americana Hotel in Miami Beach, Florida, Nov. 6-9.

Highlighting the Wednesday morning, Nov. 7 portion of the NAC convention program, it was announced by Lee Koken NAC convention program chairman, will be the appearance of Patrick L. O'Malley, president and chief executive officer of Automatic Canteen Co. of America, who will address the concessionaire delegates on the subject entitled, "Commercial and Industrial Merchandising."

With vending currently playing a major role in concession operations in most areas of the amusement-recreation industry, O'Malley's talk is being eagerly awaited by members of the NAC attending that organization's 1962 convention in Miami Beach.

O'Malley brings a wealth of experience in the concessions and related fields. In 1960 he was a vice-president and general sales manager of the Coca-Cola Co., Atlanta, Georgia. Prior to that he held several important posts with The Coca-Cola Company.

He was named to his present position with Automatic Canteen when, in Jan. 1962, he was elected president and a member of the company's board of directors.



Seen in the above photo is William J. Turnbull, president of National Theatre Supply, who will attend the Miami Convention where National will exhibit the new Core-Lite lamp and Simplex-XL transistorized sound.

NAC Beverage Panel

Executives of many of the nation's vending, beverage, and concessions companies are presently scheduled to speak and take part in the workshops and discussion groups at the coming NAC-TOA Convention and Trade Show, to be held in Miami, Nov. 6-9.

Joining a panel of speakers at the 1962 Miami Beach convention Nov. 7, billed as the "All Star Beverage Board of Directors," will be Bradford D. Ansley, vice-president and general sales manager of Royal Crown Cola Company, Columbus, Georgia.

Ansley's acceptance to appear on this portion of the NAC program, Nov. 7, which will also include talks by top executives of other beverage firms, was announced by Lee Koken, NAC Convention Program Chairman.

A widely-experienced sales and promotion executive, Mr. Ansley has been associated with the beverage industry, through Royal Crown Cola, for some nine years. Before joining the Company's executive staff, he served RC as a consultant on sales, sales training and promotion and public relations.

Prior to assuming his present duties in April 1961, Ansley operated his own business as a sales and management consultant. His accounts included national and regional companies in the beverage, insurance, entertainment, transportation, education and manufacturing fields.

Louis Collins

Also speaking during the "All-Star Beverage Board of Directors" will be Louis Collins, executive vice-president of Crush International Inc., Evanston, Illinois.

Billed as the "All Star Beverage Board of Directors," this portion of the NAC convention program will include talks by other top

executives of beverage firms.

Collins has been connected for many years with the food and beverage industry, having formerly been associated with Dominion Stores Ltd., a leading national supermarket chain in Canada.

As executive vice-president of Crush International Inc., (formerly Orange-CRUSH Company) Mr. Collins directs the far flung operation of Orange-CRUSH and the recently acquired Hires Root Beer Div. throughout the U.S., Europe and Latin America.

Dr. Pepper President

Wesby R. Parker, chairman and president of Dr. Pepper Company, Dallas, Texas has accepted an assignment to speak at the Wednesday morning program also.

Mr. Parker's business career, prior to joining Dr Pepper Company in July 1956, covered a wide range of sales management, advertising and merchandising assignments in the food industry.

From 1922 to 1944, Mr. Parker was associated with Pillsbury Mills Inc., and from 1944 to 1956 he held several executive posts with General Foods Corporation divisions.

Elected to the Board of Directors of Dr Pepper Company in February 1957, Mr. Parker was named president in March 1958 and chairman of the company's Board of Directors in March 1962. He attended Brown University, Providence, Rhode Island; is a former member of the Board of Directors of Grocery Manufacturers of America Inc., and now is serving as its third vice-president; also, in 1959 he was a director and chairman, Retail Relations Committee of Brand Names Foundations, Inc.

Pepsi's Charles Baker

Charles N. Baker, vice-president in charge of National Sales for the Pepsi-Cola Company, New York City, is another beverage company executive who has accepted an invitation to appear on the convention program.

Thoroughly experienced in all phases of marketing, merchandising and selling, Baker has been with Pepsi-Cola since 1942, when his first assignment was as a field representative in the Dallas area. This was followed by a move to San Francisco as regional manager for the then bottle sales division. In 1947 he was appointed Western Division Sales Manager for Fountain Sales, then manager for cup vending sales. He held the latter position until 1952 when he came to New York headquarters to become national sales manager for the National Accounts and Syrup Sales. In 1957 he was elected a vice president of Pepsi-Cola Company and named to head the department.

Roy Sandquist to B&H

CHICAGO—Roy Sandquist has been appointed controller of Bell & Howell Company's Photo Products Division, it was announced today by James J. Lane, vice president and general manager of the Photo Products Division.

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Karagheusian Dedicates New Carpet Plant in South

The new multi-million dollar Statesboro Division of A. & M. Karagheusian, Inc., manufacturer of Gulistan Carpet, was recently dedicated.

Located in Statesboro, Ga., the air-conditioned building provides about 250,000 sq. ft. of floor space for plant executive offices and yarn manufacturing.

Karagheusian, Statesboro and Bulloch County officials participated in the morning dedication ceremony on the plant site. Crowds of guests inspected the modern plant interior during an afternoon open house.

Cinerama To Caracas

NEW YORK—B. G. Kranze, vice-president of Cinerama, Inc., has completed negotiations with Andres A. Radonski for the restyling and reconstruction of the Canaima Cinerama Theatre in Caracas, Venezuela.

The Canaima is expected to be completed by Easter, 1963, and will open with the MGM-Cinerama production, "How The West Was Won."

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- AMPEX CORP., Sound Systems
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- CARBONS, INC., Lorraine Carbons
- CONTINENTAL-APCO, INC., Refreshment Centers
- DR. PEPPER CO., Soft Drinks
- GENERAL REGISTER CO., Cash Control Systems
- LAZAR KOSHER SAUSAGE FACTORY, Kosher Pure Beef Frankfurters
- MASSEY SEATING CO., Theatre Seat Rehabilitation
- NATIONAL CARBON CO., "National" Projector Carbons
- NATIONAL THEATRE SUPPLY CO., Alexander Smith Carpets, Theatre Equipment and Supplies
- NORTH AMERICAN PHILIPS CO., INC., Narelco 70/35mm Projectors
- STRONG ELECTRIC CORP., THE, Projection Lamps
- SWITZER LICORICE CO., Switzer's Licarice
- UNION CITY BODY CO., INC., International Seat Div., International Seats

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ISSUE OF OCTOBER 17, 1962

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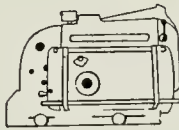
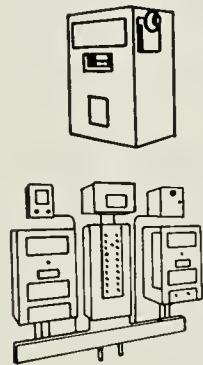
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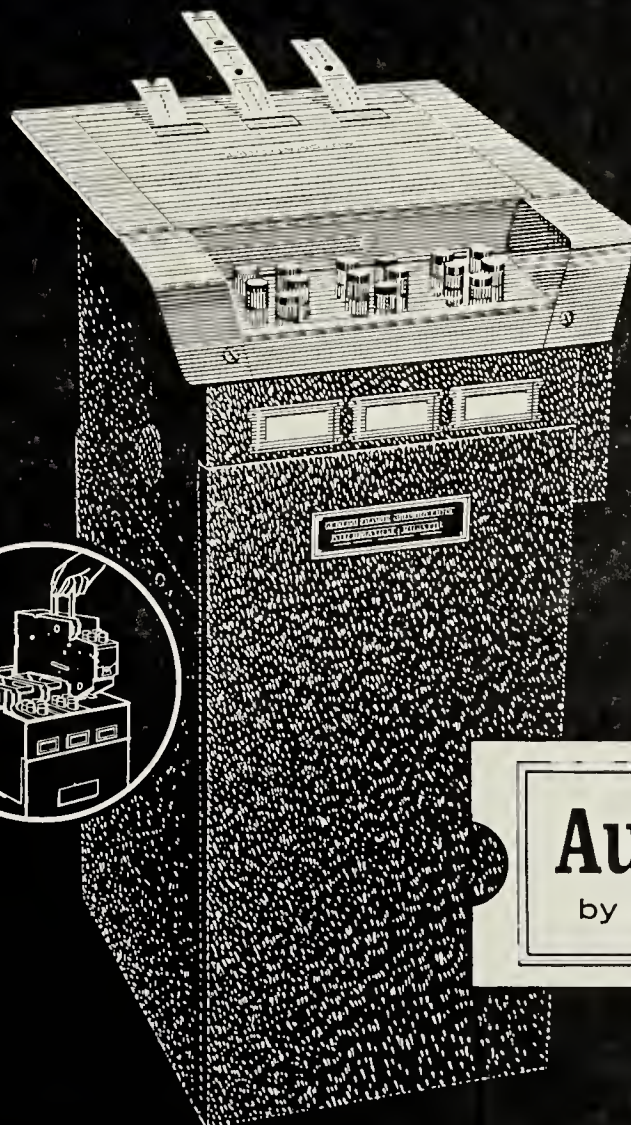
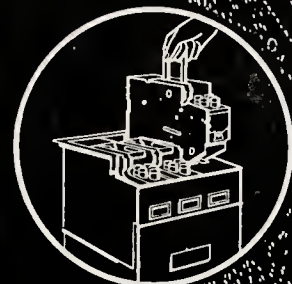
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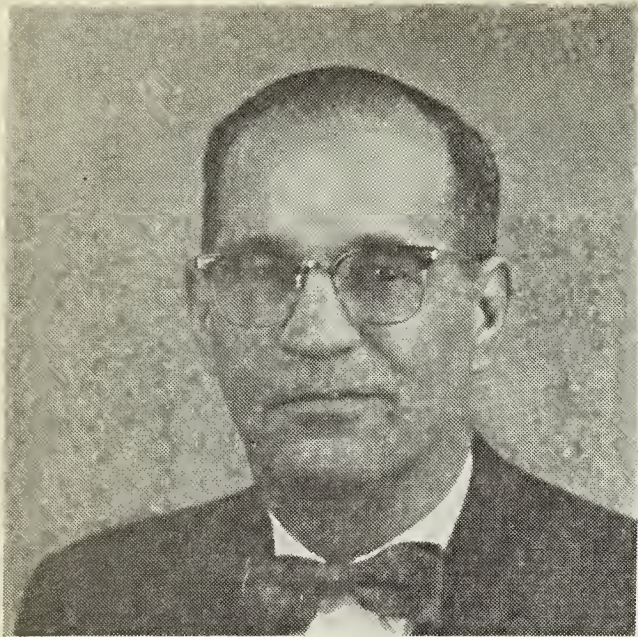


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Glenn R. Edgar, of the Switzer Licorice Co., can be found at booth number 514 at the NAC-TOA Convention and Trade Show. Edgar, Syndicate Sales Mgr., and Chris M. Switzer, Eastern Sales Mgr. will be on hand to greet delegates and show the firm's famous licorice line.

Sands Point Theatre

What is to be one of Long Island's most fully equipped and luxuriously decorated motion picture theatres—the Sands Point Theatre in Port Washington, will have its official opening in late October, it was announced by Adolph Herman, president of Port Washington Theatre Associates.

Most unusual is the fact that the 600 seat theatre has been designed to accept any of the new modern methods of film presentation from 70mm to Cinemascope to Cinerama to the normal 35mm projection. This will enable presentation of the latest and finest first-run major "road show" motion pictures, in addition to the offering of first-run regular film fare.

According to Mr. Herman, operator of the theatre, cost for construction of the theatre, including furnishings, will be in excess of \$300,000.

The Sands Point occupies a centrally located site in the Sound View Shopping Center of Port Washington. The Center, sections of which are still under construction is part of a 180 acre tract—Sound View Village, conceived and being built by M.W.M. Associates of Port Washington. Herbert Fleischer is architect for the Village.

The Sound View Village area will include 35 acres of industrial firms, in addition to apartments and homes of which 200 are presently completed.

The theatre, designed by Drew Ebersson, architect responsible for over 600 motion picture theatres throughout the world, was conceived with the criteria of giving patrons the utmost in comfort. Extreme care has been taken in providing the best in sight lines, air conditioning and luxuriant sanitary arrangements.

The exterior of the theatre employs native stone facade, aluminum doors and entrance ways, highlighted with a granite treatment. The entrance features a vestibule of slate floor and walls treated in vinyl plastic—leading into a thickly carpeted lobby furnished to create an intimate living room atmosphere. The carpeting, selected to be in the spirit of the Sound, is in the color of the sea.

The lobby walls contain vertical panels of turquoise vinyl known as Contessa and the walls of the theatre foyer, which enters the auditorium, are in a striated gold vinyl.

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SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



OCTOBER 17, 1962 SECTION TWO VOL. 68, NO. 17

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon

COMP—Compilation
D—Drama
DOC—Documentary

MD—Melodrama
MU—Musical
W—Western

NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following running time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color

MC—Metro Color
PV—Panavision
RE—Reissue

TC—Technicolor
TE—Technirama
TS—Totalscope

VV—Vista Vision
C—Other color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and date of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6201 **BASHFUL ELEPHANT, THE**—CD-83m.—Molly Mack, Helmut Schmidt, Kal Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
- 6202 **BIG WAVE, THE**—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
- BILLY BUDD**—D-123m.—Robert Ryan, Peter Ustinov, Melvyn Douglas—4981 (9-26-62)—High rating drama for discriminating audiences—English made
- 6206 **CONFESSIONS OF AN OPIUM EATER**—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
- CONVICTS 4 (See "REPRIEVE")**
- EL CID**—D-186m.—(70mm Super Technirama-TC)—Charles Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
- FRIGHTENED CITY, THE**—MD-97m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler
- 6111 **GEORGE RAFT STORY, THE**—D-105 m.—Ray Denton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
- 6204 **HANDS OF A STRANGER**—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
- 6203 **HITLER**—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
- 6205 **REPRIEVE (CONVICTS 4)**—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
- RIDER ON A DEAD HORSE**—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western
- 6104 **TIME BOMB**—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English
- 6110 **TWENTY PLUS TWO**—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

- July **PAYROLL**—Michael Craig, Francoise Prevost—England
- Nov. **DAY OF THE TRIFFIDS, THE**—(CS; C)—Howard Keel, Nicole Maurey

COMING

- 55 DAYS AT PEKING**—(Super-Technirama 70; TC)—Charles Heston, Ava Gardner, David Niven
- TRAVELS OF MARCO POLO**—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 704 **BURN, WITCH, BURN**—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
- 610 **GUNS OF THE BLACK WITCH**—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
- 613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
- 611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diana Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
- 709 **MARCO POLO**—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe
- 708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
- 711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 710 **TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
- 702 **PREMATURE BURIAL**—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
- 701 **PRISONER OF THE IRON MASK, THE**—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
- 703 **TWIST ALL NIGHT**—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half

TO BE REVIEWED

- BEACH PARTY**—(Panavision; C)—Frankie Avalon
- BRAIN THAT WOULDN'T DIE, THE**—Herb Evers, Virginia Leith
- HAUNTED VILLAGE, THE**—(Scope; C)—Ray Milland
- INVASION OF THE STAR CREATURES**—Bob Ball, Frankie Ray
- MASQUE OF THE RED DEATH**—(Panavision; C)—Vincent Price
- PIT, THE**—Dirk Bogarde, Mary Ure
- RAVEN, THE**—(Panavision; C)—Vincent Price, Peter Lorre, Boris Karloff
- REPTILICUS**—(C)—Booil Miller, Carl Ottosen
- SAMPSON AND THE SEVEN MIRACLES OF THE WORLD**—(C; Scope)—Gordon Scott
- SCHIZO**—Leticia Roman, John Saxon
- SEAFIGHTERS, THE**—(Panavision; Color)
- WARRIORS FIVE**—Jack Palance, Giovanna Ralli
- WHITE SLAVE SHIP**—(C; Scope)—Edmund Purdom, Pier Angeli
- YOUNG RACERS, THE**—Mark Damon, Luana Anders

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A

- | | | |
|-----------------------------|-----|------|
| Advise And Consent..... | SP. | Col. |
| •Air Patrol..... | A1 | Fox |
| All Fall Down..... | A3 | MGM |
| •All The Way Home..... | | Par. |
| •America, America..... | | WB |
| Antigone..... | | For. |
| Arms And The Man..... | | For. |
| Assignment Outer Space..... | | A-I |

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;— and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Table listing movies under section B with columns for movie title, rating, and distributor.

C

Table listing movies under section C with columns for movie title, rating, and distributor.

D

Table listing movies under section D with columns for movie title, rating, and distributor.

E

Table listing movies under section E with columns for movie title, rating, and distributor.

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic

TO BE REVIEWED

ALMOST ANGELS—(TC)—Vienna Boys' Choir
HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
IN SEARCH OF THE CASTAWAYS—(TC)—Maurice Chevalier, Hayley Mills, George Sanders

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
BARABBAS—D-134m.—(Technirama 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with potential—Made in Italy

COMING FEATURES IN ORDER OF RELEASE

Oct. TWO TICKETS TO PARIS—Joey Dee, Medford Harris
Nov. WAR LOVER, THE—Steve McQueen, Shirley Anne Field
Dec. LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guinness, Anthony Quinn
Jan. OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell

COMING

BYE, BYE BIRDIE—(Panavision; EC)—Dick Van Dyke, Janet Leigh
CONGO VIVO—Jean Sebastian, Bachir Toure
DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux

EMBASSY

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—Italian—English titles
BOCCACCIO '70—COMP.-165m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles

COMING

Oct. CONSTANTINE AND THE CROSS—(Color, Wide Screen)—Cornel Wilde, Christine Kaufmann
Sept. SEVEN CAPITAL SINS—(Dyaliscope)—Jean-Pierre Aumont, Dany Saval
Sept. NIGHT IS MY FUTURE—Mai Zetterling
MADAME—(Technirama 70; TC)—Sophia Loren, Robert Hessein—Italian
Oct. CRIME DOES NOT PAY—Richard Todd, Danielle Darrieux—French

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

- 211 ALL FALL DOWN—D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel
- 205 BACHELOR IN PARADISE—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry
- 218 BOYS' NIGHT OUT—C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer
- 204 COLOSSUS OF RHODES, THE—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action
- 214 DAMON AND PYTHIAS—D-99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments
- 209 FOUR HORSEMEN OF THE APOCALYPSE, THE—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France
- 213 HORIZONTAL LIEUTENANT, THE—C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy
- I THANK A FOOL—D-100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe
- 250 KING OF KINGS—D-163m.—(Technirama 70, TC)—Jeffrey Hunter, Siobhan McKenna—4877 (10-25-61)—High rating biblical epic
- 207 LIGHT ON THE PIAZZA—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy
- 217 LOLITA—D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs
- 208 MURDER SHE SAID—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
- 216 RIDE THE HIGH COUNTRY—W-94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help
- 212 SWEET BIRD OF YOUTH—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picture of hit play
- 223 TARTARS, THE—MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made
- 222 TARZAN GOES TO INDIA—MD-86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show
- 220 TWO WEEKS IN ANOTHER TOWN—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn
- VERY PRIVATE AFFAIR, A—D-94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France
- 206 WONDERS OF ALADDIN—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4881 (11-8-61)—Cute and humorous entry
- WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—CDFAN-129m.—(Cinerama; TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating
- 210 WORLD IN MY POCKET—MD-93m.—Rod Taylor, Naja Tiller, Peter Van Eyck—9414 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

- Oct. SAVAGE GUNS—(CS)—Richard Basehart, Don Taylor—Made in Spain
- Oct. SWORDSMAN OF SIENA—(CS; EC)—Stewart Granger, Silva Koscina
- Oct. PASSWORD IS COURAGE, THE—Dirk Bogarde, Margaret Whiting—English
- Nov. MAIN ATTRACTION, THE—(CS; EC)—Pat Boone, Nancy Kwan
- Nov. PERIOD OF ADJUSTMENT—Tony Franciosa, Jane Fonda
- Dec. SEVEN SEAS TO CALAIS—(CS; EC)—Rod Taylor, Irene Worth
- Dec. BILLY ROSE'S JUMBO—(CS; C)—Doris Day, Stephen Boyd

COMING

- CAIRO—George Sanders, Richard Johnson
- COURTSHIP OF EDDIE'S FATHER, THE—(CS; MC)—Glenn Ford, Shirley Jones
- CAPTAIN SINDBAD—(C)—Guy Williams, Heidi Bruehl
- DIME WITH A HALO—Barbara Luna, El Fostorito
- DRUMS OF AFRICA—Frankie Avalon, Mariette Hartley
- ESCAPE FROM EAST BERLIN—Don Murray, Christine Kaufmann
- FOLLOW THE BOYS—(CS; MC)—Connie Francis, Paula Prentiss, Russ Tamblyn
- FRIENDLIEST GIRLS IN THE WORLD, THE—(CS; C)—Dolores Hart, Hugh O'Brian
- GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta
- HAUNTING, THE—Julie Harris, Richard Johnson, Claire Bloom—English
- HOOK, THE—(CS)—Kirk Douglas, Robert Walker, Jr.
- HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
- IN THE COOL OF THE DAY—(CS; MC)—Jane Fonda, Peter Finch
- LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Marla Canale
- MONKEY IN WINTER—Jean Gabin
- MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
- POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
- TAKE ME TO THE FAIR—(Panavision; MC)—Elvis Presley, Joan O'Brien
- TAMAHINE—(EC)—Nancy Kwan, Dennis Price
- RIFIFI IN TOKYO—Karl Boehm
- TODAY WE LIVE—Simone Signoret, Stuart Whitman
- TWO ARE GUILTY—Anthony Perkins, Jean Claude Briajoy
- VICE AND VIRTUE—Catherine Danavue, Annie Girardot, Robert Hassenin
- VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Aslan

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6105 BLUE HAWAII—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-61)—Colorful island tour for Presley fans
- 6112 BRUSHFIRE—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
- 6113 COUNTERFEIT TRAITOR, THE—MD-140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad
- R6119 DELICATE DELINQUENT, THE—C-101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue
- 6115 ESCAPE FROM ZAHRAIN—D-93m.—(Panavision; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action-packed adventure yarn
- 6106 ERRAND BOY, THE—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
- 6111 FOREVER MY LOVE—D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English
- 6117 HATARI!—AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment
- 6116 HELL IS FOR HEROES—D-90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war
- 6108 HEY, LET'S TWIST—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry has exploitation potential
- 6114 MAN WHO SHOT LIBERTY VALANCE, THE—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
- 6118 MY GEISHA—CD-120m.—(Technirama; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
- 6202 PIGEON THAT TOOK ROME, THE—C-101m.—(Panavision)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
- R6201 REAR WINDOW—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue
- R6204 ROMAN HOLIDAY—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue
- R6120 SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
- 6110 SIEGE OF SYRACUSE—MD-97m.—(EC; Dyaloscope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
- 6107 SUMMER AND SMOKE—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting high-lights high rating drama
- 6109 TOO LATE BLUES—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
- R6203 WAR AND PEACE—D-208m.—(Vistavision; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts
- WHERE THE TRUTH LIES—D-83m.—(Dyaloscope)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting programmer—French-made

COMING FEATURES IN ORDER OF RELEASE

- Nov. GIRLS, GIRLS, GIRLS—(TC; Panavision)—Elvis Presley, Stella Stevens
- Nov. IT'S WONDERFUL TO BE YOUNG—(CS; TC)—Cliff Richard, Robert Morley
- Dec. IT'S ONLY MONEY—Jerry Lewis
- Jan. GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen

COMING

- ALL THE WAY HOME—Robert Preston, Jean Simmons
- COME BLOW YOUR HORN—Frank Sinatra, Molly Picon
- DONOVAN'S REEF—(TC)—John Wayne, Cesar Romero, Dorothy Lamour
- HUD BANNON—(Panavision)—Paul Newman, Melvyn Douglas
- MY SIX LOVES—(TC)—Debbie Reynolds, David Janssen
- NUTTY PROFESSOR, THE—Jerry Lewis
- PAPA'S DELICATE CONDITION—(TC)—Jackie Gleason, Glynis Johns
- PARIS WHEN IT SIZZLES—(TC; Panavision)—William Holden, Audrey Hepburn
- WHO'S GOT THE ACTION—(Panavision; TC)—Dean Martin, Lana Turner

- Far Country, The—RE..... A1 U-I
- Fear No More..... A2 Misc
- 55 Days At Peking..... B AA
- Firebrand..... B Fox
- Five Day Lover..... C For.
- Five Finger Exercise..... A2 Col.
- Five Miles To Midnight..... UA
- Five Weeks In A Balloon..... A1 Fox
- Flame In The Streets..... For.
- Flight From Ashiya..... UA
- Flower Drum Song..... A2 U-I
- Follow That Dream..... A1 UA
- Follow That Horse..... For.
- Follow That Man..... A2 UA
- Follow The Boys..... MGM
- Force Of Impulse..... B Misc.
- Forever My Love..... A1 Par.
- 40 Pounds Of Trouble..... U-I
- Four Horsemen Of The Apocalypse A3 MGM
- Freud: The Dark Passion..... UI
- Friendliest Girls In The World, The..... MGM
- Frightened City, The..... B AA
- From A Roman Balcony..... For.
- Fury Of The Pagans..... Col.

G

- Gathering Of Eagles, A..... U-I
- Gay Purr-Ee..... WB
- George Raft Story, The..... A3 AA
- Geronimo..... A2 UA
- Gigot..... A1 Fox
- Gina..... For.
- Girl Chasers, The..... For.
- Girl Named Tamiko, A..... B Par.
- Girl With The Golden Eyes, The..... C For.
- Girls, Girls, Girls..... Par.
- Gold Inside, The..... Col.
- Golden Arrow, The..... MGM
- Grand Duke And Mr. Pimm, The..... UA
- Great Escape, The..... UA
- Greatest Story Ever Told, The..... UA
- Green Mare, The..... C For.
- Guns Of The Black Witch..... B A-I
- Guns Of Darkness..... A2 WB
- Gun Street..... A2 UA
- Gypsy..... B WB

H

- Hand Of Death..... A2 Fox
- Hands Of A Stranger..... A2 AA
- Happy Thieves, The..... A3 UA
- Harold Lloyd's World Of Comedy. A1 Misc.
- Hatari..... A1 Par.
- Haunted Village, The..... A-I
- Haunting, The..... MGM
- Have Figure, Will Travel..... Misc.
- Hell Is For Heroes..... A2 Par.
- Hellions..... A2 Col.
- Hemingway's Adventures Of A Young Man..... A3 Fox
- Hero's Island..... A1 UA
- Hey, Let's Twist..... A1 Par.
- Hitler..... A3 AA
- Hook, The..... MGM
- Horizontal Lieutenant, The..... A2 MGM
- Horror Chamber Of Dr. Faustus, The..... A3 For.
- Horla, The..... UA
- Horse Without A Head, The..... BV
- House Of Women..... B WB
- How The West Was Won..... MGM
- Hud Bannon..... Par.
- Hunza, The Himalyan Shangri-La. Misc.

I

- If A Man Answers..... A3 U-I
- I Bombed Pearl Harbor..... For.
- I Spit On Your Grave..... For.
- I Thank A Fool..... A3 MGM
- I Love, You Love..... Col.
- Immoral West, The..... Misc.
- Important Man, The..... SP For.
- In Search Of The Castaways..... BV
- In The French Style..... Col.
- Incident In An Alley..... A2 U-A
- In The Cool Of The Day..... MGM
- I Like Money..... A3 Fox
- Information Received..... A3 U-I
- Innocents, The..... A3 Fox
- Iron Collar, The..... U-I
- Intruder, The..... SP Misc.
- Invasion Of The Star Creatures... A1 A-I
- Interns, The..... A3 Col.
- Irma La Douce..... UA
- Iron Maiden, The..... Col.
- It Happened In Athens..... B Fox
- It Takes A Thief..... For.
- It's A Mad, Mad, Mad, Mad World..... UA
- It's Only Money..... A1 Par.
- It's Wonderful To Be Young..... Par.

J

- Jack The Giant Killer..... A1 UA
- Jacktown..... Misc.
- Jason And The Golden Fleece..... Col.
- Jessica..... B UA
- Johnny Cool..... UA
- Joseph Desa..... Col.
- Journey To The Seventh Planet... B A-I
- Judgment At Nuremberg..... A2 UA
- Jules And Jim..... C For.

K

Kid Galahad, A2 UA
Kind Of Loving, A For.
King And I, The-RE, A1 Fox
King Of Kings, The, SP MGM
Kitchen, The, For.

L

L- Shaped Room, The, Col.
La Belle Americaine, A1 For.
Lad: A Dog, A1 WB
Lady And The Tramp-RE, A1 BV
La Notte (The Night), C For.
La Notte Brava, A3 For.
Lady For A Knight, UA
Lancelot And Guinevere, U-I
Last Of The Vikings, The, For.
Last Year At Marienbad, A3 For.
La Viaccia, Emb.
Lawrence Of Arabia, Col.
Legionnaire, The, MGM
Leopard, The, For.
Les Liaisons Dangereuses, C For.
Light In The Piazza, The, A3 MGM
Lion, The, A2 Fox
Lisa, A2 Fox
List Of Adrian Messenger, The, U-I
Lobo The Wolf, BV
Lolita, SP MGM
Lonely Are The Brave, A2 U-I
Long Day's Journey Into Night, EMB
Lonely Stage, The, UA
Longest Day, The, Fox
Lost Battalion, The, A2 A-I
Love At Twenty, EMB
Lover Come Back, U-I
Loves Of Salammbô, A2 Fox
Lucky Pierre, Misc.

M

Madame, Emb.
Madison Avenue, A2 Fox
Magic Sword, A2 UA
Magic Voyage Of Sinbad, The, For.
Magnificent Tramp, The, For.
Main Attraction, The, MGM
Majority Of One, A, A1 WB
Malaga, A3 WB
Manchurian Candidate, The, UA
Man From The Dinners Club, Col.
Man Who Shot Liberty Valance, The, A2 Par.
Maniac, Col.
Manster, The, A2 For.
Marco Polo, A1 A1
Marizinia, For.
Mark, The, B For.
Mask, The, A2 WB
Masque Of The Red Death, A1 A1
Matter Of Who, A, A2 For.
Maxime, For.
Merrill's Marauders, A1 WB
Mid-Summer Night's Dream, A, A1 For.
Mighty Ursus, A2 UA
Miracle Worker, The, A2 UA
Money, Money, Money, A3 For.
Mr. Hobbs Takes A Vacation, A1 Fox
Monkey In Winter, MGM
Moon Pilot, A1 BV
Mothra, A1 Col.
Mouse On The Moon, UA
Music Man, The, A1 WB
Murder, She Said, A1 MGM
Mutiny On The Bounty, MGM
My Geisha, A2 Par.
My Six Loves, Par.
Mysterious Island, A1 Col.

N

Nearly A Nasty Accident, A1 U-I
Never Let Go, For.
Night Affair, For.
Night Creatures, A2 U-I
Night Is My Future, Emb.
Night Of Evil, B Misc.
Night Of Passion-(See During One Night)
Nine Hours To Rama, Fox
No Love For Johnnie, B Emb.
No Man Is An Island, A1 U-I
No Place Like Homicide (What A Carve Up), Emb.
Not On Your Life, WB
Notorious Landlady, A3 Col.
Nutty Professor, The, Par.
Nun And The Sergeant, The, A3 UA

O

Old Dark House, The, Col.
Only Two Can Play, A3 Col.
One, Two, Three, A3 UA
Only Two Can Play, Col.
Operation Snatch, For.
Outsider, The, A2 U-I

20TH CENTURY FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

201 BACHELOR FLAT-C-93m.-(CS; DC)-Tuesday Weld, Terry-Thomas-4889 (12-6-61)-Amusing entry
209 BROKEN LAND, THE-W-80m.-(CS; DC)-Kent Taylor, Jody McCre, Dianna Darrin-4946 (6-13-62)-Good western
211 CABINET OF CALIGARI, THE-D-104m.-(CS)-Dan O'Herlihy, Glynis Johns-4934 (5-16-62)-Weird entry for those seeking the unusual
141 COMANCHEROS, THE-W-107m.-(CS; DC)-John Wayne, Stuart Whitman, Ina Balin-4882 (11-8-61)-Solid adventure entry
218 FIVE WEEKS IN A BALLOON-CMD-101m.-(CS; DC)-Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna-4962 (8-8-62)-Highly entertaining entry
220 GIGOT-CD-104m.-(DC)-Jackie Gleason, Katherine Kath-4949 (6-27-62)-Well-made, unusual, intriguing entry for all the family-Filmed in France
213 HEMINGWAY'S ADVENTURES OF A YOUNG MAN-D-145m.-(CS; DC)-Richard Beymer, Diane Baker, Jessica Tandy-4946 (6-13-62)-Exciting, flavorful drama of a youth becoming a man
241 I LIKE MONEY-D-81m.-(CS; DC)-Peter Sellers, Naida Gray-4938 (5-30-62)-Fair program entry for regulation or art spots-English
207 INNOCENTS, THE-D-99m.-(CS)-Deborah Kerr, Michael Redgrave-4894 (12-20-61)-Scary, offbeat drama is engrossing
214 IT HAPPENED IN ATHENS-C-92m.-(CS; DC)-Jayne Mansfield, Maria Xenia, Trax Colton-4950 (6-27-62)-Okay program entry-Filmed in Greece
145 KING AND I, THE-DMU-133m.-(CS; DC)-Deborah Kerr, Yul Brynner-4903 (1-24-62)-Reissue of superlative screen treatment of musical-Reissue
LONGEST DAY, THE-D-180m.-(CS)-All-star cast-4986 (10-10-62)-High rating war entry-Filmed abroad
LION THE-D-96m.-(CS; DC)-William Holden, Capucine, Trevor Howard, Pamela Franklin-4978 (9-12-62)-Highly interesting African drama
210 LISA-MD-112m.-(CS; DC)-Stephen Boyd, Dolores Hart-4934 (5-16-62)-Exciting post-war drama is well made-Filmed abroad
202 MADISON AVENUE-D-96m.-(CS)-Dana Andrews, Eleanor Parker-4906 (2-7-62)-Interesting programmer
215 MR. HOBBS TAKES A VACATION-C-116m.-(CS; DC)-James Stewart, Maureen O'Hara-4938 (5-30-62)-Very amusing comedy
142 PURPLE HILLS, THE-W-60m.-(CS; DC)-Gene Nelson, Joanna Barnes-4926 (4-18-62)-Actionful wide screen western
205 SATAN NEVER SLEEPS-D-121m.-(CS; DC)-William Holden, France Nuyen, Clifton Webb-4914 (3-7-62)-Anti-Communist film has names and angles
144 SECOND TIME AROUND-C-99m.-(CS; DC)-Debbie Reynolds, Steve Forrest-4882 (11-8-61)-Amusing comedy has angles
140 SEVEN WOMEN FROM HELL-MD-88m.-(CS)-Patricia Owens, Cesar Romero-4877 (10-25-61)-Exploitable programmer
119 SILENT CALL, THE-D-63m.-(CS)-Gall Russell, David McLean, Pete, the dog-4885 (11-22-61)-Fair lower half dog entry
208 STATE FAIR-CDMU-118m.-(CS; DC)-Pat Boone, Pamela Tiffin, Alice Faye-4918 (3-21-62)-Highly entertaining re-make
204 SWINGIN' ALONG-C-74m.-(CS; DC)-Tommy Noonan, Pete Marshall-4930 (5-2-62)-For the lower half
203 TENDER IS THE NIGHT-D-146m.-(CS; DC)-Jennifer Jones, Jason Robards, Jr.-4898 (1-10-62)-Well made drama should have wide appeal, particularly for femmes
300 SPARTANS, THE-D-114m.-(CS; DC)-Richard Egan, Diane Baker-4978 (9-12-62)-Good adventure spectacle
117 TWO LITTLE BEARS, THE-D-81m.-(CS)-Eddie Albert, Jane Wyatt, Brenda Lee-4894 (12-20-61)-Lower half filler
206 WOMANHUNT-MD-60m.-(CS)-Steven Peck, Lisa Lu-4922 (4-4-62)-Confused murder meller for lower half
124 20,000 EYES-MD-61m.-(CS)-Gene Nelson, Merry Anders-4926 (4-18-62)-"Perfect" crime meller okay dualler

COMING FEATURES IN ORDER OF RELEASE

May HAND OF DEATH-(CS)-John Agar, Paula Raymond
July AIR PATROL-(CS)-Willard Parker, Merry Anders
Aug. FIREBRAND-(CS)-Kent Taylor
Oct. LOVES OF SALAMMBO-(CS; DC)-Edmund Purdom, Jeanne Valerie
Jan. SODOM AND GOMORRAH-Stewart Granger, Pier Angeli-Italian

COMING

BATTLE, THE-(CS; C)-Claudia Cardinale, Leslie Caron
CLEOPATRA-(Todd-AO; C)-Elizabeth Taylor, Richard Burton, Rex Harrison
CONDEMNED OF ALTONA-Sophia Loren, Maximilian Schell, Fredric March
DAY MARS INVADED EARTH, THE-Kent Taylor, Marie Windsor
LEOPARD, THE-(Technirama; TC)-Burt Lancaster, Claudia Cardinale
NINE HOURS TO RAMA-(CS; DC)-Horst Buchholz, Jose Ferrer
QUEEN'S GUARDS, THE-(CS; TC)-Raymond Massey, Robert Stevens-England
THIRTY YEARS OF FUN-Robert Youngson Compilation
WOMAN IN JULY, A-(CS; DC)-Joanne Woodward, Richard Beymer, Carol Lynley
YOUNG GUNS OF TEXAS, THE-James Mitchum, Alan Ladd

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6230 BIRD MAN OF ALCATRAZ-D-143m.-Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field-4950 (6-27-62)-Interesting at times fascinating drama-(Hecht)
6211 CHILDREN'S HOUR, THE-D-109m.-Audrey Hepburn, Shirley MacLaine, James Garner-4894 (12-20-61)-Controversial drama for the adult minded-(Mirisch)
6212 DEADLY DUO-MD-67m.-Craig Hill, Marcia Henderson-4906 (2-7-62)-Talky meller for lower half-Harvard
6202 DEAD TO THE WORLD-MD-87m.-Reedy Talton, Jana Pearce-4906 (2-7-62)-Confused mystery meller for the program-National Film Studios
6216 FOLLOW THAT DREAM-CMU-110m.-(Panavision; DC)-Elvis Presley, Arthur O'Connell, Anne Helm-4923 (4-4-62)-Fine family comedy plus Presley draw-Mirisch
6221 GERONIMO-MD-101m.-(TC; Panavision)-Chuck Connors, Kamala Devi-4930 (5-2-62)-Colorful outdoor action entry-Laven
6136 GUN STREET-W-66m.-James Brown, Jean Willes-4889 (12-6-61)-Average western-Harvard
6209 HAPPY THIEVES, THE-CD-88m.-Rex Harrison, Rita Hayworth-4898 (1-10-62)-Names must carry confused programmer-Hillworth-Made in Spain
HERO'S ISLAND-MD-94m.-(Panavision; TC)-James Mason, Kate Manx-4982 (9-26-62)-Off-beat adventure yarn for program or art spots-Stevens
6218 INCIDENT IN AN ALLEY-D-83m.-Chris Warfield, Erin O'Donnell-4918 (3-21-62)-Okay cop story for duallers-Harvard
6222 JACK THE GIANT KILLER-FAN-94m.-(TC)-Kerwin Mathews, Judi Meredith-4953 (7-11-62)-Should slay the younger element
6219 JESSICA-CD-112m.-(Panavision; TC)-Angie Dickinson, Maurice Chevalier, Noel-Noel-4918 (3-21-62)-Charming romantic tale of a lovely midwife
6206 JUDGMENT AT NUREMBERG-D-189m.-70mm-Spencer Tracy, Burt Lancaster, Marlene Dietrich-4878 (10-25-61)-Highly interesting, well-made court room drama has names-Kramer
6231 KID GALAHAD-DMU-95m.-(DC)-Elvis Presley, Lois Albright-4958 (7-25-62)-Good Elvis Presley entry-Mirisch
6214 MAGIC SWORD, THE-FAN-80m.-(EC)-Basil Rathbone, Estelle Winwood, Gary Lockwood-4927 (4-18-62)-Magic and chills for moppet trade-Gordon
6225 MIRACLE WORKER, THE-D-107m.-Anne Bancroft, Patty Duke, Victor Jory-4934 (5-16-62)-High rating, uplifting dramatic experience-Playfilms
6208 ONE, TWO, THREE-D-108m.-James Cagney, Horst Buchholz, Pamela Tiffin-4890 (12-6-61)-Very funny story should be crowd pleaser
6204 POCKETFUL OF MIRACLES-C-136m.-(Panavision; TC)-Glenn Ford, Bette Davis-4882 (11-8-61)-Fine entertainment-Franton
PRESSURE POINT-D-91m.-Sidney Poltner, Bobby Darin, Peter Falk-4978 (9-12-62)-High rating drama-Kramer
6227 ROAD TO HONG KONG, THE-C-91m.-Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour-4938 (5-30-62)-Cute comedy has lots of angles working for it
6205 SAINTLY SINNERS-CD-78m.-Don Beddoe, Ellen Corby-4907 (2-7-62)-Mediocre religious entry for lower half-Harvard
6213 SERGEANTS 3-CD-112m.-(Panavision; TC)-Frank Sinatra, Dean Martin, Ruta Lee-4903 (1-24-62)-Sinatra and his clan have a ball-Essex
6210 SOMETHING WILD-D-112m.-Carroll Baker, Ralph Meeker-4899 (1-10-62)-Off-beat drama mainly for art circu-Justin
SWORD OF THE CONQUEROR-D-95m.-(EC)-Jack Palance, Eleanora Rossi Drago, Guy Madison-4979 (9-12-62)-Another Italian-made spectacle for the program-Titanus
TRAPEZE-D-105m.-(CS; DC)-Burt Lancaster, Tony Curtis, Gina Lollobrigida-4939 (5-30-62)-High rating circus entry-Reissue (Hecht-Lancaster)
6228 VALIANT, THE-D-80m.-John Mills, Ettore Manni-4950 (6-27-62)-Okay program entry for art or regulation spots-English-made
VIKINGS, THE-114m.-(TE; TC)-Kirk Douglas, Tony Curtis, Janet Leigh-4939 (5-30-62)-Names plus spectacle on grand scale-Reissue-(Bryna)
6217 WAR HUNT-MD-81m.-John Saxon, Robert Redford-4923 (4-4-62)-Off-beat Korean-War programmer-T-D Enterprises
6201 WEST SIDE STORY-MUD-155m.-(Panavision 70; TC)-Natalie Wood, Richard Beymer-4870 (9-27-61)-Highly entertaining entry headed for top returns-Mirisch
6130 X-15-D-106 1/2 m.-(Panavision; TC)-David McLean, Charles Bronson-4885 (11-22-61)-Interesting air force yarn

COMING FEATURES IN ORDER OF RELEASE

CLOWN AND THE KID, THE-John Lupton, Mike McGreevey-Harvard
NUN AND THE SERGEANT, THE-Robert Webber, Anna Sten-Springfield
THIRD OF A MAN-Simon Oakland
MIGHTY URSUS-Ed Fury, Christina Gajoni
Oct. PHAEDRA-Melina Mercouri, Tony Perkins, Raf Vallone-(Dassin)
Oct. MANCHURIAN CANDIDATE, THE-Frank Sinatra, Janet Leigh-M. C.
Nov. WOMEN WARRIORS, THE-Louis Jordan, Sylvia Simms
Dec. TWO FOR SEESAW-Robert Mitchum, Shirley MacLaine-Mirisch

Dec. **BEAUTY AND THE BEAST**—Mark Damon, Joyce Taylor
 Dec. **TARAS BULBA**—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
 Dec. **TOWER OF LONDON, THE**—Vincent Price—Admiral
 Dec. **TWO FOR SEESAW**—Robert Mitchum, Shirley MacLaine—Mirisch
 Dec. **COURT MARTIAL**—Karlheinz Bohm, Christian Wolff

COMING

CALL ME BWANA—Bob Hope, Anita Ekberg—Eon
CARETAKERS, THE—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)
CHILD IS WAITING—Burt Lancaster, Judy Garland—Larcas
COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye
DR. NO—Sean Connery, Jack Lord—Eon
FIVE MILES TO MIDNIGHT—Sophia Loren, Anthony Perkins—Litvak
FLIGHT FROM ASHIYA—(Panavision)—Yul Brynner, Suzy Parker—Hecht
GRAND DUKE AND MR. PIMM, THE—Glenn Ford, Hope Lange, Charles Boyer
GREAT ESCAPE, THE—(Panavision; CC)—Steve McQueen, James Garner—Mirisch
GREATEST STORY EVER TOLD, THE—(Cinarama)—George Stevens
HORLA, THE—Vincent Price, Nancy Kovack—Admiral
IRMA LA DOUCE—(C)—Shirley MacLaine, Jack Lemmon—Mirisch
IT'S A MAD, MAD, MAD WORLD—(TC; Cinarama)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
JOHNNY COOL—Henry Silva, Elizabeth Montgomery—Chrislaw
LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)
LOVELY STAGE, THE—(C)—Judy Garland, Dirk Bogarde
MOUSE ON THE MOON—Andy Williams, Peter Sellers, Terry Thomas
PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin
SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger
SUMMER FLIGHT—(C)—Susan Hayward, Diane Baker, Michael Craig—Mirisch
TOM JONES—(C)—Albert Finney, Susannah York—England
TOYS IN THE ATTIC—Wendy Hiller, Dean Martin, Geraldine Page—Mirisch
VAMPIRE AND THE BALLERINA—

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6209 **CAPE FEAR**—D-105m.—Gregory Peck, Polly Bergen, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
 6210 **DAY THE EARTH CAUGHT FIRE, THE**—(Dylascope)—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
 6206 **DESERT PATROL**—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
 6212 **FAR COUNTRY, THE**—MD-97m.—(TC)—James Stuart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
 6203 **FLOWER DRUM SONG**—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Mlyoshi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
 6221 **IF A MAN ANSWERS**—C-102m.—(C)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy
 6217 **INFORMATION RECEIVED**—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
 6215 **LONELY ARE THE BRAVE**—D-107m.—(Panavision)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
 6205 **LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
 6208 **NEARLY A NASTY ACCIDENT**—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
 6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Roman—4934 (5-16-62)—Good programmer—English
 6220 **NO MAN IS AN ISLAND**—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
 6207 **OUTSIDER, THE**—D-108m.—Tony Curtis, James Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
 6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
 6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
 6214 **SIX BLACK HORSES**—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful action entry
 6218 **SPIRAL ROAD, THE**—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
 6216 **THAT TOUCH OF MINK**—C-99m.—(C; Panavision)—Cary Grant, Doris Day, Glig Young—4935 (5-16-62)—Highly amusing comedy

COMING FEATURES IN ORDER OF RELEASE

Nov. **STAGECOACH TO THE DANCERS' ROCK**—Warren Stevens, Judy Lawrence
 Dec. **TO KILL A MOCKINGBIRD**—Gregory Peck, Mary Badham

COMING

CHALK GARDEN, THE—Hayley Mills, Joanne Woodward
40 POUNDS OF TROUBLE—(C; Panavision)—Tony Curtis, Phil Silvers, Suzanne Pleshette
FREUD: THE DARK PASSION—Montgomery Clift, Susannah York
GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach
IRON COLLAR, THE—Audie Murphy, Kathleen Crowley
LANCELOT AND GUINEVERE—(C; Panavision)—Cornel Wilde, Jean Wallace
LIST OF ADRIAN MESSENGER, THE—George C. Scott, Dana Wynter
PARANOIAC—(C)—Janette Scott, Oliver Reed—English
TAMMY AND THE DOCTOR—(C)—Sandra Dee, Peter Fonda
TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
THREE ON A MATCH—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
THRILL OF IT ALL, THE—(C)—Doris Day, James Garner
UGLY AMERICAN, THE—(C)—Marlon Brando, Elji Okada, Sandra Church

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

251 **CHAPMAN REPORT, THE**—D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns
 160 **COUCH, THE**—MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
 163 **HOUSE OF WOMEN**—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
 169 **GYPSY**—MU-149m.—(Technirama; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical
 168 **GUNS OF DARKNESS**—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
 158 **LAD: A DOG**—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngster trade
 153 **MAJORITY OF ONE, A**—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
 161 **MALAGA**—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
 156 **MASK, THE**—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
 165 **MERRILL'S MARAUDERS**—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
 168 **MUSIC MAN, THE**—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
 162 **ROME ADVENTURE**—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angle Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
 159 **ROMAN SPRING OF MRS. STONE, THE**—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
 164 **SAMAR**—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in the Philippines
SAYONARA—D-147m.—(Technirama; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue
 152 **SINGER NOT THE SONG, THE**—D-98m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
 167 **STORY OF THE COUNT OF MONTE CRISTO, THE**—D-90m.—(Dylascope; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
WORLD BY NIGHT NO. 2—COMP-118m.—(Technirama, TC)—Produced by Francesco Mazzei—4954 (7-11-62)—Entertaining tour of some of the famous night spots of the world

COMING FEATURES IN ORDER OF RELEASE

Nov. **GAY PURR-EE**—(TC)—Cartoon—Judy Garland, Robert Goulet—(UPA)
 Nov. **WHAT EVER HAPPENED TO BABY JANE?**—Bette Davis, Joan Crawford

COMING

AMERICA, AMERICA—Stathia Giallelis
BE CAREFUL HOW YOU WISH—(TC)—Don Knotts, Carole Cook
BLACK GOLD—Philip Carey, Diane McBain
CASTILIANS, THE—(C)—Cesar Romero, Frankie Avalon
CRITIC'S CHOICE—(TC; Panavision)—Bob Hope, Lucille Ball
DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick

P

•Panic Button..... WB
 Panic In Year Zero..... A3 A-I
 Paradise Alley..... Misc.
 Parandiac..... U-I
 •Papa's Delicate Condition..... Par.
 •Paris When It Sizzles..... Par.
 Paridiso..... For.
 Passion Of Slow Fire, The..... For.
 •Password Is Courage, The..... MGM
 •Payroll..... B AA
 •Period Of Adjustment..... MGM
 •Phaedra..... UA
 Phantom Of The Opera..... A1 U-I
 Phantom Planet..... A-I
 Pigeon That Took Rome, The..... A3 Par.
 Pinocchio—RE..... A1 BV
 Pirates Of Blood River..... A2 Col.
 •Pit, The..... A-I
 •Play It Cooler..... Col.
 Pocketful Of Miracles..... A2 UA
 •Postman's Knock..... MGM
 Premature Burial..... A2 A-I
 Pressure Point..... SP. UA
 Prisoner Of The Iron Mask..... A1 A-I
 •PT 109..... WB
 •Proper Time, The..... UA
 Pycossimo..... For.
 Pure Hell Of St. Trinians..... For.
 Purple Hills, The..... A1 Fox
 Purple Noon..... B For.

Q

•Queen's Guard, The..... Fox
 Queen Of The Pirates..... A1 Col.

R

•Rampage..... WB
 •Raven, The..... A-I
 •Reach For Glory..... Col.
 Rear Window—RE..... A2 Par.
 Reluctant Saint, The..... A1 For.
 •Reptilicus..... A-I
 Reprieve (Convicts 4)..... A2 AA
 Requiem For A Heavyweight..... A2 Col.
 Ride The High Country..... A3 MGM
 Rider On A Dead Horse..... A3 AA
 •Rififi In Tokyo..... MGM
 Ring-A-Ding Rhythm..... A1 Col.
 Risk, The..... A2 For.
 Road To Hong Kong, The..... A1 UA
 Roman Holiday—RE..... A2 Par.
 Roman Spring Of Mrs. Stone, The..... A3 WB
 Rome Adventure..... A3 WB
 Roses For The Prosecutor..... For.
 •Running Man, The..... Col.

S

Sad Sack, The—RE..... A-I Par.
 Safe At Home..... A1 Col.
 Sail A Crooked Ship..... A3 Col.
 Sainly Sinners..... A1 UA
 Samar..... A2 WB
 •Sammy, The Way-Out Seal..... BV
 •Sampson And The Seven Miracles Of The World..... A-I
 Saskatchewan—RE..... A2 U-I
 Satan Never Sleeps..... A3 Fox
 Satan In High Heels..... Misc.
 •Savage Sam..... BV
 •Savage Guns..... A2 MG M
 Sayonara—RE..... WB
 Scarface Mob, The..... Misc.
 •Schizo..... A-I
 •Sea Fighters, The..... A-I
 Second Time Around, The..... A1 Fox
 Secret File: Hollywood..... Misc.
 Secrets Of The Nazi Criminals..... For.
 •Senilita..... Col.
 •Seven Capital Sins..... Emb.
 Sergeants 3..... A1 UA
 •Seven Seas To Calais..... MGM
 Seven Women From Hell..... A3 Fox
 Seventh Commandment, The..... Misc.
 Shoot The Piano Player..... B For.
 Siege Of Hell Street, The..... For.
 Siege Of Syracuse..... B Par.
 Silent Call, The..... A1 Fox
 Singer Not The Song, The..... A3 WB
 Six Black Horses..... A2 U-I
 Sky Above—The Mud Below, The..... SP. Emb.
 Small Hours, The..... Misc.
 •Sodom And Gomorrah..... Fox
 Some Like It Cool..... For.
 Something Wild..... A3 UA
 •Son Of Flubber..... BV
 Son Of Sansom..... For.
 •Spencer's Mountain..... WB
 Spiral Road, The..... A2 U-I
 •Spider's Web, The..... UA
 •Stagecoach To Dancer's Rock..... U-I
 •Star Creatures..... A-I
 State Fair..... A2 Fox
 Strangers In The City..... SP Emb.
 Story Of The Count Of Monte Cristo, The..... A1 WB
 Stowaway In The Sky..... A1 For.
 Summer And Smoke..... A3 Par.
 •Summer Magic..... BV
 •Summer Flight..... UA
 Summer To Remember, A..... A1 For.
 Summerskin..... B For.
 Sweet Ecstasy..... For.
 Sweet Bird Of Youth..... A3 MGM
 Swingin' Along..... A1 Fox
 Sword And The Dragon..... For.
 Sword Of The Conqueror..... A2 UA
 •Swordsman Of Sienna..... MGM

T

- Take Me To The Fair..... MGM
- Tales Of Paris..... C For.
- Tamahine..... MGM
- Tales Of Terror..... A2 AI
- Tammy And The Doctor..... U-I
- Taras Bulba..... UA
- Tartars, The..... B MGM
- Tarzan Goes To India..... A1 MGM
- Taste Of Honey, A..... A3 For.
- Ten Girls Ago..... U-I
- Tender Is The Night..... A3 For
- Term Of Trial..... WB
- That Touch Of Mink..... B U-I
- These Are The Damned..... Col.
- Then There Were Three..... Misc.
- 13 West Street..... A2 Col.
- Three Lives Of Thomasina, The... BV
- 300 Spartans, The..... A1 For
- 3 Stooges In Orbit..... A1 Col.
- 3 Stooges Meet Hercules, The... A1 Col.
- Three On A Match..... U-I
- Third Of A Man..... A2 UA
- Thrill Of It All, The..... U-I
- Throne Of Blood..... A2 For.
- Thirty Years Of Fun..... Fox
- Through A Glass Darkly..... A3 For.
- Time Bomb..... A2 AA
- Today We Live..... MGM
- To Kill A Mocking Bird..... U-I
- Tom Jones..... UA
- Tomorrow Is My Turn..... B For.
- Too Late Blues..... B Par.
- Tower Of London, The..... A3 UA
- Toys In The Attic..... UA
- Trapeze—Reissue..... B UA
- Travels Of Marco Polo..... AA
- Troian Horse, The..... A1 For.
- Twenty Plus Two..... A2 AA
- 20,000 Eyes..... B Fox
- Twist All Night..... A2 A-I
- Twist Around The Clock..... A2 Col.
- Two Are Guilty..... MGM
- Two For The Seesaw..... UA
- Two Little Bears..... A1 For
- Two Tickets To Paris..... A2 Col.
- Two Weeks In Another Town... B MGM

U

- Ugly American, The..... U-I
- Underwater City, The..... A1 Col.

V

- Valiant, The..... A2 UA
- Valley Of The Dragons..... A1 Col.
- Vampire And The Ballerina, The.. UA
- Very Private Affair, A..... B MGM
- Vice And Virtue..... MGM
- Victim..... SP For.
- Victors, The..... Col.
- View From The Bridge..... A3 Misc.
- Vikings, The—Reissue..... A3 UA
- Village Of Daughters..... MGM
- Viridiana..... C For.

W

- Walk On The Wild Side..... SP Col.
- Waltz Of The Toreadors..... B For.
- War And Peace—RE..... A1 Par.
- War Hunt..... A2 UA
- War Lover, The..... Col.
- Warriors Five..... A-I
- Watch It, Sailor..... Col.
- We'll Bury You..... A1 Col.
- West Side Story..... A3 UA
- Weekend With Lulu..... A2 Col.
- (No Place Like Homicide) What A Carve Up..... Emb
- What Ever Happened To Baby Jane?..... WB
- Where The Truth Lies..... Par.
- Whistle Down The Wind..... A1 Misc.
- White Slave Ship..... B A-I
- Who's Got The Action..... A3 Par.
- Wild Harvest..... B Misc.
- Wild Westerners, The..... A1 Col.
- Wild For Kicks..... For.
- Woman Hunt..... A2 For
- Woman In July, A..... Fox
- Women Warriors, The..... A2 UA
- Wonderful World Of The Brothers Grimm, The..... A1 MGM
- Wonders Of Aladdin, The..... B MGM
- World By Night No. 2..... WB
- World In My Pocket..... A2 MGM

X

- X15, The..... A1 UA

Y

- Yojimbo..... For.
- Young Guns Of Texas..... Fox
- Young Racers, The..... A-I

Z

- Zazie..... For.
- Zotzl..... A1 Col.

NOT ON YOUR LIFE—(Panavision; TC)—Robert Preston, Tony Randall
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
PT 109—(Panavision; TC)—Cliff Robertson
RAMPAGE—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins
SPENCER'S MOUNTAIN—(Panavision, TC)—Henry Fonda, Maureen O'Hara
TERM OF TRIAL—Laurence Olivier, Simone Signoret

MISCELLANEOUS

BLAZE STARR GOES BACK TO NATURE—NOV.-79m.—(EC)—Blaze Starr—4983 (9-26-62)—Typical nudist Film—Juri Prod.
BLOODY BROOD, THE—MD-69m.—Jack Betts, Barbara Lord, Peter Falk—4965 (8-22-62)—For lower half—Sutton
CAPTURE THAT CAPSULE—MD-73m.—Richard Miller, Dick O'Neil—4935 (5-16-62)—For the lower half—Riviera
CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Programs filler does not jell—Film Group
DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualler deals with the super-natural—Film Group
EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their baths for fast buck trade—Pad-Ram
FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
HAROLD LLOYD'S WORLD OF COMEDY—COMP-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental
HAVE FIGURE, WILL TRAVEL—NOV-70m.—(C)—Susan Baxter, Carol MacKenzie, Marge Anderson—4986 (10-10-62)—Good travel novelty includes visits to nudist camps—Fanfare
HUNZA—THE HIMALAYAN SHANGRI-LA—TRAVEL-60m.—(EC)—4963 (8-8-62)—Produced and directed by Zygmunt Sulistrowski—Int. Film Ent.
IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nude on western misses—Pad-Ram Films Pacifica
INTRUDER, THE—D-80m.—William Slatner, Beverly Lunsford—4939 (5-30-62)—Topical tale of southern integration for discriminating audiences—Pathe America
JACKTOWN—MD-62m.—Patty McCormick, Richard Meade—4962 (8-8-62)—Okay dualler—Pictorial Int. Products
LUCKY PIERRE—NOV-66m.—(C)—Billy Falbo and "Playmates"—4986 (10-10-62)—Fair nude novelty—Fanfare
NIGHT OF EVIL—MD-88m.—Lisa Gaye, William Campbell—4965 (8-22-62)—For the lower half—Sutton
PARADISE ALLEY—C-80m.—Hugo Haas, Carol Morris, Billy Gilbert—4983 (9-26-62)—Light-weight programmer for lower half—Sutton
POOR WHITE TRASH—D-88m.—Peter Graves, Lita Milan—4983 (9-26-62)—Poor exploitation effort—A.N.F. Prod.
SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films
SCARFACE MOB, THE—MD-98m.—Robert Stack, Keenan Wynn, Pat Crowley—4983 (9-26-62)—TV's "Untouchables" actionful gangster programmer—Desilu
SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duara—Crown-Int.
SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sordid blackmail meller for duallers—Crown Int.
SMALL HOURS, THE—95m.—Michael Ryan, Lorraine Avins—4966 (8-22-62)—Talky, inferior entry for art and experimental spots—Chaitin
THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made in Italy
VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental
WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers—Okay dualler—Sutton

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MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

ENGLISH

CALL ME GENIUS—C-105m.—(TC)—Tony Hancock, George Sanders—4878 (10-25-61)—Cute comedy—Continental
COMING OUT PARTY, A—C-98m.—James Robertson Justice, Leslie Phillips, Stanley Baker—4962 (8-8-62)—Fun filled import—Union
CONCRETE JUNGLE, THE—MD-86m.—Stanley Baker, Margit Saad—4941 (5-30-62)—Fair import of prisons and their inhabitants—Fanfare
DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor
DURING ONE NIGHT—D-82m.—Don Borisenko, Susan Hampshire—4942 (5-30-62)—Powerful adult drama of traumatic impotence during war time—Astor
FLAME IN THE STREETS—D-93m.—(CS)—John Mills, Sylvia Syms—4987 (10-10-62)—Intriguing and controversial film on marriage between races—Atlantic
FOLLOW THAT HORSE—C-80m.—David Tomlinson, Cecil Parker, Mary Peach—4891 (12-6-61)—Moderately amusing comedy import—Seven Arts
IT TAKES A THIEF—AD-91m.—Jayne Mansfield, Anthony Quale—4951 (6-27-62)—Actionful entry with Mansfield name—Valiant
KIND OF LOVING, A—112m.—Alan Bates, June Ritchie—4983 (9-26-62)—Interesting and well-made import—Governor
KITCHEN, THE—D-74m.—Eric Pohlmann, Carl Mohner, Mary Yeomans—4891 (12-6-61)—Interesting art house entry—Kingsley-Int.
MARK, THE—D-127m.—(CS)—Maria Schell, Stuart Whitman—4879 (10-25-61)—Fine, off-beat drama—Continental
MATTER OF WHO, A—CD-90m.—Terry Thomas, Sonja Ziemann—4959 (7-25-62)—Interesting import—Harts-Lion
NEVER LET GO—MD-90m.—Richard Todd, Peter Selars, Elizabeth Sellars—4966 (8-22-62)—Suspenseful programmer for art and specialty spots—Continental
OPERATION SNATCH—C-83m.—Terry-Thomas, George Sanders—4987 (10-10-62)—Moderately amusing entry—Continental
PLAYGIRL AFTER DARK—MD-92m.—(EC)—Jayne Mansfield, Leo Genn—4984 (9-26-62)—Familiar programmer on London strip club—Topaz
PURE HELL OF ST. TRINIANS THE—C-94m.—Cecil Parker, Joyce Grenfell—4879 (10-25-61)—Frolic for fans of English farce—Continental
RISK, THE—D-81m.—Tony Britton, Virginia Maskell—4879 (10-25-61)—Okay entry for art spots—Kingsley-Int.
SIEGE OF HELL STREET, THE—MD-83m.—(Dyaliscope)—Donald Sinden, Nicole Berger—4942 (5-30-62)—Suspenseful programmer about Bobbies and Bolsheviks—United Producers Releasing Org.
SOME LIKE IT COLD—NOV-60m.—(C)—Thalia Vickers—4880 (10-25-61)—Average nudist colony subject—Janus
TASTE OF HONEY, A—D-100m.—Dora Bryan, Robert Stephens—4943 (5-30-62)—Filmization of play should do well in art spots—Continental
VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly interesting and well-made entry is best for discerning adults—English—Pathe-America
WALTZ OF THE TOREADORS—CD-105m.—(C)—Peter Sellers, Dany Robin—4966 (8-22-62)—Entertaining import—Continental
WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—Victoria Films

EUROPEAN

MAGIC VOYAGE OF SINBAD, THE—SPEC-79m.—(Vitascope; C)—Edward Stolar, Anna Larion—4947 (6-13-62)—Actionful fairy tale is okay programmer—Dubbed in English—Filmgroup
PARADISIO—NOV.-82m.—(Partially in 3-D)—Arthur Howard, Eva Waegner—4963 (8-8-62)—Amusing but over-long nude novelty—Fanfare
SWORD AND THE DRAGON, THE—SPEC.-88m.—(Vitamotion; C)—Produced and directed by Alexander Ptushko—4947 (6-13-62)—Exciting import with epic sweep and broad appeal—Dubbed in English—Valiant

FRENCH

BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well-made religious film—Dubbed In English—Janus
BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmaire, Moria Shearer, Cyd Charisse, Roland Petit—4910 (2-21-62)—Filmed in Paris—Magna
END OF DESIRE—D-86m.—(EC)—Maria Schell, Christian Marquand, Pascale Petit—4959 (7-25-62)—Average entry for art houses—English titles—Continental
FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—English titles—Kingsley Int.
GIRL CHASERS, THE—D-76m.—Jacques Charrier, Anouk Almee, Belinda Lee—4963 (8-8-62)—Well made and enacted Parisian vignettes—Dubbed in English—Ajay
GIRL WITH THE GOLDEN EYES, THE—D-90m.—Marie Leforest, Paul Guers—4979 (9-12-62)—Unpleasant import for art spots—English titles—Union
GREEN MARE, THE—CD-93m.—(CS; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—Titles—Zenith Int.
GINA—MD-92m.—(EC)—Simone Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—Dubbed in English—Sutton
HORROR CHAMBER OF DR. FAUSTUS, THE—MD-84m.—Pierre Brasseur, Alida Valli—4942 (5-30-62)—Okay horror meller—Dubbed in English—Lopert
I SPIT ON YOUR GRAVE—MD-100m.—Christian Marquand, Antonella Luadi—4987 (10-10-62)—Miscegenation theme makes this particularly potent for colored houses—Dubbed in English—Audubon

JULES AND JIM—D-105m.—Jeanna Moreau, Oskar Werner—4942 (5-30-62)—Interesting entry for art spots—Janus
LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—English titles—Continental
LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—English titles—Astor
LES LIAISONS DANGEREUSES—D-105m.—Gerard Philipe, Jeanne Moreau—4891 (12-6-61)—Titles—Questionable import sells sex and more sex—Astor
MAXIME—MD-93m.—Charles Boyer, Michele Morgan—4980 (9-12-62)—Sophisticated but slow romancer with Boyer name—Dubbed in English—Interworld Dist.
MAGNIFICENT TRAMP, THE—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining import—English titles—Cameo Int.
MONEY, MONEY, MONEY—CMD-100m.—Jean Gabin, Martine Carol—4963 (8-8-62)—Entertaining import for art spots—English titles—Times
NIGHT AFFAIR—MD-92m.—Jean Gabin, Danielle Darrieux—4879 (10-25-61)—Okay mystery for art spots—English titles—President
PASSION OF SLOW FIRE, THE—D-91m.—Jean DeSailly, Moniwue Melinand—4987 (10-10-62)—Fairly interesting import for art spots—English titles—Trans-Lux
PURPLE NOON—D-115m.—(EC)—Alain Delon, Marla Laporet—4891 (12-6-61)—Titles or dubbed—Well-made, interesting import—Times
SHOOT THE PIANO PLAYER—CD-85m.—Charles Aznavour, Marie DuBois—4955 (7-11-62)—Off-beat entry could please art house crowd—English titles—Astor
SWEET ECSTASY—D-84m.—(CS)—Elke Sommer, Pierre Brice—4987 (10-10-62)—Juvenile delinquents on the French Riviera—Dubbed in English—Audubon
STOWAWAY IN THE SKY—CD-82m.—(Helivision; EC)—Andre Bille, Maurice Baquet—4951 (6-27-62)—Entertaining family entry for art or regulation spots—Lopert
TALES OF PARIS—COMP-85m.—Dany Saval, Dany Robin, Francoise Arnoul, Catherine Deneuve—4989 (10-10-62)—Interesting import for art spots—English titles—Times
TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—English titles—Showcorporation
ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—English titles—Nouvelles Editions de Films

GERMAN
ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—English titles—Casino
DAS DRIEMAEDERLHAUS—DMU-102m.—(Agfa Color)—Karlheinz Boehm—4890 (12-6-61)—Titles—Pleasant interlude from the life of Franz Schubert—Atlantic
ROSES OF THE PROSECUTOR—CD-92m.—Walter Giller, Ingrid van Bergen—4879 (10-25-61)—Entertaining, satiric import—English titles—American Metropolitan Ent.

GREEK
ANTIGONE—D-88m.—Irene Papas, Manos Katrakis—4983 (9-26-62)—Well-made classic for art spots and college situations—English titles—Ellis

JAPANESE
I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese cast—4911 (2-21-62)—Enemy war film can be exploited—Dubbed in English—Toho—Parade
MANSTER, THE—MD-72m.—Peter Dyneley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Dubbed in English—Lopert
THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Titles—Fair Japanese import for art spots—Brandon
YOJIMBO—D-110m.—(Tohoscope)—Toshiro Mifune, Eijiro Tono—4984 (9-26-62)—Highly entertaining entry for art spots—English titles—Senaca Int.

RUSSIAN-ENGLISH
CINDERELLA—MU-80m.—(Magicolor)—The Bolshoi Ballet—4895 (12-20-61)—Bolshoi troupe is treat for ballet fans and art house—Janus

ITALIAN
DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeleine Fischer—4910 (2-21-62)—Timely science fiction program—Dubbed in English—Excelsior
FROM A ROMAN BALCONY—D-84m.—Jean Sorel, Valerie Cangottini—4878 (10-25-61)—Sexy entry for art spots—English titles—Continental
LA NOTTE (THE NIGHT)—D-120m.—Marcello Mastroianni, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—English titles—Lopert
LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—English titles—Miller Producing
LAST OF THE VIKINGS—MD-102m.—(EC; Dyliscope)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—Good action spectacle—Dubbed in English—Medallion
PSYCOSSIMO—C-88m.—Ugo Tognazzi, Raimondo Vianello, Moniwue Just—4984 (9-26-62)—Fair comedy for art spots—English titles—Ellis
RELUCTANT SAINT, THE—D-105m.—Maximilian Schell, Lea Padovani—4980 (9-12-62)—Entertaining religious drama—Davis-Royal
SON OF SAMSON—MD-90m.—(Totalscope; TC)—Mark Forest, Chelo Alonzo—4980 (9-12-62)—Another strong man spectacle from Italy—Dubbed in English—Medallion
TROJAN HORSE, THE—MD-105m.—(Euroscope; EC)—Steve Reeves, John Drew Barrymore—4955 (7-11-62)—Colorful spectacle has action and other angles—Colorama

MEXICAN
IMPORTANT MAN, THE—D-99m.—(CS)—Toshiro Mifune, Columbia Dominguez—4954 (7-11-62)—Art house entry has its moment—English titles—Lopert

SOUTH AMERICAN
MARIZINIA—MD-80m.—(EC)—John Sutton, Gina Albert—4963 (8-8-62)—Okay art house filler—Int. Film Ent.
SUMMERSKIN—D-99m.—Alfredo Alcon, Graciela Borges—4955 (7-11-62)—Interesting import for art spots—English titles—Angel

SPANISH
VIRIDIANA—D-90m.—Francisco Rabal, Silvia Pinal—4931 (5-2-62)—Off-beat drama should be impressive at art spots—Titles—Kingsley-Int.

SWEDISH
DEVIL'S EYE, THE—FAN-90m.—Jarl Kulle, Bibi Andersson—4878 (10-25-61)—Import should satisfy Ingmar Bergman fans—English titles—Janus
SECRETS OF THE NAZI CRIMINALS—DOC-84m.—Narration by Claude Stephenson—4987 (10-10-62)—Strong documentary on Nazi leaders and regime—Trans-Lux
THROUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Bergman entry—English titles—Janus

U.S.S.R.
SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—Kingsley Int.

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OCTOBER 24, 1962

Volume 68

Number 18

IN THREE SECTIONS • THIS IS SECTION ONE



Actor Peck Named TOA Star Of Year

(See Page 7)

Rackmil Details Big MCA-U Plans

(See Page 9)

Arthur Freed, well known Hollywood producer, has again accepted the assignment to produce the industry's big Academy Award Show, 1963 edition.

THE "EADY PLAN" - CAN WE USE IT? . . . see editorial page 6

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PREVIEW

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THIS UPROAR

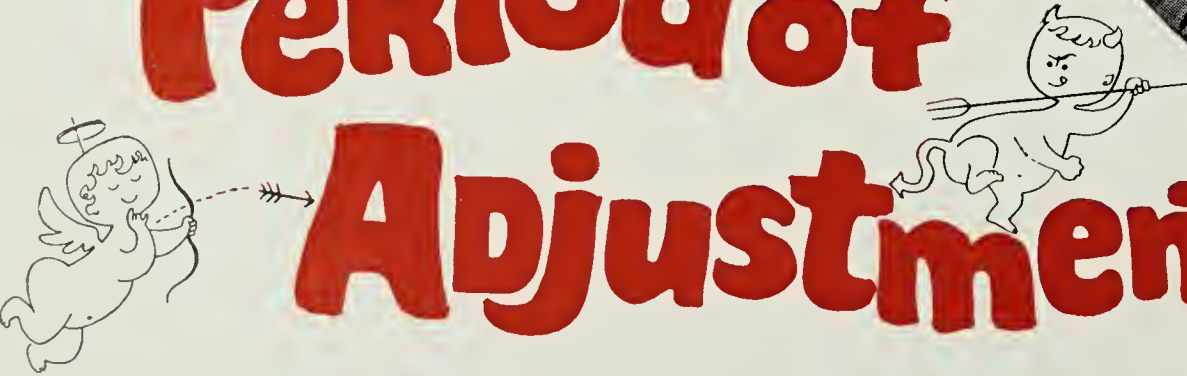
"Terrific, adult, clean, funny, laughter and tears." ■ "Give funny script, good acting." ■ "to be unusually good." ■ "H scenes gave beautiful contrast." ■ "Good mixture of serious drama great." ■ "Excellent acting, love." ■ "Contrast of pathos and humor well worked out." ■ "Hutton excellent, love that Franciosa." ■ "Don't ruin by cutting scenes."



That **AGONIZINGLY**
Hilarious Pause
between the Honeymoon
and the marriage!

Metro
Goldwyn
Mayer
presents

**Period of
Adjustment**



Starring
TONY FRANCIOSA ... **JANE FONDA**

GRAVES!!!

ANGELES SNEAK PREVIEWS,
THE AUDIENCE REACTION TO
THIS MOVIE...

...to life and treated with
...goodies like this." ■ "Very
...ough comedy, pathos, sentiment
...real and touching, dramatic
...wonderful and funny movie." ■
...comedy." ■ "Jane Fonda is
...edy, tenderness and reality." ■

56% WOULD RECOMMEND
THIS PICTURE TO
THEIR FRIENDS!



**CONTACT YOUR
M·G·M BRANCH
NOW!**

TENNESSEE WILLIAMS' GREAT FIRST COMEDY!

JIM CUTTON with LOIS NETTLETON
JOHN MCGIVER

Screen Play by ISOBEL LENNART
Directed by GEORGE ROY HILL

Based on the Play "A Period of Adjustment" by
TENNESSEE WILLIAMS
Produced by LAWRENCE WEINGARTEN

"THIS IS IT. THERE ARE NO MORE WORLDS TO CONQUER..."

-Bosley Crowther, New York Times

**New York, London, Paris, Philadelphia, Boston,
Chicago, Zurich, Geneva, Basle, Stockholm, Los Angeles,
Washington, San Francisco, Amsterdam, Laussane,
The Hague, Minneapolis, Rotterdam
—all have been conquered by**

DARRYL F. ZANUCK'S

THE

**LONGEST
DAY**

Based on the Book by CORNELIUS RYAN • Released by

20th
CENTURY-FOX

The Trade Paper Read by Choice — Not by Chance

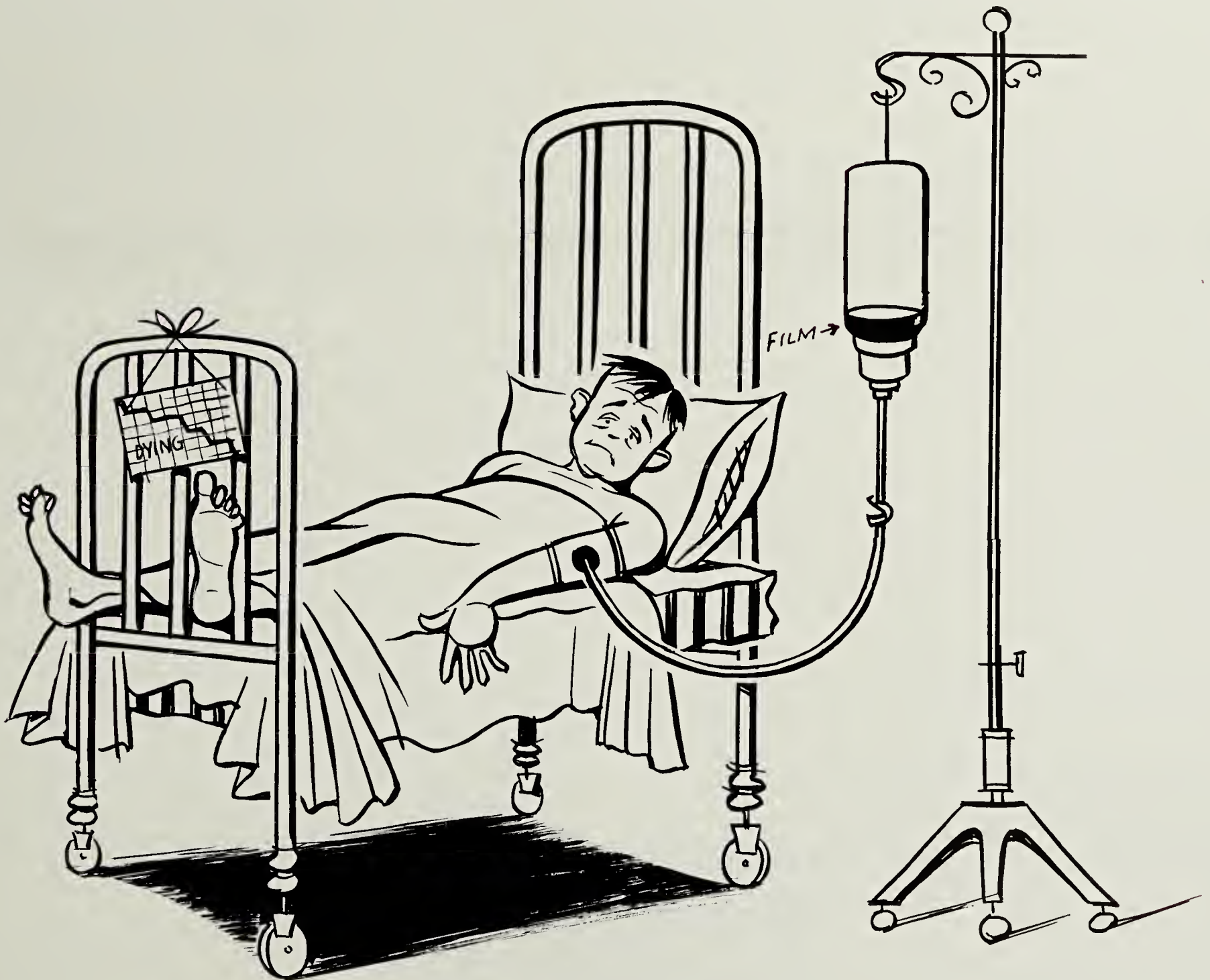
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Volume 68 • No. 18

OCTOBER 24, 1962

CASE OF THE DYING EXHIBITOR



SYMPTOMS: Lack of product, nothing being done

PROGNOSIS: No exhibitors — No distributors — No jobs —
No nothing!

CURE: Quality pictures, to pump new life into
the veins of exhibition!

The "Eady Plan"—Can We Use It?

THERE IS a crying need for orderly release, as Ed Hyman keeps telling distributors, but feast or famine is still the rule. Many avenues of encouraging a production increase have been explored, from direct participation by exhibition in the production of new features to attempts to encourage independent producers via a measure of exhibition financing. To date, such efforts have not met with notable success. The American Congress of Exhibitors created its own production arm, but the effort has bogged down in a mass of red tape and inadequate support. It would also seem that the ACE effort suffers from a lack of "know how" people at its helm.

It is time the industry turned its attention to other possibilities. We were impressed recently during a European visit to note the lively production activity going on at British studios, all of which were operating at or near capacity. It was a welcome change from the ghost town atmosphere pervading the Hollywood scene at that time.

Many American film figures were deeply involved in this European production boom, and the attractions were obvious. There is general agreement in England that the greatest single stimulant to production in that country is the "Eady Plan." The name is familiar to many Americans, but perhaps the actual workings of the program are not. Therefore, we will go into the subject at some detail here. This is done not because we feel that the "Eady Plan" is the answer to every American product problem, but because we are convinced that no avenue of exploration should be ignored in the effort to stimulate the production of pictures that are the life blood of every theatremen.

We asked a lot of questions, and found our English allies willing and enthusiastic with the answers. We would like to thank fellow American Bernard Lubber, co-producing "Lancelot and Guinevere" with Cornel Wilde for Universal, who helped us to understand some of the "Eady" intricacies which might have puzzled us otherwise.

The idea has certainly proved itself in its English application. Perhaps it has set a valuable precedent for the U.S. as well, with certain modifications.

Looking at it quite simply, the "Eady Plan" sets up a Fund whereby a certain sum of money, determined by how well a film does at the boxoffice, is returned in the form of a subsidy to the producer. This subsidy increases the value of a successful motion picture, minimizes the loss on films that do not perform as well as had been hoped, and definitely stimulates a regular flow of product from producers benefitting from its provisions.

The plan was originally instituted by exhibitors on a voluntary basis and has been legalized by a Government Act authorizing the Fund to be established on two principal conditions:

(1) That a certain percentage of labor cost must be expended on British labor, and (2) that the central management and direction of the production must be exercised in the United Kingdom.

The first condition refers, of course, to the actual sums spent on the cost of labor of persons directly engaged in the making of the film, and it provides that not less than 75 per cent of such labor cost must be paid to British subjects, with an allowance of 25 per cent to be paid to non British subjects. In

calculating this percentage, the producer may first exclude the labor cost of any one person who is not a British subject. Therefore, if an American star, for example, is engaged, then it would be wise to exclude his or her salary, which would be substantial. Alternatively, in respect of any film whose total labor costs are not less than approximately \$100,000, the producer may, if he wishes, exclude the labor costs of any two persons (one of whom must be employed as an actor or actress) who are not British subjects. In this case, however, 80 per cent of the remaining labor costs must be paid to British subjects.

With regard to the second condition which refers to central management and direction, this means that the producing corporation must be British and the majority of directors of the corporation as well as the company arranging for the finances must be British.

Now let us examine the manner in which the Fund is set up. One ninth of the admission price of every theatre ticket in excess of 11 pence (approximately 13 American cents) is contributed by the exhibitor to the Fund. This money, of course, comes off the gross or top, and therefore the exhibitor and distributor each make a contribution, the distributor's contribution depending upon the percentage of the gross his picture is playing for. Incidentally, there is no Government admission tax on theatre tickets. In simple terms, however, experience in England shows that the average price contributed by the theatres over the past 10 years has been 1½ cents per seat. Further statistics show that in the past few years approximately 3¼ million Pounds (or a little over 10 million dollars) per year have been put into the Fund. The collections are made in England, Scotland, and Wales, comprising the United Kingdom.

Each British production qualifying for the "Eady Fund" has received in the past three or four years an average of approximately 42½ per cent of the distributor's receipts derived in the United Kingdom. In other words, if a British film grosses (distribution gross) \$500,000, in the United Kingdom, then the producing company receives from the "Eady Fund" a sum equal to 42½ per cent of the \$500,000, or \$212,500. This sum is paid directly to the producing company in addition to the net gross which he would receive from the distributor after distribution costs. It can be readily seen, therefore, what a terrific impetus to continued British production the Fund is. The earnings of each picture are entirely dependent upon the commercial success of the picture in the theatres.

You can well imagine how large a Fund would be accumulated in America on a similar basis. Of course, theatres charging a higher admission price make a greater contribution than those with a lower admission price, and it is possible that figures as they apply to America might need revising downward. In any event, the Fund would be sizeable, and the inducement for additional production would be attractive.

As we said, we don't assume this plan or any other single proposal will solve the industry's problems. We do think, however, that the experience of others can provide valuable food for thought. TOA, at its Miami convention, has scheduled a discussion on the "Eady Plan." Any effort to improve the dangerous product situation is a welcome one. Let's face it, we must solve our own problems, and the time to start is now.

AL ERLICK

NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

Joseph Ende, United Artists vice-president, became a grandfather for the first time with the birth of a son, **Douglas Jay**, to **Howard** and **Norma Ende**.

Obituaries

Harry C. Arnow, 81, father of **Ted Arnow**, director of publicity for Loew's Theatres, and of **Maxine Arnow**, of MGM, died in New York City after a lingering illness.

Frank Freeman, 46, producer and son of **Y. Frank Freeman**, industry leader and vice-president of Paramount, died at the home of his parents in Beverly Hills. A member of the Naval Reserve, he was on active duty five years during World War II at which time he served as a gunnery officer on an aircraft carrier and executive officer of a destroyer. He emerged with the rank of Lieutenant Commander. Sole survivors are his father and mother.

Bert E. Freese, 60, Allied Artists salesman in the Philadelphia exchange, died after being hospitalized nine weeks.

B&K's Dromey Retires

CHICAGO — Veteran showman **John Dromey**, who joined the Balaban and Katz organization nearly 40 years ago, has announced his retirement. He will leave the post he has held since 1934 as chief film buyer for the Great States division of the circuit as of Nov. 9 to give full attention to his personal and civic interests in North Chicago.

There will be no changes in the present functions of the B&K booking department. The respective staff members will continue with their present assignments under the direction of **Harry Lustgarten**, vice-president in charge of film buying and booking for both Balaban and Katz and Great States Theatres.

Dromey's interest in show business began in his youth when he toured the world with Chicago's famed Paulist Choir. He joined the B&K-Great States organization in 1924, starting as a film booker.

In 1935, Dromey was elected mayor of his home village of North Chicago, and then re-elected for three more terms, holding the office until 1949. He is now in his fourth year as alderman in North Chicago, and he also serves as chairman of the Housing Authority in Lake County.

Fox Ups Labella

NEW YORK—**Vincenzo Labella** has been named director of advertising and publicity for 20th-Fox in Italy, it was announced by vice-president **Charles Einfeld**. Labella will report directly to **Fred Hift**, recently appointed ad-pub. director for Continental Europe, Great Britain, and the Middle East.

FORMS FOR THIS PAGE CLOSED
AT 2 P.M. ON MON., OCT. 22

New Bronx Theatre Planned By Ackerman

NEW YORK—Plans to construct a new and intimate motion picture theatre in the Bronx have been announced by **Meyer Ackerman**, New York veteran exhibitor. The theatre will be the first to be built in the Bronx in more than a decade and will also be the first ever to be built as part of a shopping center in that borough.

The new 600-seat house, to be called the **Riverdale Cinema**, in the fashionable Riverdale section, will have parking facilities for more than 300 cars in the shopping center's complex. Construction will begin shortly with the opening anticipated for early spring of 1963.

Architect is **William Eli Kohn**, who most recently did the **Carnegie Hall Cinema** in Manhattan and **Merrick Theatre**, Long Island. The most modern theatre equipment will be installed, including six-track sound. Operating policy has not yet been established.

While this is a solo venture for **Ackerman**, he is partnered with **Robert Furman** in **F & A Theatres**, currently operating theatres in New York, New Jersey, and Ohio including the **Scarsdale Plaza**, **Carnegie Hall Cinema**, **Riviera Cinema** in Syracuse, **Palace** in Cleveland, **Devon** in the Bronx, **Art** in Irvington, N.J., and the **Lincoln Art Theatre**, now being built on 57th Street between 7th Avenue and Broadway in New York.

Blumenstock Ends "Day" Job

NEW YORK—**Sid Blumenstock** has completed his assignment as roadshow coordinator for **Darryl F. Zanuck's** "The Longest Day." He successfully launched eight premieres in the United States and set up all the campaigns for the upcoming domestic openings in this country and Canada.



Young singing star **Cliff Richard** reviews his intense personal appearance tour for "Wonderful To Be Young" with **George Weltner**, executive vice-president of Paramount Pictures. Cliff will spend six weeks in the U.S. on jaunt before returning to his native England.



BROADWAY GROSSES

"Requiem," "Chapman" Debut

NEW YORK—Two good openings stimulated the Broadway first-run scene with the reserved seat houses continuing to do very good business.

"**THE 300 SPARTANS**" (20th-Fox). Paramount claimed \$18,000 for the fourth week.

"**GIGOT**" (20th-Fox). Radio City Music Hall claimed \$91,000 for Thursday through Sunday, with the fourth week sure of \$130,000. Stage show.

"**A VERY PRIVATE AFFAIR**" (MGM). Loew's State announced \$10,000 for the fourth week.

"**THE LONGEST DAY**" (20th-Fox). Warner claimed capacity of \$44,000 for the third session of the hard ticket engagement.

"**BARABBAS**" (Columbia). DeMille reported capacity of \$24,000 for the second hard ticket week.

"**THE WONDERFUL WORLD OF THE BROTHERS GRIMM**" (MGM-Cinerama). Loew's Cinerama did \$29,000 for the 11th week.

"**PRESSURE POINT**" (UA). Astor did \$14,000 on the second, and last, week.

"**THE CHAPMAN REPORT**" (WB). Victoria opened big with \$35,000 claimed for the first week.

"**KAMIKAZE**" and "**SMASHING OF THE REICH**" (Inde.). Forum stated the last eight days, including the third week, was \$9,500.

"**REQUIEM FOR A HEAVYWEIGHT**" (Columbia). Criterion reported \$36,500 for the opening week.

"**WEST SIDE STORY**" (UA). Rivoli claimed the 53rd week was \$28,000.

"**NO MAN IS AN ISLAND**" (U-I). RKO Palace garnered \$10,000 on the second session.

COMPO Meets Nov. 20

NEW YORK—The annual meeting of the membership, board, and executive committee of the Council of Motion Picture Organizations will be held Tuesday, Nov. 20, at the Americana Hotel.

BRAVO, MR. RACKMIL

Universal topper **Milton Rackmil** called the lay and trade press together last week to detail some of the plans that will be put into effect now that the way has been cleared for the merger with Music Corporation of America. The result was an upbeat session that convinced everyone present that the new entertainment giant was loaded with good news for the motion picture industry. Details can be found elsewhere in this issue.

The air of optimism was contagious, and as **Rackmil** went into the expanded production schedule, one could sense the vitality and enthusiasm throughout the Universal organization.

We join in welcoming a development that promises to pump much needed new life into the industry. We nominate **Milton Rackmil** for an "Oscar" as the executive who has done the most to chase away the prophets of gloom.

JAY EMANUEL

TOA Names Peck As Star Of Year

Actor To Attend Miami Convention Banquet To Receive Coveted Award; Bilgrey Also To Speak

NEW YORK — Gregory Peck, four-time Academy Award nominee, has been selected as the Theatre Owners of America's Star of the Year, it was disclosed by John H. Stempler, TOA president.

Peck will attend the President's Banquet, which will conclude the organization's 15th annual convention being held at the Americana Hotel, Bal Harbour, Fla., on Saturday evening, Nov. 10, to receive the award, which is the highest honor TOA bestows on a motion picture actor or actress.

Peck will be the ninth recipient of the annual award, given to the actor or actress who, in TOA's opinion, is not only a top-calibre performer and box office attraction, but whose personal life and other activities have brought honor to the industry.

Cliff Richard, Britain's top male popular singer, who stars in Paramount's December release, "Wonderful To Be Young," will also appear and perform at the President's Banquet. Richard, who has sold more than 12 million records throughout the world, will perform with The Shadows, a four-man group with whom he regularly appears, and who also appear in "Wonderful To Be Young." The 21-year-old star will be making his first trip to the U.S. for this personal appearance tour, which will include the TOA banquet.

The Star of the Year Award was initiated in 1954, with Danny Kaye as the first recipient. Other winners have been James Stewart in 1955; William Holden in 1956; Rock Hudson in 1957; Deborah Kerr in 1958; Jerry Lewis in 1959; Doris Day in 1960; and John Wayne last year.

Consistently a top grossing star, Peck's Oscar nominations were for "Keys of the Kingdom," "The Yearling," "Gentleman's Agreement," and "Twelve O'Clock High." His next release will be "To Kill a Mockingbird" in early 1963.

Peck recently entered into the production end of the business, forming two companies, Melville Productions and Anthony Productions.

Also announced for the coming convention was the scheduled appearance of Cathy Bauby of Memphis, Tenn., widely known as an expert on charm and personality. Miss Bauby will address the opening luncheon of the Ladies Program, said ladies committee chairman Sallie Shepherd of Miami.

Felix J. Bilgrey, general counsel for Times Film Corp. and veteran industry attorney, is also scheduled to speak to exhibitors on Thursday, Nov. 8, at a session devoted to the exhibitor and the law. Bilgrey will address himself to the problems of local and newspaper censorship, and will outline how exhibitors and distributors can work together to counteract censorship.

Code Board Unchanged

WASHINGTON—Eric Johnston, president of the Motion Picture Association of America, has reappointed all members of the Production Code Review Board to another regular term of one year.



Stanley Kubrick signs a multiple picture deal with Columbia Pictures for his independent company, Polaris Productions. Looking on are (from left to right) Stanley Schneider, administrative assistant to the executive vice president; Leo Jaffe, executive vice president; Mike Frankovich, 1st vice president; Mo Rothman, vice president of the International Corporation; and Jonas Rosenfield, vice president in charge of advertising and publicity.

Allied Again Readies Merchandising Manual

DETROIT—From executive director Milton H. London's Detroit headquarters of Allied States comes the announcement that the association will repeat last year's smash success with the 1963 Allied Merchandising Manual.

It is even more fitting this year than last, since National Allied's 33rd annual convention, which takes place at the Sheraton Hotel, Cleveland, Dec. 3-6 and in conjunction with which the manual will be issued, is heavily accenting equipment and merchandising.

The manual will detail merchandising ideas, proven sales promotions, and "will be a practical tool for converting very little effort and very little time into a lot of money." It will also contain a comprehensive guide for successful theatre operation, showmanship, and merchandising designed to increase attendance and profits, training of employees, and maintenance and servicing of equipment. Among other sections will be those on the role of the theatre manager in creating public images of the industry and the theatre; preparation and delivery of speeches to fraternal, civic, and community groups, along with prepared basic speeches.

As was done last year, a copy will be given to all who attend the convention, and sent to Allied members throughout the nation. Last year, long after the issue had been distributed, letters poured in from all over offering to pay for as many copies as the correspondents could lay their hands on.

Embassy Names Margolies

NEW YORK—The appointment of Harry Margolies as New York branch manager of Embassy Pictures Corp. was announced by Carl Peppercorn, general sales manager.

Margolies has resigned from the staff of Astor Pictures to accept the new post, effective immediately. He replaces Lou Steisel, who has been appointed assistant to Peppercorn at Embassy Pictures.

Block Booking Subject Of TV-Film Dispute

WASHINGTON—The U.S. Supreme Court was asked by the film distributors of feature films to tv and the Justice Department to upset a lower court decision carrying an injunction against block booking.

Arguing for the distributors were Louis Nizer, Myles J. Lane, Justin M. Golenbock, and Mervin C. Pollack, while Daniel M. Friedman handled the case for the Justice Department.

The distributors claim the decree should be dissolved as needless, but the the Justice Department wants the injunction tightened and further safeguards imposed.

The Justice Department claims the Paramount decree has put the Supreme Court on record as against forcing buyers to take product they don't want to get product that they do want and asked that sales be made on a picture-by-picture basis. They assail the lower court permission for "temporary" block booking under which a distributor could first see if he could find a buyer for the entire package. "In both instances, the same economic pressures are brought to bear on the prospective purchaser by the film distributor in order to induce a purchase of unwanted films along with wanted ones," it was said.

The defendants are Loew's Inc., C&C Super Corp., Screen Gems, Associated Artists Productions, National Telefilm Associates, and United Artists.

Glen Alden Profit Up

NEW YORK—The Glen Alden Corporation increased its earning 172 percent in the nine months ended Sept. 30, it was announced by Albert A. List, chairman of the board. Sales and revenues climbed to \$81,350,000 in the same period.

Consolidated net earnings reached \$3,850,000 for the period. This equaled 70 cents a share on 5,495,000 shares outstanding. It compared with \$1,417,000 or 25 cents a share on 5,636,000 shares in the nine months ended Sept. 30, 1961.

Glen Alden is a diversified operating company consisting of Glen Alden Coal Company Division, RKO Theatres, Inc., Aluminum Industries, Inc., Swift Manufacturing Company, Opp and Micolos Cotton Mills, and E. Hubschman and Sons Division.

Glen Alden also has substantial investments in Government securities, bank certificates of deposit, mortgages, and other industrial companies.

Netter Heads "Lawrence" Unit

NEW YORK—Rube Jackter, Columbia vice-president and general sales manager, has reached an agreement under which L. Douglas Netter will join Columbia as executive in charge of roadshow sales for the Sam Spiegel-David Lean production of "Lawrence of Arabia."

In his new post, Netter will be under the direction of the Columbia vice-president for all engagements of the Super Panavision 70 Technicolor film.

Netter was vice-president in charge of operations for Todd A-O and general manager for Samuel Goldwyn Productions.

Parents Must Resist Censorship—Johnson

COLUMBUS—Parents who support movie censorship are surrendering rights they may never regain and freedoms their children may never know.

This was the warning issued by Eric Johnston, president of the Motion Picture Association of America, in a talk at a luncheon here at the Columbus and Franklin County Motion Picture Council.

"Playing around with censorship is like playing with fire," cautioned Johnston. "Don't strike the match unless you're prepared to face the blaze.

"Censorship isn't safe—and there's no way to control it once it gets started. It consumes one thing: freedom."

In his talk to the citizen group the MPAA head said in part.

"Legislative moves against the motion picture—or against any other free medium of communications in America—have a clear-cut significance for the individual citizen.

"They pose the question: should the citizen be free to select his own film fare, or should the government do it for him?

"There's only one answer to this question in our kind of society. That's why you must resist the efforts of those who would abridge your freedoms or usurp your rights.

"I hope you won't be fooled by the tricks and tactics of the would-be censors. They'll use many devious methods to win you over. One of these is to prey on your rightful concern for your children.

"This is a hoax and a sham. What they're really saying is that you don't have the intelligence to decide what's best for your children—that you don't care enough to select proper films for your family. I don't believe them—and I don't think you do.

"I ask you to protect your children. I ask you to protect them from all those who would create a world in which your children would never know freedom of expression—a world in which your children would never have the right to decide for themselves.

"We all want better movies. Who doesn't? And you have a way to get them. Make it your business to know good movies from bad ones. Then support the good ones and stay away from the bad. Isn't that the truly effective way in a free society?

"You're doing this kind of thing right now in Ohio. The campaign among the women's clubs to support good pictures en masse will certainly have a beneficial impact on the types of pictures made and exhibited. I want to compliment Ken Prickett and all of you working on it.

"We don't need censorship and classification of films when we have alert, informed citizens and parents. And on the day we admit that we don't have these kinds of citizens and these kinds of parents, no legislature and no censorship body can save us.

"They say you can tell the ideals of a nation by the freedoms its people enjoy. I say let's sacrifice none of them."

IFIDA Names British Exec

NEW YORK—Michael Bromhead, general manager, Lion International Films, Ltd., will serve as chairman for Great Britain for IFIDA's International Film Awards dinner-dance, according to an announcement by Richard Brandt, dinner chairman. The gala affair will be held in the Imperial Ballroom of the Hotel Americana on Jan. 15.

Rackmil Hails MCA-Universal Plans; Top Features Coming From New Giant

Stanley Warner Acquires 37 Lone Star Theatres

NEW YORK—S. H. Fabian, president of Stanley Warner Corporation, said that the acquisition of the 37-theatre Lone Star chain is an opportunity for Stanley Warner to extend its theatre operations into one of the great growth areas of the nation.

"These Texas theatres," he continued, "would add to Stanley Warner an established source of profitable income where drive-in operation is a 12 month business. Lone Star represents Stanley Warner's first entry into the operation of drive-ins, which has become such an important part of our industry."

The Lone Star theatres are located largely in the eastern half of Texas in the centers of higher population and industrial growth. Most of them are drive-ins, with five indoor houses included.

Stanley Warner was organized in March, 1953, by Fabian and Samuel Rosen, executive vice-president of Stanley Warner. They took over the Warner Bros. Circuit when the United States Supreme Court decision ordered Warner Bros. to retire from the exhibition end of the business.

N.Y. Wage Bill Okayed; Part-Timers Exempt

NEW YORK—The New York City Minimum Wage Law was recently passed by the Board of Estimate with the support of Mayor Wagner and organized labor of the city.

The law had previously been passed by City Council, where it originated, by a 24 to one vote. An amendment was attached to the bill exempting "part-time employees" from its provisions. The law now only needs the Mayor's signature, and in 30 days from signing, will go into effect.

It provides for a minimum wage of \$1.25 per hour, which will rise to \$1.50 per hour after one year. Exhibitor efforts to have a special exemption made for theatre employees have been to no avail. Members of the New York City Motion Picture Theatre Owners Minimum Wage Committee attended the hearing for the new bill but did not testify.

On the state-wide level, N.Y. exhibitors are now subject to the \$1.15 an hour state minimum wage which was also contested.

The prospect remains that such theatre employees as ushers, doormen, concession workers, etc. may be classified as "part-time" workers to exempt them from the provisions of the new bill.

Del. Ad Rates Rise

WILMINGTON, DEL. — Exhibitors here have been notified that their advertising costs will rise about two cents per line effective Jan. 1, 1963. Willard M. Fisher, retail advertising manager of the News-Journal Company, publishing the Evening Journal and Morning News daily except Sundays, has supplied new rate cards to advertisers.

NEW YORK—Coincidental with the signing of the consent decree governing the future operations of the Music Corporation of America, Inc., and the U.S. Department of Justice, Milton R. Rackmil, vice-chairman of the corporation made a statement of policy at a special luncheon attended by representatives of the lay press, the financial papers, the wire services, and the trade papers. Almost eight weeks had passed to the day since the filing of the complaint by the government and the signing on the west coast.

Said Rackmil, "We can now proceed to move ahead."

Rackmil, who remains as president of Universal Pictures and Decca Records, explained that MCA has now become the parent company of Revue Productions, which will continue to concentrate on turning out filmed programs for television; of Decca Records, one of the largest record manufacturers and the third highest profit-maker in the business; of Universal Pictures, the most successful company in the film industry today; and of Columbia Savings and Loan Association of Colorado.

Universal will continue to turn out the pictures for the theatrical market under the supervision of vice-president Edward Muhl and the distribution of the pictures will continue the same under Henry "Hi" Martin for domestic and Amerigo Aboaf for foreign. Vice-president David Lipton will not only continue to handle the promotion and advertising for the Universal releases, but for the Revue Productions as well in tv.

According to Rackmil, the arrangement means more and better films although he refused to state how many more a year will be made or distributed. It is hoped that the past pattern of boxoffice successes will be continued, but in greater quantity.

By the time the company has finished, some 20 million dollars will have been spent in Hollywood enlarging and expanding the studios, putting up office buildings, and other improvements on the 208 acres owned by the organization.

As regards the backlog of product still being held by Universal, under the consent decree, he revealed that 215 pictures made prior to 1956 will be offered for sale to television interests by June 1, 1963. He saw no reason to offer Universal pictures to television until they are at least five years old, especially since, in his opinion, their value increases as the years go by.

Rackmil believed that Universal will wind up this year with its best financial statement in history. MCA, without Decca or Universal, will have an eight million dollar net as well as a capital gains area by the time its year is concluded.

Talent and its development has always been a concern of Universal, and he reported that the offices of Revue Products will henceforth be used as a testing ground for acting, direction, and writing talent, with the best being utilized for the production of theatrical films. The establishment and maintenance of talent schools as in the past is too costly an operation, since fewer pictures are being made.

Rackmil opined that Universal has the greatest and largest list of pictures of any

(Continued on page 14)

Pleasant Valley, N.Y., Tells TOA It Wants A Motion Picture Theatre

NEW YORK—The town of Pleasant Valley, in Dutchess County, New York, wants a motion picture theatre.

This message was conveyed to the Theatre Owners of America by Gustav Detjen, Jr., secretary of the Pleasant Valley Chamber of Commerce, Inc. Said Detjen in his letter:

"A recent survey of our Chamber disclosed that our residents are very much interested in seeing a motion picture theatre established in the township.

"While our population is only about 4,000, Pleasant Valley is also a trading center for surrounding townships, as for instance, the township of LaGrange, where there are no stores whatever. It has been estimated that Pleasant Valley is the trading center for at least 14,000 people.

"Please let us know whether it would be possible for you to inform some of your members through your bulletins of this interest in a moving picture theatre, which we feel certain would have the active support of all families in this section. Should you have any suggestions as to how we can accomplish this purpose, please be good enough to let us know."

TOA, noting that it was refreshing to receive a request of this type in view of the industry's many problems, sent Detjen a list of New York State theatre operators in that part of New York State, and also promised to transmit the request in its next semi-monthly membership bulletin.

Pleasant Valley is approximately midway between New York City and Albany, in the Hudson River valley area.

Theatre In Benefit Bow

NEW YORK—The premiere opening of the Sands Point Theatre in Port Washington, Long Island, on Nov. 1 will benefit the United Community Chest of Port Washington, it was announced by Adolph Herman, president of Port Washington Theatre Associates.

Tickets for the theatre's premiere film presentation are being made available to the Community Chest's 13 member agencies by Hollister B. Cox, president of the Port Washington United Community Chest. All monies realized from the ticket sale will contribute to the Chest's goal of \$96,000.00.

"In that the Sands Point Theatre will serve as one of the most important motion picture showcases in Long Island and specifically in the Port Washington community," Herman said, "we felt it most fitting that its first commercial evening be devoted to benefiting the community at large via the member agencies of the United Community Chest."

Col. Awards Scholarship

NEW YORK—The first annual Columbia Pictures Scholarship at the Circle in the Square Theatre School and Workshop has been awarded to Shyrl Formberg, 23-year-old actress of Lake Forest, Ill., it was announced by Joyce Selznick, director of the film company's story and talent departments. Miss Formberg was chosen from among over two hundred applicants, four of whom passed interviews and preliminary readings to qualify for the final audition. To take part in the auditions, Miss Formberg came to New York from Florida.

Loew's Books "C" Film; Legion Voices Protest

HOLLYWOOD—The Catholic Legion of Decency was perturbed and irritated over the Loew's Circuit showing for the first time a film bearing the Legion's "C" (Condemned) rating.

The film, Embassy's "Boccaccio '70," which has been booked by the Loew's Circuit, is of significance for several reasons. It may mark the beginning of a stronger attitude toward distributors by the Legion, and it emphasizes the difficulties theatre owners are having in obtaining new product.

Msgr. Thomas F. Little, the Legion's executive secretary, said, "We did not hear about this until it was a fait accompli. Then, when we approached Loew's about it, we were told nothing could be done because the deal had been made. . . . We do not know what the Legion will do about the matter. . . . If Loew's sees there are no adverse effects from the showing of a condemned movie our influence may decline. . . . The Legion does not want to be put in the position of seeming to be responsible for a boycott of Loew's Theatres."

NG's Klein To Be Feted

BEVERLY HILLS, CALIF. — Eugene V. Klein, president of National General Corporation, has been named guest of honor at the annual testimonial dinner of the Benefactors, California Home for the Aged at Reseda. The \$100-per-plate major event will be held on Oct. 27 in the Crystal Room of the Beverly Hills Hotel.

Top community leaders and distinguished representatives of the entertainment industry are expected to attend the dinner honoring Klein.

Klein was chosen for the honor for "the unique example he set in quietly exploring areas in which to make more creative contributions to important causes," said Hy Getzoff, dinner chairman and vice-president of the California Home for the Aged.

IFIDA Urges Presidential Veto Of New D.C. Obscenity Ordinance

NEW YORK—The Independent Film Importers and Distributors of America revealed that it has asked President Kennedy to veto the District of Columbia's new obscenity law.

IFIDA executive director Michael F. Mayer said, "We have never objected to obscenity legislation, carefully drawn, with appropriate constitutional safeguards for all individuals. We strongly object, however, to confiscatory action which has the indirect effect of restraining films and other media which by no stretch of the imagination could be considered obscene.

"The penalties imposed by the bill, which include seizure and forfeiture of all equipment used by a disseminator, places a fan-

White Cops Top Prize In Pepsi-Popcorn Test

NEW YORK — Robert L. White, Dallas, runnerup in the first Pepsi 'N' Popcorn theatre concession managers contest in 1961, won the big prize this year.

The announcement was made by Ed Fineran, national theatre sales manager, Pepsi-Cola Company. White, Majestic theatre, topped a field of competitors in the 50 United States. Nineteen other prizes were awarded in the Pepsi 'N' Popcorn "go-together" contest which surpassed last year's for excellence in imaginative and promotional activities both in and out of the theatre.

Second prize went to Harry Weiner, manager, Majestic, Asbury Park, N. J. The contest was judged by Jim McHugh, editor, Amusement Business Weekly; Phyllis Haeger, public relations director, Popcorn Institute; and Irwin Rosee, public relations consultant.

For his excellence, White has the choice of one of three outstanding prizes. They are a New York to Paris holiday for two, plus 14 days in Paris; a 1962 Ford Falcon Sedan; a mink coat designed by Heritage Furs of New York.

Other prize winners are third place (two winners)—John Echols (Nevada Drive-In) Las Vegas, Nev., and Murt Makins (Admiral), Bremerton, Wash. Fourth place (six winners)—Robert M. Apple (Fox), San Francisco; Al Sache (Vogue), Hollywood, Fla.; James Tinney (Imperial), Augusta, Ga.; Richard Goldsworthy (Everett), Everett, Wash.; Christopher J. Joyce (Hyannis Drive-In), Hyannis, Mass.; and Ralph Batschelet (Mayan), Denver.

Fifth place (10 winners)—Bill Sorenson (Fox West Coast), Long Beach, Calif.; Anthony Gasvoda, Jr. (Hiawatha Drive-In), Chassel, Mich.; John Kuntz (Gardner's Drive-In), Wheeling, West Va.; Dean Matthews (Fox), Portland, Ore.; William Patterson (Inglewood), Nashville, Tenn.; Don Burroughs (Burnett Drive-In), Austin, Tex.; Thomas Moyer, Jr. (Hood), Gresham, Ore.; Philip Catherall (Fox), Venice, Calif.; Glynn J. Morsbach (Chief Drive-In), Austin, Tex.; and Zeb Pruner (Orpheum), Wichita, Kans.

Para. Sets Dividend

NEW YORK—The board of directors of Paramount Pictures Corporation voted a quarterly dividend of 50 cents per share on the common stock, payable Dec. 14.



BACK

"THE MANCHURIAN CANDIDATE!"

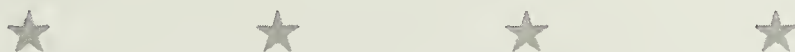
HE'S A WINNER! HE DESERVES YOUR SUPPORT!



★ THE MANCHURIAN CANDIDATE IS RUNNING ON A POWERFUL AND EXCITING TICKET – one that means tickets, tickets and more tickets for you!

★ HE PROMISES PERFORMANCE – SRO's, holdovers and repeats!

★ HE'S THE MAN FOR THE PEOPLE and HE'S THE MAN FOR THE OFFICE – your boxoffice and the people who'll line up in front of it!



He's A Great Attraction... And We're Behind Him With A Hard-Driving Campaign! Give Him Your Support And He'll Pay Off!



VOTE THIS MAN IN!!!

X	THE MANCHURIAN CANDIDATE
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BOXOFFICE

(This is a paid ~~political~~ announcement.)

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

FROM THE ROCKBOUND COAST OF MAINE
TO THE SUN-KISSED SHORES OF CALIFORNIA—

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

The Manchurian Candidate

will be **THE MAN OF THE HOUR!**

and the hour will be the feature starting time at **YOUR** theatre!

**THE
MANCHURIAN
CANDIDATE**

Campaign

is DIFFERENT!

It's COMPELLING!

and has IMPACT!

—because it centers

around this

arresting idea:

**If you
come in
five minutes
after
this picture
begins,
you won't
know
what it's
all about!**

**when
you've
seen it all,
you'll swear
there's
never been
anything
like it!**

By the vigorous selling of this idea we intend to make the starting time for this picture a matter of prime excitement in **YOUR** community!

HERE'S HOW WE'RE DOING IT IN THE ADS!



Now... WE URGE YOU TO VISIT YOUR UA EXCHANGE AND SEE HOW WE'RE DOING IT WITH:

- RADIO AND TV SPOTS THAT SELL THE STARTING TIME!
- SMASH TEASER AND REGULAR TRAILERS!
- IMPACT-FULL POSTERS AND ACCESSORIES!

ONCE YOU SEE AND STUDY THIS EXCITING AND UNUSUAL CAMPAIGN we know you'll appreciate its enormous pulling power. If you use it properly—maximum returns must follow!

F-L-A-S-H-!
 "THE MANCHURIAN CANDIDATE"
 AND UA WILL SPONSOR THE
 ELECTION DAY RETURNS ON
 THE ENTIRE ABC TELEVISION
 NETWORK! A SERIES OF 60
 SECOND SPOTS WILL BE TELE-
 CAST FROM 7:30 P.M. TO THE
 COMPLETION OF THE ELECTION
 RETURN ANNOUNCEMENTS!

**Frank Sinatra
 Laurence Harvey
 Janet Leigh**



The Manchurian Candidate

co-starring
**Angela Lansbury
 Henry Silva
 James Gregory**

Produced by **GEORGE AXELROD**
 and **JOHN FRANKENHEIMER**
 Directed by **JOHN FRANKENHEIMER**
 Screenplay by **GEORGE AXELROD**
 Based upon a Novel by
RICHARD CONDON
 Executive Producer
HOWARD W. KOCH
 An M. C. PRODUCTION



Hyman's Committee Of 100 Rallies Nation's Exhibs To Orderly Release

NEW YORK—The Committee of One Hundred, created by Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, to rally exhibitors of the United States and Canada in urging film distributors to "stack the cards" for a successful April-May-June period, has gathered the momentum of a snowball going down hill "but packed with what-it-takes for impact," according to Hyman.

Hyman, who is continuing to meet the sales heads of the major companies on the second quarter problem, reports that all of the distributors are being deluged with letters from theatre men.

"The many leading exhibitors who comprise the Committee of One Hundred, would take heart in their unselfish, dedicated task if they saw, as I have, the stacks of exhibitor mail on the desks of the sales managers," declared Hyman.

He continued to say that the avalanche of letters urging quality product for 1963's April, May, and June, was not resented by the recipients.

"The distributors are feeling more strongly the plight of the exhibitors who are hoping for a steady flow of quality product to do away with the 'feast or famine' business conditions they are suffering," said Hyman, "and several sales managers have indicated to me that they welcome the flow of mail which they hope will assist them in determining the release scheduling of their choice pictures."

Hyman is asking the Committee of One Hundred to continue to urge all theatre men in their areas to write to the companies with which they do business, indicating their interest in the orderly release of quality product throughout the year—with special emphasis on the forthcoming second quarter.

Members of Hyman's Committee of One Hundred are Jack Armstrong (Armstrong Circuit), Edward B. Arthur (Arthur Enterprises), R. M. Avey (Georgia Theatre), Sam Bendheim, Jr. (Neighborhood Group of Motion Picture Theatres), Abe Blumenfeld (Blumenfeld Theatres), Al Boudouris (Theatre Operating), Harry Brandt (Brandt Theatres), Jack D. Braunagle (United Theatres), M. H. Chakeres (Chakeres Theatres), Phil Chakeres (Chakeres Theatres), Wayne J. Clark (Minnesota Amusement), Max Cohen (Cinema Circuit), Sherrill Corwin (Metropolitan Theatres), Evert R. Cummings (Meralta Theatre), Frank Damis (Stanley Warner), Albert R. Daytz (A. R. Daytz Theatres), William Dipson (Dipson Theatres), Russell Downing (Radio City Music Hall), Stanley H. Durwood (Durwood Theatres), Jay Emanuel (Motion Picture Exhibitor), Leon Enken, Jr. (Robins Amusement Co.), Harry Feinstein (Stanley Warner), Nat Fellman (Stanley Warner), Jesse D. Fine (Premier Theatres).

Marshall H. Fine (Allied States Association of Motion Picture Exhibitors), Meyer S. Fine (Associated Theatres), F. H. Fisher (Odeon Theatres Ltd.), J. J. Fitzgibbons (Famous Players Canadian Corp.), Emanuel Frisch (Randforce Amusement), J. B. Giachetto (Frisina Amusement), Sam Gillette, Irving Goldberg (Community Theatres), Henry Goldman (Stanley Warner), M. M. Gottlieb, Salah Hassanein (Skouras Theatres), L. M.

Horwitz (Washington Theatre Circuit), G. I. Hunter (Springfield National Theatres), Tommy James (Mo.-Ill. TOA), H. E. Jameyson (Commonwealth Theatres), Harry Kalmine (Stanley Warner), George Kerasotes, W. B. Kraemer (Schine Circuit), Charles W. Krebs (Fourth Avenue Amusement Co.), Robert Levine (Levine Enterprises), Edward Linder (Nathan Yamins Theatrical Enterprises), Robert Lippert (Lippert Theatres), Joseph T. Lissauer (Skirball Brothers Theatres), Arthur Lockwood (Lockwood & Gordon Enterprises), Milton H. London (Allied Theatres of Michigan), Harry Mandel (RKO Theatres).

Ben Marcus (Marcus Theatres), E. D. Martin (Martin Theatres), Dale H. McFarland (Fourth Avenue Amusement), F. V. McGinnis (R. V. McGinnis Theatres), M. M. Mesher (Portland Paramount Corp.), Beverly Miller (Allied Ind. Theatre), John Murphy (Loew's), Al O'Keefe (Gamble & O'Keefe Theatres), Richard Orear (Commonwealth Theatres), E. L. Ornstein (Ornstein Booking Service), John G. Osborne (Wheeling Theatres), Albert M. Pickus (Stratford Theatre), Sam Pinanski (A. T. C. Theatres), Norman T. Prager (Cooper Foundation Theatres), Walter Reade, Jr. (Walter Reade Theatres), Charles M. Reagan, Albert Reynolds (Bordertown Theatres), Kyle Rorex (COMPO of Texas), E. H. Rowley (United Artists Theatre Circuit), John H. Rowley (Rowley United Theatres), Edmond Rubin (Welworth Theatre Co.), Ben Sack (Bay State Smelting Co.), Meyer Schine (Schine Circuit), Ida Schreiber (SCTOA), Leslie Schwartz (Century Circuit), Farris Shanbour (Plaza Theatre).

Robert Selig (National Theatres), Charles Smakwitz (Stanley Warner), Alden Smith (Cooperative Theatres of Michigan), M. B. Smith (Kansas-Missouri Theatre Assoc.), Richard A. Smith (General Drive-in Corp.), Ray E. Smith (Jamestown Amusement Co.), Wilbur Snaper (Snaper Circuit), L. E. Snyder, Jr. (Modern Theatres, Inc.), Fred C. Souttar (Fox Midwest Theatres), Fred Stein (Fred Stein Enterprises), John Stembler (TOA), Ed Stern (Wometco), Ernest Stelling, Albert Stetson (West Coast Theatre), H. E. Stuckey (Butterfield Theatres), Dan Triester (Stanley Warner Theatres), Cecil Vinnicof (Vinnicof Theatre Circuit), Mitchell Wolfson (Wometco Theatre Co.), N. J. Yinnias (Associated Theatres).

Filmack Offers Ad Aids

CHICAGO—"Because theatre men rely so heavily on merchant advertising to supplement their income during the Christmas season, Filmack offers two sales aids to help exhibitors in selling merchant ads," says Bernard Mack, president, Filmack Corporation.

"For the first time," says Mack, "Filmack offers free promotional mailing pieces which exhibitors can mail to local merchants." These mailing pieces stress the many advantages of screen advertising and can be imprinted with the theatre's name and address.

Filmack will also furnish samples of Christmas merchant ads on film, in color and black and white, and a viewer as a further aid in selling merchants.

Educators, Film Execs Study Joint Efforts

NEW YORK—A meeting of leading educators and motion picture industry executives was held at the Harvard Club under the auspices of the Motion Picture Association of America community relations department, Mrs. Margaret G. Twyman, director.

This first meeting was an exploratory session to determine where educators and the motion picture industry might work together for mutual benefit. While no specific plan was formulated, it was agreed that such programs should and could be developed in cooperation with schools.

It was generally agreed by those educators present that the curriculum can be enriched by selective film attendance of students, and that perhaps more responsibility for such attendance could be assumed by school administrators and teachers.

Among those attending the meeting were Dr. E. G. Bernard, director of the Bureau of Audio Visual Instruction, and Mrs. Paul Silberstein, of the same organization, representing the New York City School System; Mrs. Margaret W. Divizia, administrator of educational services of the Los Angeles Schools; Reverend John J. Culkin, S. J. consultant on films and television for the National Catholic Education Association; J. Stanley McIntosh, director of Teaching Film Custodians of the motion picture industry; Mrs. Marie Hamilton, Film Estimate Board of National Organizations director of the MPAA; and Mrs. Twyman. In addition there were in attendance representatives of the major motion picture distributing companies and major theatre circuits in the New York area.

The group as a whole agreed that many of the films in the Metro-Goldwyn-Mayer-Scholastic Magazines World Heritage Film and Book Program are the sort to which schools might give special attention. In this connection Dr. Bernard said, "Schools should re-study and develop patterns of attendance at films closely related to their educational programs."

It was further suggested by Dr. Bernard that the industry give consideration to re-releasing a series of films which would supplement teaching in the areas of American heritage, intercultural relations, neglected occupational opportunities, and other subjects of special interest to educators and the community.

The group will hold follow-up meetings in an effort to develop programs in these additional areas.

Rackmil (Continued from page 9)

company completed or presently before the cameras, with 16 named.

They include "IF A MAN ANSWERS," John Huston's "FREUD," "40 POUNDS OF TROUBLE," "TO KILL A MOCKINGBIRD," "THE UGLY AMERICAN," "TAMMY AND THE DOCTOR," "A GATHERING OF EAGLES," "THREE ON A MATCH," "THE LIST OF ADRIAN MESSENGER," "THE IRON COLLAR," "THE THRILL OF IT ALL," "PARANOIAC," "THE KISS OF THE VAMPIRE," "LANCELOT AND GUINEVERE," "CHARADE," and "MAN'S FAVORITE SPORT."

In addition, the following titles are in preparation: "Monsieur Cognac," "There Were These Two Irishmen," "Dark Angel," "Madame X," "The Richest Girl In Town," "King of the Mountain," and others.

Continental Embarks On U.S. Productions

NEW YORK—Walter Reade, Jr., chairman of the board of Continental Distributing, Inc., announced that the company will invest \$3,000,000 in domestic co-productions.

According to Reade, "The climate in film production in the United States has changed radically during the last year. Until recently, we have turned to European producers for quality pictures, such as 'Room At The Top,' 'The Mark,' 'Saturday Night and Sunday Morning,' and 'A Taste of Honey.' However, there has always been a group of highly talented and professional people on the American motion picture scene with fresh concepts of film-making and subject matter. This pool of talented, creative people have always had realistic attitudes toward film making, but have not been in a position, until this change in climate, to exercise their talents.

"Our first domestic picture, 'The Balcony,' starring Shelley Winters, Peter Falk, and Lee Grant, is near completion. Indications are that the film possesses the same artistic integrity and uncompromising frankness that are inherent characteristics of the films mentioned above. We are now looking forward to additional domestic productions of this nature which can be brought in at a proper cost without sacrificing their qualities."

Reade pointed out that this investment would not in any way curtail Continental's co-production abroad.

Schneer Signs Harryhausen

LONDON—Producer Charles H. Schneer has signed visual effects expert Ray Harryhausen to a new contract for his fourthcoming screen version of H. G. Wells' "The First Men In The Moon."

Regarded as a unique technical wizard in films, Ray Harryhausen's new two-year contract with Charles H. Schneer extends an association begun seven years ago in Hollywood, during which time he has created special visual effects on five pictures — "Twenty Million Miles To Earth," "The 7th Voyage Of Sinbad," "The 3 Worlds of Gulliver," "Mysterious Island," and "Jason And The Golden Fleece," on which he served as associate producer and which is now nearing completion.

Under the terms of his new contract with Charles H. Schneer, Harryhausen will serve as visual effects expert and associate producer of "The First Men In The Moon."

"The First Men In The Moon" will be released worldwide through Columbia.

Marilyn Monroe Feature Is Added To Upcoming Fox Release Schedule

Appeals Court Hears "Connection" Arguments

ALBANY—With the Court of Appeals scheduled to hear arguments between Oct. 22 and 24 in the Regents' appeal from the unanimous decision by the Appellate Division overruling the board's denial of a license for "The Connection" because it is "obscene," attorney Ephraim S. London is expected to challenge sharply the Regents latest brief and arguments prepared by counsel Charles A. Brind, Jr. These asserted that the Board had "acted legally"; the Appellate Division had mistakenly "substituted its judgement for that of the Regents."

The famed anti-censorship lawyer is scheduled to joust again with his long-time opponent and strong advocate of pre-censorship "based on reasonable standards." Observers believed that London is certain to dispute the contention of Dr. Brind that a court should not make a judgment substitute for that of the Regents in typifying a motion picture presented for licensing.

Brind's brief stressed the fact that the Court of Appeals had many times refused to substitute its judgment for that of the Regents in determining the suitability of a film.

London before the Appellate Division emphasized that the Court of Appeals, in the Richmond County News case, had confined obscenity to "hard core pornography."

Fox Maps "Sodom" Bally

NEW YORK—Charles Einfeld, 20th-Fox vice-president, and Robert L. Conn, domestic sales chief, have launched a series of meetings with the nation's exhibitors on the forthcoming promotion campaign for "The Last Days Of Sodom And Gomorrah."

All the branches in the country will be visited by one or the other of the division managers, thus assuring every section of the country the opportunity of learning the extensive plans 20th-Fox has made for the launching of the Titanus production whereby more than one billion (1,000,000,000) audience impressions will be made prior to the initial engagements.

NEW YORK—"The World Of Marilyn Monroe," a full-length feature depicting the career of the world-famous personality, has been added to the release schedule of 20th-Fox.

The new attraction, which will show highlights of her life and clips from her motion pictures, will be climaxed by scenes from her final, incompleting film, "Something's Got To Give." The CinemaScope DeLuxe Color production will be nationally released in January.

The addition of "The World Of Marilyn Monroe" has necessitated changes in 20th-Fox's forthcoming lineup of product. "Gigot," currently in its world premiere engagement at the Radio City Music Hall in New York, will have several pre-release engagements next month and be placed in general release in December. Also scheduled for pre-release showings at the year-end holidays is "The Last Days Of Sodom And Gomorrah," a Titanus production in DeLuxe Color, produced by Goffredo Lombardo and directed by Robert Aldrich.

In addition to "The World Of Marilyn Monroe" in January, the company also will release "The Young Guns Of Texas," in CinemaScope and DeLuxe Color, starring Jim Mitchum, Jody McCrea, and Alana Ladd, produced and directed by Maury Dexter, and "The Day Mars Invaded Earth," in CinemaScope, starring Kent Taylor and Marie Windsor. "Sodom and Gomorrah," which stars Stewart Granger, Pier Angeli, Rossana Podesta, Stanley Baker and Anouk Aimee, will also have its general release in January.

The two February releases will include "The Lion," starring William Holden, Capucine, Trevor Howard, and Pamela Franklin, and the re-release with an entirely new campaign, of one of the industry's all-time grossers, "The Robe," which stars Richard Burton, Jean Simmons, and Victor Mature.

Mark Robson's "Nine Hours To Rama" will be released in March. Starring Horst Buchholz, Jose Ferrer, Valerie Gearon, Diane Baker, and Robert Morley, the CinemaScope-DeLuxe Color attraction was filmed in India and England. Also set for March is Robert Youngson's newest compilation of famous comedies, "Thirty Years Of Fun."

Jerry Wald's "A Woman In July" will be the April release. The CinemaScope-DeLuxe production stars Joanne Woodward, Richard Beymer, Claire Trevor, and Gypsy Rose Lee, and was directed by Franklin Schaffner from William Inge's play.

Titanus' "The Leopard" will have pre-release engagements in May, followed by general release the next month. Starring in the CinemaScope-DeLuxe Color film are Burt Lancaster, Claudia Cardinale, and Alain Delon. Goffredo Lombardo produced and Luchino Visconti directed the adaptation of the famous Giuseppe di Lampedusa novel.

Scheduled for June is Titanus' "The Condemned Of Altona," based on the play by Jean-Paul Sartre. Academy Award winners Sophia Loren, Maximilian Schell, and Fredric March star along with Robert Wagner. Carlo Ponti produced and Vittorio De Sica directed the CinemaScope production.



Morey (Razz) Goldstein, Warner Bros.' new general sales manager, is flanked by company executives at final regional sales meeting in New York's new Americana Hotel in connection with Warner's "Welcome To Razz" sales drive held during the past four weeks.

19 Nations Join S. F. Newsreel Competition

SAN FRANCISCO — Nineteen countries have submitted entries in the San Francisco Film Festival's international newsreel competition, the first of its kind ever held in the United States.

All of the entries will be shown to the general public during the regular Oct. 31-November 13 Festival programs at the Metro Theatre.

More than half the competing countries are in Central and South America. They include Guatemala, El Salvador, Honduras, Nicaragua, Panama, and Costa Rica, and such politically disturbed countries as Argentina, Colombia, and Peru, which will show film of recent happenings.

Brazil's entire newsreel is about the country's new capital, Brasilia, the mountain city designed by Oscar Neimeyer.

Two entries from West Germany and one from the United States are studies of the Berlin Wall and its effect on the German people. On the lighter side, two general issues from Germany cover such events as boxing matches, a children's drinking contest in Bavaria, a study of cuttlefish, and a story on archeological diggings in Mexico.

Pakistan has entered a general newsreel covering Pakistan Day, a visit by Thailand's King and Queen, and other national events.

England, Italy, Japan, The Netherlands, Poland, and Yugoslavia will also compete in the Festival's newsreel contest.

Censor Case To High Court

WASHINGTON—The U.S. Supreme Court has noted "probable jurisdiction" in the Nico Jacobellis case, which means there will be another test of the Ohio Censorship law.

The Ohio Supreme Court upheld a \$2,500 fine levied against Jacobellis in Cleveland Heights for showing "The Lovers."

Skouras Heads Fund Drive

NEW YORK—Spyros P. Skouras, former president of 20th-Fox and current board chairman, has agreed to serve as chairman for the 1962 campaign of the New York chapter of the Association for the Help of Retarded Children.

Simonelli Joins Team Of Youngstein, Pickman

NEW YORK—It was announced that Charles F. Simonelli, assistant to Milton R. Rackmil, president, of Universal, was joining with Max E. Youngstein, who has resigned as executive vice-president of Cinerama, Inc., and Jerome Pickman, former Paramount domestic distribution head, in the formation of a new company whose goal will be "to fill the biggest need of the industry today—product." The ultimate plan is to produce 10 to 20 pictures a year, plus a distribution organization.

The new company is entering into a financial setup with a theatrical company whose stock is publicly held, subject to FCC approval. Youngstein will be principal stockholder in the new company.

Simonelli, with Universal for the past 20 years, has a background of management and executive financial association in industrial corporations.

Basil Estreich, president of Television Industries, Inc., announced the election of Youngstein as president, chief executive officer, and member of the board of directors of the company, effective Nov. 2. Estreich will become chairman of the board and will function jointly with Youngstein as the chief operating head of the company. It was further announced that the corporation's name subject to stockholder approval at a meeting to be held in the near future, will be changed from Television Industries, Inc., to Entertainment Corporation of America. The company plans to function with interests in all phases of the entertainment field, with emphasis on motion pictures.

SW Subsidiary Expands

NEW YORK—W. O. Heinze, president of International Latex Corporation, has announced the first two steps in the company's expansion program in the Ethical Drug field: the acquisition of the remaining 50 per cent stock interest in the Physicians Products Company of Petersburg, Va., and the merger of the company's Ethical Drug Division—the Tailby Nason Company—with Physicians Products. International Latex is a wholly owned subsidiary of Stanley Warner Corporation.

Six New French Pix Coming From Embassy

NEW YORK—In its overall program of major attractions, Joseph E. Levine's Embassy Pictures will release six new French films during the 1962-63 season.

The first of these will be "Crime Does Not Pay," which had its American premiere last week at New York's Sutton Theatre. A suspense drama linked to three classic crime stories, it was directed by Gerard Oury.

Next will be "7 Capital Sins," bringing together the work of seven leading French directors, to have its opening Oct. 29 at New York's Beekman.

Shortly thereafter, Embassy will present Sophia Loren in "Madame," Technirama 70mm.-Technicolor version of the international stage success, "Madame Sans Gene." Co-starring with the Academy Award winner, under the direction of Christian-Jaque, is Robert Hossein.

Before the end of the year, Embassy will release "Love at Twenty," a dramatic view of young love in France, Italy, Germany, Poland and Japan, as seen by one of the top directors of each of these countries.

Early 1963 will see the release of two pictures now before the cameras in France: Carlo Ponti's "Landru," written by Françoise Sagan, directed by Claude Chabrol, and starring Michele Morgan, Danielle Darrieux, and Hildegard Neff, with Charles Denner as the infamous Bluebeard; and "Jeunes Filles de Bonne Famille" ("Young Girls of Good Families"), a Joseph E. Levine-Gilbert Bokanowski co-production, now shooting at Nice. It stars Marie-France Pisier and Michel Subor, Ziva Rodann, Fred Clark, Lilo and Perrette Pradier.

RKO Celebration Extended

NEW YORK—Following the recent RKO Theatres division managers meeting, the circuit's Diamond Anniversary at RKO theatres across the country was given new impetus. As a result, the company's 75th anniversary celebration has been extended to the end of the year. Harry Mandel, RKO Theatres president, announced that additional prizes will be offered to theatre managers for best results for extra activities in the last three months of the year.

Tolchin Joins Loew's Board

NEW YORK—Laurence Alan Tisch, chairman of the board and president of Loew's Theatres, Inc., announced the election of Arthur M. Tolchin, assistant to the president, to the board of directors.

Tolchin, executive in charge of the theatre division since January of this year, has been associated with Loew's for 25 years. He was formerly executive vice-president of the company's broadcasting subsidiary, Loew's Theatres Broadcasting Corporation.

Big Plans For "Jumbo"

NEW YORK—With the Christmas release of "Billy Rose's Jumbo" set for 250 key cities, Metro-Goldwyn-Mayer will inaugurate a vigorous program of nation-wide promotion called "Showmanship '63."

Its goal is the closest possible day-to-day showmanship cooperation between distributor and exhibitor. The year-long campaign will be launched with the promotion for "Billy Rose's Jumbo" and will be followed by similar aggressive campaigns.



Harry Mandel (seated, third from right) RKO Theatres president, shown at last week's meeting of out-of-town and in-town division managers and home office department heads at the New York home office. Matty Polon (seated to his right) presided.

"Baby Jane" To Bow In 116 N.Y.-N.J. Spots

The NEW YORK Scene

By Mel Konecoff

NEW YORK—Marking the first time that a major Hollywood motion picture will open directly in all neighborhoods throughout the New York-New Jersey metropolitan area under the theatre owners' new "Hollywood Preview Engagement" program, "What Ever Happened to Baby Jane?," the new Warner Bros. suspense drama that stars Bette Davis and Joan Crawford, will be presented at 116 leading community theatres, beginning Tuesday, Nov. 6.

"This program will enable movie-goers throughout the metropolitan area, in every neighborhood and not in only one or a few selected places, to see a first-run presentation of one of the year's most talked-about films," according to Morey (Razz) Goldstein, president of Warner Bros. Pictures Distributing Corp.

The nation's film exhibitors selected "What Ever Happened to Baby Jane?" as their first presentation in the "Hollywood Preview Engagement" plan, in which the overwhelming majority of United States theatres have joined to offer a single motion picture in all areas of the country simultaneously.

In the New York-New Jersey metropolitan area, 17 major theatre circuits will be represented in the all-neighborhood premieres. They include RKO Theatres, Loew's Theatres, Stanley Warner Theatres, Walter Reade Theatres, American Broadcasting-Paramount Theatres, J. J. Theatres, Century Theatres, Skouras Theatres, Randforce Theatres, Prudential Theatres, Brandt Theatres, Triangle Theatres, Interboro Theatres, Cinema Theatres, Fabian Theatres, Florin Theatres, and Island Theatres.

Of the 116 metropolitan area theatres in the "Hollywood Preview Engagement" program, 74 will begin presenting "What Ever Happened to Baby Jane?" on Nov. 6, with the other 42 openings to take place on the few following days of the week.

Academy Votes Changes

HOLLYWOOD—The board of governors of the Academy of Motion Picture Arts and Sciences has voted to change two of the three categories for which "Oscars" are voted annually for musical achievement, Wendell Corey, president, announced.

The new rules call for the voting of Awards for the Best Music Score—substantially original, for which only the composer shall be eligible, and Best Scoring of Music—adaptation or treatment, for which only the adapter and or music director shall be eligible. Rules governing the Best Song Award remain unchanged.

Prior to the board's action, Awards were voted for the Best Scoring of a musical picture and Best Music Score of a dramatic or comedy picture.

In voting the rules changes, the board acted on recommendations of the Academy's awards policy committee on rules, which had accepted the revisions as advanced by the music branch of the Academy.

Elmer Bernstein, governor from the music branch and a member of the rules committee explained that the branch has voted to request the revisions because the number of musical films is diminishing, and because other changes in the production of motion pictures indicated the new rules would be more consistent with Academy's goal of recognizing outstanding achievements.

CONFIDENCE NOTE: Two new theatres opened last week. One was Skouras Theatres' The Pine Hollow in Oyster Bay, Long Island, and president Salah Hassenein pointed with justifiable pride to the gorgeous decorations, the 55 foot wide screen, the 70 mm projection machines, the 600 luxurious seats, the six track hi-fi stereophonic sound system, and the electronic air purifier system which is linked to the scientifically designed air conditioning and heating systems. He also was proud of the functional aspects, such as the manager's office being situated directly behind the cashier, which makes for easy access, quick money storage, etc. The candy supply room is directly behind the modernistic candy stand. Amazing, isn't it? Plenty of parking, too, as the press, exhibitors, distributors duly noted and used that evening. The on-screen image of the test reel shown in Todd A-O was wonderful to behold.

The other house was Associated Independent Theatres' The Kips Bay, which was sitting in the middle of a mound of rubble at Second avenue and 32nd street, which someday soon will become a huge housing and shopping center. The owners claim that this theatre is the first one ever constructed in the heart of a shopping center in the middle of New York City. The circuit's general manager, Ralph Donnelly, was glowing over the 70 mm equipment, the 550 comfortable seats, the wide screen, the six channel sound, and the neat rest rooms. When the rubble will be cleared away, there'll be trees and gardens and plenty of parking space. It is the nicest of the Sam Baker houses that we have seen to date.

We wish both well for the future.

FRENCH DEPARTMENT: Gerard Oury, director of Embassy's release, "Crime Does Not Pay," came to town last week with star Michele Morgan to promote the film, and he thought American audiences seemed well educated to French films these days; that the French industry could do a better public relations job in the untouched areas of the U. S.; that there should be more co-production with the U. S.; that the Common Market will be good for France and its industry; that Americans should stop coming to France to shoot pix because they're cheaper to make, but rather they should come because the subjects call for production there; that the middle-of-the-road picture doesn't make money in France either, and the bigger films or the very inexpensive ones can do well once the people can be separated from their television sets; that he likes to do stories on film which are not easily done on tv.

Vive J. Levine.

GREEK DEPARTMENT: Jules Dassin, writer, director, producer, and sometime actor, was in town to promote his latest, "Phaedra," with Melina Mercouri, and he reported having a four picture deal with United Artists on which he hasn't started as yet. Rather the three pictures that he has turned out for their distribution have been made outside the deal. He has no objection to making films in the U.S., and he will probably will do so after 1966—filming one in N.Y. and one in Massachusetts. This talk of runaway production is nonsense as far as he is concerned, and he told those who would confine picture making to any one section that today there is no more Hollywood, U.S., but rather Hollywood, The World. It's unrealistic and not artistic to insist on Hollywood filming only these days.

He said that the "hot" love scene in "Phaedra" has been approved in many places, including the official Italian press; still, it has no Production Code and it does have a Legion of Decency condemnation. He hopes to follow the pattern set by his other hit, "Never On Sunday."

Dassin was on the David Susskind tv show to discuss the state of the American film industry after being out of the country for 12 years, which must make him a new kind of expert. He did reluctantly admit that he didn't know the subject matter that was to be discussed on the show until he arrived there, which is a bit on the below-the-belt side.

Getting back to producing abroad, this is necessary because audiences, he felt, want to see more of the world, and this alone forbids strict studio filming. Said he, it's wrong to restrict film makers, with television having forced the maker of films to break out into other areas than Hollywood.

He'll next direct "Light of Day" for Martin Ransohoff, a UA release, to be filmed in Turkey with Burt Lancaster, Mercouri, Peter Sellers, and Marcello Mastroianni. He's also working on several stage plays, and it takes him 18 months to complete a project from start to finish, so don't expect him to solve the product shortage single handed.

FRIGHT FOR FUN DEPARTMENT: Bill Castle, a name to be reckoned with in exhibition circles, was in town to confer with Columbia home office execs on his next release, "The Old, Dark House," which he made with Hammer's Jim Carreras, and on his next production, "The Candy Web," which goes at the Columbia studio on Nov. 27 in color.

One of the gimmicks (he doesn't like that word) will be teen-age girl contest winners from 15 different countries who will have featured roles. The picture will also have 15 different opening reels in each country from which the girl has come, starring the girls. They will tour with the film, appear at openings, etc.

Incidentally, the Castle brand of gimmickship has grossed 20 million dollars in film rental for his seven pictures which cost in the neighborhood of two million dollars. Columbia spends as much on exploiting his films as the pictures cost, so that this figure, it was felt, should be included in the overall costs attributed to the pictures. He has made two features for Allied Artists and five for Columbia, with more to come for the latter. They tried to get him to spend more on his pictures, but he insists on making his pictures at the same price and with the showmanship he has become noted for.

Castle felt that theatremen were getting off their film cans and putting more effort out on behalf of those pictures that offer them selling tools. This situation is even true abroad, where he was told that they wouldn't go for exploitation gimmicks. This is not so. They loved his stunts on "Homicidal," which did very well in those areas, and they are waiting for more.

LONDON Observations

by Jock MacGregor

WHEREVER I have been this week, I have not been far from 20th-Fox activities. Dominating the scene has been Darryl F. Zanuck, who has been vigorously launching and defending "The Longest Day." Sections of the press have harped on the small part played by the British in the film. Telegrams summoned us to 20th Century House, and in the theatre there was no doubt that this was to be a serious press conference and not a mere interview. The top table had been set with microphones, the floodlights fixed, and newsreel cameras focused. Two note takers were ready to record every word uttered.

Taking place, flanked by Seymour Poe, Percy Livingstone, Elmo Williams, and Cornelius Ryan, Zanuck invited questions. They came but they were about 20th-Fox activities: There would be a \$25 million loss, but by mid-1963 the corner should have been turned. . . . He hoped that his present position would be only temporary and that he would in a few years be able to return to his own independent productions. . . . The British production unit had been disbanded and Bob Goldstein had left the company, but he hoped to reactivate production here shortly. Elmo Williams, his aide on "Day," was taking up residence in London. Indeed, the next day, Zanuck was having talks with two writers.

Then it came. A woman asked what he thought about the British reviews. He spoke his mind about Leonard Mosley's virtual attack in the Daily Express, and claimed that he had faithfully followed Cornelius Ryan's book and checked on facts. There was a little discussion. Before Zanuck seemed to have finished his defense, the questioning reverted to Fox affairs and whether he considered himself ruthless. Before ending the conference, he reverted to the subject of British participation and completed quoting from his handwritten notes recalling the pro-British subjects he has made. He listed items which might offend fellow Americans in the film. He later put over his case on tv most expertly.

NEXT DAY there was a less formal gathering around the board room table for Seymour Poe. He confessed there was little to add to what Zanuck had said. Until July or August at the latest, they would have quality rather than quantity in releases and would have to live off fat. They are planning the future, and the corner is in sight. A distinction between domestic and foreign distribution is outmoded and will be replaced by global distribution. There will also be an exchange of publicity ideas and material between all countries. In the new thinking, efficiency will come first and economy second.

THE EMPHASIS was on the military at the premiere which was attended by Princess Margaret and British service chiefs, with searchlights, bands, and guards of honor. At the end, Zanuck was surrounded by well wishers who were vociferous in their praise for the picture. Early next morning, he flew to Rome to see the assembly of "Cleopatra," which runs about 5½ hours. A late summer release is foreseen.

THE RANK ORGANIZATION'S annual meeting, at which the Lord Rank retired as chairman, ascended to the presidency, and was succeeded by John H. Davis, had everything needed for a box office hit—drama, humor, sentiment, heart, and a big attendance. Rank was obviously most moved and seemingly wiped away a tear after Davis' very sincere valediction and other tributes. He recalled that when he told his father of his film plans, he said, "You've a reputation. Go into that industry and you'll lose it." He went ahead as he knew he must. Laughter came when a shareholder described theatres as "fodder emporiums" and complained of the noise of patrons treading on squash cartons. He demonstrated his point by producing two containers and crunching them. Undaunted, Lord Rank claimed that his hearing was among the reasons for his retirement and passed the questions to John Davis! Lady Rank and Mrs. Davis were present to share in their husbands' triumphs.

NOTHING has been said officially about a two way London release replacing the existing three way, or how satisfied the powers that be were with the experiment with "Bon Voyage" and "Tiara Tahiti," but it is believed that it will be inaugurated with "Sodom and Gomorrah" in the New Year. It had been rumored that UA's "Dr. No" would do a "two-way," but it is following the normal pattern and doing a tremendous burster. However, no less than 107 London and provincial concurrencies, including 16 second week holdovers, are listed in advertising. Some distributors query whether all the bookings justify the cost of so many Technicolor prints. While British producers can use the extra prints overseas, the American can be faced with a heavy extra expenditure for a retracting market. The argument is that the costs are offset by the increased benefit from the advertising.

Home Theatre Elects Allyn As President

HOLLYWOOD—John W. Allyn, co-owner of the Chicago White Sox, has been elected president of Home Theatres, Inc., the corporation organized recently to advance the development of Paramount's Telemeter system of pay television in the southwestern area of the United States. Allyn was named to the top executive post of the new pay-tv company following a meeting of the principal stockholders at International Telemeter Company's research and development laboratory at Santa Monica, Calif., and at the Paramount studio.

Members of the new corporation—made up

of motion picture theatre owners, newspaper, television, sports, financial, business and industrial executives, and film personalities—witnessed a demonstration of Telemeter's cable and over-the-air systems of pay television.

Howard Minsky, president of International Telemeter Company, a division of Paramount Pictures Corporation, and William C. Rubinstein, vice-president in charge of engineering for International Telemeter, explained Telemeter's facilities and conducted the demonstration.

USIA Praises Film Festival Participation

WASHINGTON—"In 1962 the United States has responded to the ever-increasing international significance of the motion picture by a more concerted participation in the major European film festivals," George Stevens, Jr., director of the U. S. Information Agency's motion picture service reported on his return from Italy, where he served as Chairman of the U. S. Delegation at the Venice International Film Festival.

Stevens praised the efforts of major film company executives, individual artists, and the Motion Picture Association of America for their concerted efforts in making a success of the 1962 season. He also expressed great satisfaction with the work of the Hollywood committee established by the presidents of the Directors Guild of America, the Screen Actors Guild, the Screen Producers Guild, and the Writers Guild of America. Stevens stated that "this experiment of having U. S. feature films selected for international competition by a committee of American film makers has been extremely productive this year."

The United States was successful not only in terms of honors and critical acclaim bestowed upon its representative films, which included "Long Day's Journey Into Night," "The Miracle Worker," "Adventures of a Young Man," "Mr. Hobbs Takes a Vacation," "Birdman of Alcatraz," but also in the area of general participation and representation by leading figures of the American film world.

Acting awards were received by Americans at Cannes, Berlin, and Venice. Citations were presented to U. S. entries at Edinburgh, while at Karlovy-Vary in Czechoslovakia, Hemingway's "Adventures of a Young Man" received an unprecedented second showing for the public.

"Long Day's Journey into Night," the official American entry at Cannes, brought best acting awards to Katharine Hepburn, Sir Ralph Richardson, Jason Robards, Jr., and Dean Stockwell. America was represented on the international jury by director-actor Mel Ferrer.

Twenty-eight feature films from 20 countries competed at the 12th annual Berlin Festival, June 22 to July 3. "Mr. Hobbs Takes a Vacation" was the official U. S. entry, and won the best acting award for its star, delegate James Stewart. The American member of the jury was director King Vidor.

Burt Lancaster received the Volpi Cup for his performance in "Birdman of Alcatraz," and the film itself was awarded the Gran Premio San Giorgio at Venice. The prize for the best first work was won by American director Frank Perry for "Lisa and David."

Fox Names Margot Weiss

NEW YORK—Margot Weiss has been appointed photo editor for 20th-Fox, it was announced by Ed Sullivan, publicity director. Miss Weiss, a native New Yorker, has been working with all the major photography agencies since her graduation from Boston University in 1960 where she majored in photo journalism.

In addition, she has worked as a free-lance photographer during this period for a variety of publications including the New York Times, Show Magazine, Pageant, and Popular Photography.

ALBANY

Variety will elect a crew of 11 barkers at a meeting in the Sheraton-Eyck where it has quarters. The crew will then choose officers for the coming year. A committee of ex-chief barkers made nominations. E. David Rosen is present chief barker. Variety members were notified of the coming election through "Playbill," Tent Nine's official publication. Michael Artist, editor of the monthly, reported that over 130 members plus guests at the drawing on annual "Golf Day" provided the club with a profit of nearly \$700. . . . The Fabian family and the SW Corporation were credited with spending "almost three-quarters of a million dollars on modernizing the Palace and Strand theatre" by Variety Club member Geoff Davis, WOKO "name," at a Tent luncheon here.

ATLANTA

H. B. Meiselman Theatres, with headquarters in Charlotte, is constructing two new theatres in the suburban Atlanta area, and expects to complete groundbreaking for a third in the near future. One house is located in the Atlantic Discount Center nearing completion on Memorial Drive. The second, to be called the Miracle, will be located on Peachtree rd. at Cherokee Plaza. The chain operates 17 theatres in Florida, and North and South Carolina. The new houses mark their first venture into Georgia. H. B. Meiselman, owner of the circuit, announced here that the first two 870 seaters should open around Christmas. He said they will be ultra-modern in design and decor and be equipped with stereo and projection for all types of film. . . . More than 40 paratroopers from the 92nd and 101st Airborne Divisions, who participated in the Normandy invasion, have responded to an invitation from 20th-Fox, through a story in the Atlanta papers, to attend the press preview of "The Longest Day." It will open at the Roxy, Nov. 1, at a benefit for the Atlanta Reserve Officers Assoc. In addition to the preview, the ex-paratroopers have been invited to a luncheon being sponsored by 20th-Fox, where they will be welcomed by civic and military leaders. Proceeds from the southeastern premiere will be used to help build a 1.3 million reserve officers memorial building in Washington, D. C.

BUFFALO

James J. Hayes, chief barker, Tent 7, Variety Club of Buffalo, announced a general membership meeting for Oct. 22, starting with a 12 o'clock noon buffet luncheon. Following the luncheon there was to be a brief business session, nomination of officers for 1963, a report on plans for the 1964 convention in Buffalo, and a talk by Phil Stone of Toronto, international representative, who also was to visit the local Variety Club charity, the Rehabilitation Center. . . . On Oct. 29, there will be a special luncheon in the Variety Club to honor Canvasman Al Petrella who is a candidate for the office of Comptroller of the city of Buffalo. There will be a dinner-screening in the Tent 7 clubrooms Oct. 27, when a new season film hit will be screened following a roast beef dinner. Among the events coming up for November in Tent 7 are a 1963 election on Nov. 5, another Saturday dinner-screening and a 25-year Pioneer luncheon. Sy Evans, director of advertising and publicity for the Schine Circuit, with headquarters in Gloversville, is a new member of the Buffalo Variety Club. . . . The profit for September from the weekly Bingo games in the Genesee, held weekly by the Variety Club, was

\$608.19. The profit from April, 1961, to now is \$11,354.06. The Variety Club building fund receives 40 per cent of the profit, and the Tent 7 Heart Fund 60 per cent. Chief barker Jim Hayes has sent out a call for volunteers to aid in staging these Bingo games. Dough guy Myron Gross has accepted the chairmanship of the Variety Club raffle committee. . . . Past chief barker Mike Ellis, Jr., is chairman of the Buffalo Variety telethon committee. Ellis will meet soon with honorary barker Moir Tanner of the Children's Hospital and canvasman Van Beuren DeVries to set up a date in mid-January for the club's first telethon on WGR-TV, channel 2. . . . The Paramount will be the scene of the Downtown Fashion Shows, sponsored by all the downtown merchants Oct. 25-27, at 10 a.m. each day. Ilka Chase, a one-woman fashion show wherever she goes, will be one of the big features, delivering a half-hour monologue each day. Bee Carpenter will be coordinator and narrator. Free tickets for the shows are available at a Downtown Fashion Show office in the Rand Building. The merchants used a page ad in color on the event. The show brings a lot of publicity to the Paramount, as well as much good will. . . . A number of Schine officials from Gloversville were in Buffalo for the reopening for the fall season of the Buffalo Ski-Dek Center, a Schine project in the remodeled Riverside. . . . Floyd Fitzsimmons, Warner Bros. field representative who headquarters in Boston, was in Buffalo conferring with manager Ben Dargush of the Center on promotion plans for "What Happened To Baby Jane?" and "Gay Purr-ee." . . . Nat Marcus, former manager, Buffalo Warner Bros. branch, is now lining up dates for MGM Perpetual Product Plan, for which Altura Films, which Marcus is representing in the Buffalo and Albany exchange areas. . . . It was U-Crest Little League Night at the Aero Drive-In, when the league's 300 players and their families were guests of the management and were treated to refreshments. The host team was the Aero Tigers, league champs for three straight years since their sponsorship was assumed by the Aero Drive-In and its co-owners, Ron Hoelcle and Al Wright.

CINCINNATI

Cliff Richards, star of Paramount's "Wonderful to be Young," was in for a brief visit. He is to return for personal appearances later in October when the film plays the RKO Palace. . . . Joey Dee, star of Columbia's "Two Tickets to Paris," knows he is popular in this area, as police were called to rescue him at a Middletown, O., shopping center from an over enthusiastic mob of admirers. . . . Roland Carroll was in doing research on MGM's "I Thank a Fool," currently at the Albee. . . . 3,500 youngsters jammed into the Regent, Majestic, and State, Chakeres houses in Springfield, O., to see a cartoon festival, the "kick-off" for the city's local United Appeal fund drive. . . . Finals in the local "Miss Teen Age America" contest were held on the Regent stage in Springfield, O., with the winner to enter the national contest at Dallas in late October.

COLUMBUS, O., NEWS

It is reported that Metro-Goldwyn-Mayer's "Mutiny on the Bounty" will open a roadshow engagement early in 1963 at Hunt's CineStage where "West Side Story" is now in a fourth month. . . . First run showings of "The Miracle Worker" were held at the New Main and State neighborhoods. . . . Local legitimate season started at the Hartman with screen players Gene Barry, Angie Dickinson, and

Jan Sterling in "The Perfect Setup." . . . Screen actor Richard Arlen, now a producer, said he's in favor of "clean, wholesome, entertaining" films which will "outgross anything risqué." Arlen was here for appearances at a style show at a department store. Arlen now heads a film production company. He has two upcoming true-life films, "Ten Men and a Prayer" and "Saludos County, U. S. A."

DALLAS

Miss Fairfax Nisbet, tv editor of the Dallas Morning News, was the speaker for a luncheon meeting of the Dallas Women of the Motion Picture Industry. Miss Nisbet, who has just returned from Hollywood, gave a preview of entertainment to be presented on tv this fall. She is a charter member of WOMPI. . . . The board of directors of the Variety Club made arrangements with Holiday Central Inn for new headquarters at the local motel to be occupied around Nov. 1. . . . W. B. Williams, who has been named head of the 20th-Fox southern division, is to be replaced by Verne Fletcher, formerly of the 20th-Fox Indianapolis office, as Dallas branch manager. . . . A. V. Philbin, who has been with Metro-Goldwyn-Mayer for more than 40 years, has retired. The entire local staff tendered him a farewell luncheon. . . . Miss Billie Colledge has replaced Melba Renfro as secretary to Russ Brentlinger, manager, United Artists film exchange. . . . Herman Beiersdorf, American International, has returned to his home here following a stay at the Will Rogers Memorial Hospital at Saranac, N. Y. . . . Ed Boren, manager, Starlite Drive-In, was robbed by a bandit wearing a rubber mask, with the loot reported at less than \$100. This was the third drive-in burglary within a week, with the Lone Star being robbed twice. . . . The Palace and four other major houses of the Interstate Circuit in Texas have planned a Grand Opera Film Festival when two full length opera motion pictures, "Aida" and "Madame Butterfly," will be presented. The Palace here, the Aztec, San Antonio, and the Worth, Fort Worth, present the two films on Oct. 25; the State, Galveston, Oct. 23; and the Paramount, Austin, Oct. 30. . . . Dallas' painter of Navajo Indians, A. Kelly Pruitt, will exhibit his paintings in the lobby of the Inwood. . . . Sandra Dee, who has her first real adult role in Ross Hunter's "If a Man Answers," arrived in Dallas for a two day visit in behalf of the picture. The film is booked to open on Oct. 25 at the Palace. . . . Dallas is included on the October itinerary of Cliff Richards, the young British singing sensation who is featured in and sings the title song for Paramount's "Wonderful to be Young." . . . Dallas is on the itinerary of a special team from Metro-Goldwyn-Mayer to visit the city prior to Dec. 20 opening of "Mutiny on the Bounty" at the Tower. The team—Morris Lefko, in charge of "Bounty" sales; Morgan Hudgins, west coast studio publicity department; and Jack Foxe, New York office, will bring details of the exploitation campaign.

DENVER

Manager Bill Hastings of the RKO Orpheum, working with Mike Vogel of U-I, has put on a top level campaign for "No Man is An Island." Opening night was "Heroes' Night," and garnered a lot of newspaper, radio, and tv space and time. Local heroes of World War II were introduced from the stage, while lobby and outside bristled with Army, Air Force, and Marine personnel and trophies. . . . The Mile High City, which in the past few years has had the initial sneak previews of several top attractions, had another, "Mutiny

On The Bounty" at the Denham, where the showing of "West Side Story" in its 23d week was suspended for one night to make way for the sneak. Marlon Brando flew in to catch the MGM film for the first time, as did executives and technicians from the east and west coasts. . . . Leonard J. Albertini, one of the founders of the Compass Drive-In chain here of seven ozoners under the Wolfberg Theatres banner, has resigned as district manager of the company, a position he has held for 15 years. Albertini's future plans are not definitely set, he says, but he is going to California for a vacation before getting back into business. . . . Eugene Gerbase, who was branch manager for many film exchanges in Denver during his 52 years in the business, died here after a long illness. Beginning his show business career as an usher in 1911, Gerbase shifted to distribution, going to General Film, First National, Universal, and Republic, the latter post being held for 25 years. . . . Aladdin held an advance press preview of "The Longest Day." The road show attraction is slated to open in November at the posh uptown house. . . . Art Hawkridge, genial house manager of the Bluebird here, was married recently to attractive Lynda Barton, concessions attendant at the Bluebird.

DETROIT

Publisher Lee J. Hills of the Detroit Free Press had as his guests show business leaders at a luncheon given by the Economic Club at the Veterans Memorial Building. Hills, who recently headed a group of publishers who went to observe conditions in the Soviet Union, and subsequently wrote syndicated articles on what he saw, gave a more detailed accounting to his listeners. Attentive were Sam Barrett, Co-Operative Theatres of Michigan; Milton H. London, executive secretary of National Allied and president of Michigan Allied; William McLaughlin, division advertising and publicity director for Cinerama; Woodrow R. Praught, president, United Detroit Theatres; Kenneth Schwartz, managing director, Northland Playhouse; Fred P. Sweet, secretary, Michigan Allied, and managing director, Telenews; and Frank Upton, Cinerama regional director. . . . In Morenci, Mich., the Rex, closed summers, has reopened for the winter. It will give one show Fridays, two Saturdays, and three Sundays. Operators Mr. and Mrs. Robert Paine plan a program of family-type films.

HOUSTON

Movie star Audie Murphy was a witness in a \$70,000 damage suit filed by Rudy Duran, a Houston actor. Duran is suing Owen F. Jensen, Jr., vice-president of the Layne Texas Co., driver of a car that struck Duran in the driveway of a motor hotel. Duran claims he lost \$45,000 in film contracts, \$23,000 in physical damages, and \$2,000 for medical expenses because of the accident. Murphy said Duran had been signed as a stand-in for Guy Mitchell in the film, "Whispering Smith," in which Murphy co-starred. "This might have been his big break in pictures," Murphy told newsmen, but he had to cancel. . . . "Santa Claus" will have special matinee showings here as Interstate Theatre ushers in the Christmas season early with the booking of the film into key Interstate cities. . . . One of the World War II B-17 bombers which are seen in the film, "The War Lover," will come to Houston on behalf of the forthcoming Columbia film.

JACKSONVILLE

Herb Mennin, southern division manager of MGM, whose office was recently moved from



It was a happy surprise when Variety Club of Detroit, Tent #5, honored Carl "Cully" Buermele at a luncheon commemorating his first fifty years in show biz. He was given a handsome silver tray by the tent.

Washington, D. C., to Atlanta, came in for talks with Bob Capps, Florida manager. . . . Bill Sobel has acquired the Gold Coast Drive-In, Deerfield Field, from former owner Arthur Ashworth. . . . The local Negro-patronage Skyvue Drive-In has been taken over by Bailey Theatres of Atlanta from Robert L. Baum. . . . Walter J. Loveday, 70, a courtly old Englishman who was known to thousands as the kindly doorman of the San Marco Art Theatre, died of cancer in Baptist Hospital. He retired 15 years ago from the British civil service while serving as chief fire marshal of Karachi, the present capital of Pakistan, which was then a part of India. He is survived by Mrs. Loveday; one daughter, Mrs. Charles Newcomer; and three grandchildren, all of this city; and by another daughter and grandchildren who live in Australia. . . . Joyce McPherson and Barbara Howell are new booking clerks at MGM. . . . WOMPI birthday greetings went out to Dorothy Zeitlinger, Ollie Horton, Edwina Ray, Laura Kenny, Lenore Kirkwood, Carol House, Florida "Miss Flo" Korch, Enidzell "Easy" Raulerson, Margaret Haynes, and Edith Smith. . . . New WOMPI members are Sandra Beasley and Doris Humphries, both of United Artists; Paulette Hiener, AIP; and Linda Johns, Dave Roper Booking Agency. . . . The Motion Picture Charity Club and WOMPI members are busy selling advance tickets for an Industry Ball scheduled at the Roosevelt Hotel on Friday, Dec. 28. . . . Herb Ruffner, Walt Meier's assistant at the downtown Florida, personally made delivery on discount coupons to the city's elementary schools to insure maximum attendance at the Florida's double-billing of "Almost Angels" and "Lady and the Tramp." So many small-fry patrons invaded the Florida that Herb almost wished that he had passed up the coupon idea in favor of peace and quiet.

MIAMI, FLA., NEWS

Wometco Enterprises, Inc., announced its first U. S. vending expansion outside Florida. Through its subsidiary, Wometco Vending of Jacksonville, Inc., Wometco has acquired the Matthews Vending Company, St. Mary's, Ga. The new venture has exclusive vending contracts to serve all of the plants of the St. Mary's Paper Company, numbering over 5,000 employees. John W. Morgan, vice-president, Wometco Vending of Jacksonville, Inc., will operate the St. Mary's division. Mitchell Wolfson, Wometco president, announced that the acquisition was an all-cash venture and reiterated his earlier statement that "Wometco will expand its vending division wherever there is a reasonable expectation of operating at a profit." . . . Wometco employees prepared

for the winter season by lining up for flu shots at company expense. . . . Eddie Solomon was in Miami working with Sydney Levine on the promotion of the documentary, "Sky Above—Mud Below," opening at the Mayfair, Sunset, Normandie. . . . Keith Hendee, manager, Gateway, had a guest editorial in the Ft. Lauderdale News recently when Bob Freund, News amusement editor, was vacationing. Hendee's subject was "Movies are Big Business, Serving Many Purposes." . . . Wometco Enterprises, Inc., reported its net income after taxes for the 12 weeks ended Sept. 8 was up 34.8 per cent to \$400,834, compared to \$297,462 reported for the same period in 1961.

MEMPHIS

Film Council members attending the September meeting heard bitter criticism of the movies for the sex, violence, and abnormality pictured. The Rev. Jerry Whitt, minister of education, Central Christian Church, discussing "Movies as a Medium for Good," pointed out today's films were not doing the U. S. any good abroad; were not bringing hope to our land; and were influencing youth in the wrong manner. . . . "Miracle Worker" was selected by the Council as the Best-Family-Movie-of-the-Month, and "The Sky Above, The Mud Below" as the Best-Adult-Movie-of-the-Month. Mrs. Dixie Wallace, president of the Council, urged members to protest to the police over the type of advertising for "Poor White Trash." Mrs. Tom Spaulding gave a report to Council members of the forthcoming productions. She used as visual aids MOTION PICTURE EXHIBITOR advertising for fall and early winter releases, as well as the packet advertising the Eugene O'Neil story, "Long Day's Journey Into Night," sent the Council by the Doll firm doing the promotion for the film.

NEW HAVEN

The Southington Colonial Corporation and the Windsor Locks Rialto Corporation have reopened the long-shuttered Colonial, Southington, Conn., and Rialto, Windsor Locks, Conn., screening 20th-Fox's "State Fair" on the initial program. The Colonial, which has been completely redecorated, is conducting a month-long "Name the NEW Colonial" competition, planning to award a \$25 savings bond for best-sounding entry. Loretta Slower has been named Rialto manager and George Kroher designated to similar stint at Colonial. . . . Hartford's Mayor William Glynn has expressed personal opposition to construction of additional city-owned garages to relieve hard-pressed down-town parking. "It would seem to me," he told a news conference, "that more emphasis should be placed on the concept of improving our mass transportation system." . . . The best endorsement any community-minded individual can provide a family-type motion picture is to attend a performance, Allen M. Widem, Hartford Times amusements editor-columnist, told the suburban Windsor Locks, Conn., Rotary Club luncheon meeting. "It's not enough to verbally commend a motion picture," he remarked. "The only encouragement a Hollywood producer in the family-film type field can understand and appreciate is the attendance figure itself. Only attendance justifies continuation of any semblance of family films in the Hollywood framework of mushrooming production costs." The speaker was introduced by Mike Alperin of West Hartford, film industry pioneer.

James M. Totman, Stanley Warner zone manager, has announced promotion of Ray Saulnier from manager, Capitol, Willimantic, Conn., to manager, Garde, New London, Conn., succeeding Murray Howard, who has left the circuit. At the same time, Leonard Kupstas has been shifted from manager's helm at the Capitol, Springfield, Mass., to Willimantic, and Frank Kelly, formerly in the SW Newark zone in managerial capacities, becomes Capitol manager. Totman anticipates a mid-winter opening for the under-construction, 850-seat SW theatre at the Storrs Shopping Center on the University of Connecticut campus, some 25 miles east of Hartford. . . . John P. Lowe, formerly Greenfield, Mass., city manager for Western Massachusetts Theatres, Inc., supervising the Garden, Victoria, and Lawler, has joined Redstone Theatres, Inc., as manager of the Park, Worcester, Mass., to be known as Cinema One, reopening Christmas Day with a first-run policy following a \$175,000 remodeling project. Cinema One marks initial hard-top operation for Redstone, owner of 27 drive-in theatres in the northeastern states. The Park has been leased from Worcester interests. . . . Allen M. Widem, Hartford Times amusements editor-columnist, attended world premiere of Joseph E. Levine's "Long Day's Journey Into Night" at Loew's new Tower East, New York. Hartford's Katharine Hepburn is starred in the Ely A. Landau production. . . . Ben Segal, partner in the 2100-seat Oakdale Musical Theatre, Wallingford, midway between Hartford and New Haven, and associates have acquired 40 acres in Wallingford, preparatory to construction of a million-dollar entertainment center, to include a 2500-seat legitimate theatre playhouse and a 500-seat art film theatre. Project's completion date is early 1964. . . . Sperie P. Perakos, general manager, Perakos Theatre Associates, independent Connecticut circuit, completed an extensive tour of circuit showcases across the state, beginning with Bridgeport in the west and Jewett City in the east. He was tremendously enthused over audience response during the 10-week Elm engagement of AA-Bronston's "El Cid." Perakos has signed for Connecticut premiere of 20th-Fox's "Gigot," on Nov. 9 at the deluxe Elm. . . . The Harriet S. Jorgensen Theatre on the University of Connecticut campus has resumed the cultural motion picture schedule, the repertoire, charging 50 cents admission, including "The Magician," "Fidelio," and "Wild Strawberries." . . . John Scanlon III, operator, Lockwood & Rosen Strand, Winsted, reports an encouraging kiddie response to Saturday trading cards distribution; with ten accumulated cards, a youngster is entitled to free admission at one show. . . . The M&D Theatre Operating Corporation and the Middletown Enterprises Corporation have been terminated as corporations, according to papers filed with the Middletown Town Clerk. . . . Hartford's long-projected downtown Bushnell Plaza redevelopment is expected to get under way in November, the development agency to start acquiring property (including Loew's Poli and Loew's Palace Theatres buildings) in the 6.7 acres tract. Ultimately, the project area will contain three high-rise apartment buildings, with some 300 units; a retail shopping center; and a theatre. . . . The Middletown Republican Town Committee and Women's Republican Club hosted a "Joe Adorno Day" at Lakeview Park, honoring Joe Adorno, counsel for the Adorno Theatres, Middletown, and candidate for Lieutenant Governor. . . . Daytz Theatres will keep the Newport (R.I.) Drive-In open through the winter; the theatre will provide free in-car electric heaters. . . .

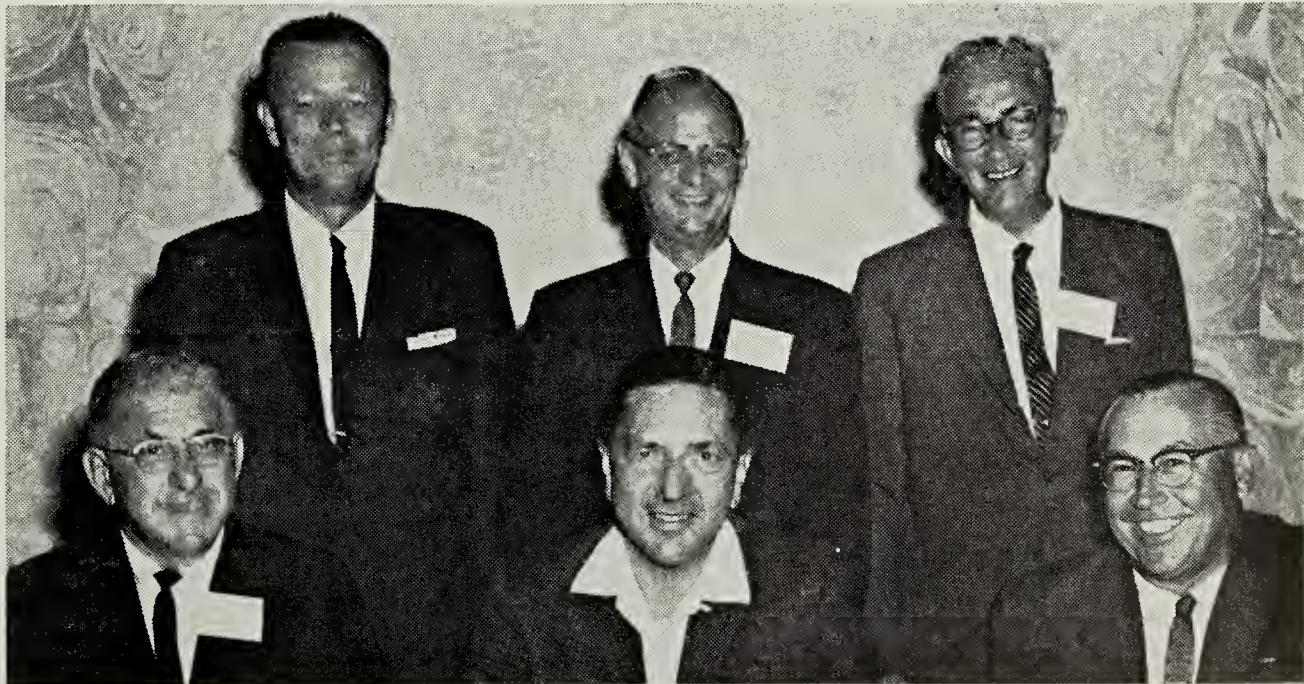
Stanley Warner has shifted Charles Powell, assistant manager, Capitol, Springfield, Mass., to a similar post at the Strand, Hartford. . . . Moving into semi-retirement status, Lou Cohen, manager, Loew's Poli, Hartford, since 1940, has shifted to managership of the Poli's sister theatre, the Palace, which is now operated on a part-time basis. Mrs. Ruth Colvin, Palace manager since retirement of Fred R. Greenway in 1959, succeeds Cohen at the Poli.

NEW ORLEANS

Judith Hamner, MGM front office staffer, entertained MGM backroom employees at a farewell party at her home on the transfer of the exchange's back room activities to Film Inspection Service Inc. . . . Hodges Theater Supply is now in new quarters at 2927 Jackson Avenue. . . . Mrs. Rose Smith resumed full time operation at the Decatur, Miss., theatre. . . . Robert J. Speed is the new owner of the Pix, Collins, Miss. . . . J. S. Wingate closed his Gayles Drive-In, DeQuincy, La. . . . The Fairhope, Ala., and Foley, Ala., theatres are now on week-end operation only. . . . Also cut down to week-ends only was the Moonlight Drive-In, West Long Beach, Miss. . . . Paramount Gulf shuttered the Rex, Alexandria; and the Strand, Texarkana, Ark.-Tex. . . . The Immaculata Seminary Theatre, Lafayette, La., reopened. . . . Frank Henson, manager, Loew's State, and his assistant Bob Ragsdale are now honorary members of the Parish Sheriff's staff in recognition of a stunt they pulled for prisoners with UA's "Birdman of Alcatraz."

Richard Wall has taken over the operation of the long-closed Joy, Simmsport, La. . . . Anna Molzon suspended operations at the Royal, Norco, La. She plans to resume shows in late October if a strike at Shell Oil is settled. . . . Gulf States curtailed shows at the Pike, Magnoli, Miss., to one change per week. . . . Universal staffers, headed by Charles Ost, gathered for a dinner at the Smoke House to celebrate R. N. Wilkinson's being named "Man of the Week" when his division racked up the most billing in Universal's exchanges. . . . Mrs. Irma Seichsnaydre, 54, died here recently. She was the wife of the one and only manager of the now extinct Republic Pictures, Leo Seichsnaydre, and also worked for Republic as her husband's secretary. She resigned when their

first child came along but returned occasionally to substitute for various staffers. Mrs. Seichsnaydre is survived by two sons, Leo V. and Alan C., her mother, three sisters, and one grandson. . . . Rosemary Rojo is the newcomer at Hodges Theatre Supply, assisting staffer Paula Trumbach. . . . George Pabst, co-owner of Blue Ribbon Picture Exchange, returned from a N.Y. conference with Fred Schwartz, MGM's special sales product exec. Blue Ribbon distributes the product in New Orleans territory. . . . WOMPI Jane McDonnell observed her 24th year with the local Paramount Film Distributing Corp. here. . . . The Varsity, Baton Rouge, was closed for a short time, but reopened just before the return of LSU students after the summer lay-off. . . . Roy Hirstius, Film Inspection Service staffer, and business agent for the exchange employees local here, attended the IATSE Las Vegas convention. . . . United Theatres added the Gordon in Westwego to its chain in the New Orleans metropolitan area. The Gordon was formerly operated by Mrs. J. G. Broggi. . . . TOSCO observed its second anniversary as buying and booking rep for many area independents. Page Barker, TOSCO chief, and Mrs. Barker entertained staffers at a party held for the occasion. . . . Fred Williams is doing the buying and booking for the Louana, Opelousas, operated by the Marigold Corp. . . . UA has transferred the accounting department for St. Louis area accounts formerly handled in the Memphis exchange to the exchange here. Memphis will continue to handle the buying and booking. . . . Bill Cobb has cut operations at the Joy, Minden D-I, to week-ends only. . . . The Joy, Milton, Fla., has closed for the winter. . . . The Paramount, Lake Charles, La., reopened after being dark for several months for refurbishing. . . . Mrs. Billie Parker closed the Hawkins, Newellton, La., indefinitely. . . . Jack Sanders, Olla, La., exhib and field rep for C&B Theatre Co., was in to confer with Bill Cobb, head of the circuit. . . . Joel Bluestone relinquished his lease on the Cafin after several years of operation. Back at the helm is Alvin Daste, owner, assisted by associates in the Daste & Co. Construction business. . . . Tom Dunn, formerly with Universal sales here, and now branch manager of the St. Louis Universal exchange, returned for a visit. . . . M. A. Connett Theatres shuttered the indoor Beverly and Ritz, Hattiesburg,



New leaders of the Motion Picture Exhibitor of Florida, TOA unit, elected at the group's annual convention at the Roosevelt Hotel, Jacksonville, recently are, seated, left to right, Harvey Fleischman, vice-president, Wometco Theatres, Miami; Henry Glover, president, owner, Largo, Fla.; Mark DuPree, vice-president, Florida State Theatres, Jacksonville; standing, left to right, Horace Denning, treasurer, Dixie Drive-In, Jacksonville; Thomas L. Hyde, board chairman, Kent Theatres, Vero Beach; and Robert Heekin, secretary, FST, Jacksonville.

Miss., leaving the city of 28,500 with only two indoor houses. . . . The RKO Orpheum held a Grand Opera Film Festival, consisting of two full length operas in color, "Tosca" and "Figaro, The Barber of Seville." Admission was set at \$1.25 for both features. . . . Milton Aufdemorte, native son, was advanced from salesman to branch manager for Paramount here. He served the company for more than 25 years, having started as shipping clerk in 1935. He succeeds R. L. Hames, who has returned to Atlanta to take over as southeastern rep for Continental Film Distributing Corp., with headquarters in Atlanta. . . . Addy Addison, UA's southern press representative and exploiter, was in to assist Frank Henson, manager, Loew's State, in the promotion for "Manchurian Candidate," scheduled for a November run. Here from Hollywood to spark the campaign was Janet Leigh, on a round the clock tour of activities including radio, tv, and press meetings. Robert Warner, Berlo

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regional field man, was in Jackson for the installation of a snack bar in the Miller Discount Store. . . . Fred Williams, formerly general manager, Lincoln, Baton Rouge, when it was operated by the late Dr. Chatman, assumed operation of the Louana, Opelous, La.

ST. LOUIS

WOMPIs will hold their annual Boss Night Dinner Nov. 14, it was announced by Dorothy Dressel, WOMPI president. Currently, the WOMPIs are selling "Coffee Break Mugs" filled with coffee candy as a money raising project. . . . The 66 Park-In has been celebrating Family Movie Week. The special event was proclaimed by Crestwood Mayor Paul Koenig. Prizes, donated by Crestwood merchants, were given away nightly. . . . Joyce Becker has joined Marcella DeVinney in the Buena Vista office, and will do clerical work. . . . The Ritz, Cisne, Ill., is reopening. It is owned by Flora Keyser. B. Wachholtz is reopening the Lyric, Farina, Ill. . . . The Falcon Drive-In, East St. Louis, and the Capri Drive-In, Woodriver, Ill., went to a weekend operation. . . . "The Longest Day" will premiere in St. Louis on a reserved seat basis at the Ambassador on Nov. 20. . . . Concord Village merchants in South St. Louis helped celebrate Ronnies' Drive-In 14th anniversary with prizes nightly for a week. . . . Loew's Mid-City, instead of Loew's State, will play the MGM World Heritage series. The first showing will be "David Copperfield" on Oct. 16. . . . Changes at United Artists due to the shift in the cashier department include the elimination of various jobs. Those leaving were Dick Klages, contact clerk; Maureen Boedecker, cashier; Linda Holland, cashier; and Darleen Bohannon, stenographer. . . . Cliff Richard was in town publicizing Para-

mount's "It's Wonderful To Be Young." He will return Nov. 2 to appear on stage. . . . The Route 4 Drive-In, Thayer, Ill., closed Sept. 30. It is owned by Bill Swift. . . . The Arrow Drive-In, Steelville, Ill., owned by W. C. Schmidt, closed Oct. 1. . . . Herman Tanner closed his drive-ins at Pana and Vandalia Oct. 6. . . . Nick Manzella, formerly chief of service at Loew's State, is now assistant manager, Loew's Mid-City. . . . Sid Blumenstock, 20th-Fox, is working with Jerry Berger and Bob Johnson on promotion of "The Longest Day." Variety Club, Tent 4 is sponsoring the opening night at the Ambassador Nov. 8 to benefit their Day Nursery Care program. Lorraine Klasek is handling group sales. . . . Don Walker, Warner Bros. publicist, is in town making the rounds for "Gypsy."

SAN ANTONIO

Lynn Smith, exhibitor in Gonzales, Tex., has taken up the Texas sized job of raising funds to operate the Texas Rehabilitation Center of Gonzales Warm Springs Foundation. He was one of the founders of the center and has served on the board of directors. . . . Amarillo, Tex., which was the site for shooting of Paramount's "Hud Bannon," may be the site for several other filming projects. The area is fast becoming known in Hollywood as suitable "location." Metro-Goldwyn-Mayer may film "Twilight of Honor," adapted from the current best seller by Amarillo author Al Dewlen. MGM-TV also is tentatively set to shoot "Rawhide" segments at the Palo Duro Canyon State Park for a second time. . . . Johnnie Dennie and George Secord were local delegates to the IATSE convention in Las Vegas. . . . The concession stand at the El Charro Drive-In burned, according to Mamberto Villerral, manager of the drive in. . . . The Twin Drive-In, Amarillo, Tex., has constructed a well lighted fence separating the two screen areas with a two lane exit. With different programs now showing on each screen, another marquee has been constructed above the box office, denoting the choice the patron must make on entering the drive-in, according to Kenneth Lane, manager. . . . Mrs. Jack Waldrip, manager, Rose, Tahoka, Tex., has resigned to accept a teaching position with the local schools. She has been associated with Wallace Theatres for 15 years in almost every capacity. Her son, Randall, is advertising manager in the Lubbock, Tex., office of the circuit.

SEATTLE

The Congress, Palause, has been reopened by Horace E. Nelson. . . . United Artists have transferred their book-keeping-accounting department to San Francisco, and in the move, Pam Freeze, assistant cashier, and Janet Collins, clerk, were released. . . . Robert C. Cameron, 73, a motion-picture projectionist, died Sept. 26. He came to Seattle from Canada after Army service in the First World War. Cameron was a member of local 15, Motion Picture Operator's Union. . . . Mr. and Mrs. Walter Disney, accompanied by their daughter and son-in-law, Mr. and Mrs. Walter Bruno, visited the World's Fair. . . . Emmanuale Riva, who won the Gold Lion, European equivalent to the Oscar, at the Venice Film Festival for her performance in "Therese Desque Yroux," appeared at the premiere here of her award-winning film at the World's Fair Playhouse. At the same time, a joint premiere was held in Paris. She left Seattle for San Francisco enroute to New York.

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REVIEWS

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Published every second week, as a separately bound and easily saveable section of **MOTION PICTURE EXHIBITOR**, this exclusive 25 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all **REVIEWS** section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

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SECTION TWO **OCTOBER 24, 1962**
VOL. 68, No. 18

BUENA VISTA

Almost Angels

DRAMA WITH MUSIC
93M.

Buena Vista
(Technicolor)
(Filmed abroad)

ESTIMATE: Pleasant entertainment for the program.

CAST: Peter Weck, Hans Holt, Fritz Eckhardt, Bruni Lobel, Gunther Philipp, Vincent Winter, Sean Scully, Denis Gilmore, Henny Scitt, and the Vienna Boys' Choir. Directed by Steve Previn; a Walt Disney Presentation.

STORY: Lad Vincent Winter dreams only of joining the Vienna Boys' Choir and travelling to different parts of the world when they go off on their summer concerts. He gets a chance to join, winning out over other applicants, and his mother Bruni Lobel helps overcome the opposite of his engine-driver father, Fritz Eckhardt. Another boy is accepted, Denis Gilmore, by choir director Hans Holt, and the two boys become friends. His initial period passes, and when he starts to give older boy Sean Scully competition for a number of roles and songs, the older boy resents this and tries to get him into trouble. Choirmaster Peter Weck sees through this, and the older boy begins to accept Winter and even help him. There are other adventures and lots of singing until Scully's voice cracks and he knows that he will have to leave. Winter and the others try to help him until they go on tour to the Far East but he is discovered. Weck knows he can be of help and sees that he is appointed his assistant. They do go on tour and have a fine time.

X-RAY: This entry has lots of charm, a bit of fun now and again, and lots of music by the Vienna Boys Choir, as well as dramatic moments, and it looks as though it should do well as part of the show, holding attraction for young and old alike. There are some slow spots which some of the very young may fidget through, but the youngsters are soon off to other attention-holding adventures. The acting, direction, and production are generally good. Many of the songs of Schubert, Brahms, and Strauss are to be heard here very well presented. The screenplay is by Vernon Harris, based on an original idea by R. A. Stemmler. The use of color is an asset, especially showing off the beautiful Austrian countryside.

TIPS ON BIDDING: Better program rates.

AD LINES: "Perfect Entertainment For All The Family"; "The World's Famous Vienna Boys' Choir In A Pleasant Disney Film For All."

COLUMBIA

The War Lover

DRAMA
105M.

Columbia
(Made in England)

ESTIMATE: Highly interesting tale of men in war.

CAST: Steve McQueen, Robert Wagner, Shirley Anne Field, Gary Cockrell, Michael

Crawford, Bill Edwards, Chuck Julian, Robert Easton, Al Waxman, Tom Busby, George Sperdakos, Bob Kanter. Produced by Arthur Hornblow; directed by Philip Leacock.

STORY: Captain Steve McQueen is an ace pilot of a Flying Fortress during World War II, and his co-pilot is Lt. Robert Wagner, who is of a more cautious nature. McQueen has earned both admiration and censure because of the risk he takes to bomb his targets and to inflict damage on the German war machine. When his navigator is unenthusiastic about his methods, he has him transferred. McQueen finds little pleasure or relaxation outside of the plane, and he is actually fearful that one day he won't be able to continue his destruction of the enemy. Wagner meets British Shirley Anne Field, and they become involved in a romance that has them spending leaves together, with McQueen jealous. When Wagner leaves to return to base, McQueen tries to make a play for Field, but she sends him away despite Wagner's reluctance to propose marriage. On an important bombing mission, their plane is badly damaged, and at Wagner's urging, McQueen orders the crew to bail out over the English channel. He attempts to take the plane in for a landing himself, but crashes into the cliffs. The others are rescued, and Wagner is reunited with Field. The impression is that the future will see them get married.

X-RAY: War on two bases, a personal and impersonal level, is detailed here, and both receive notable treatment. In the personal category, there is the conflict between the hero who has no one and nothing but the war and the others in his plane crew, who would rather be elsewhere in the normal, accepted fashion. Then, too, there is romance sparked by battle and hastened and fused by the times. On the other side, there are the airborne missions that are calculated to destroy the enemy, and these are exciting, suspenseful, and dramatic.

Combining all ingredients makes for a film that is a good war story which will hold the attention of the viewers if they're of a mind for this kind of film fare. Performances, direction, and production are very capable. There are promotion tie-ups with armed forces groups, displays, etc., all of which can be tied in with the release for assists at the boxoffice. The screenplay is by Howard Koch based on the novel by John Hersey.

TIP ON BIDDING: Higher bracket in many situations.

AD LINES: "Some Of The Greatest Air Action Scenes Of World War II Are To Be Seen Here"; "Their Romance Was Made For Today Amid The Uncertainty of War."

MGM

Escape From East Berlin

MELODRAMA
94M.

MGM
(Made in West Berlin)

ESTIMATE: Suspenseful, timely meller of escape under the wall separating East and West Berlin.

CAST: Don Murray, Christine Kaufmann,

Werner Klemperer, Ingrid Van Bergen, Karl Schell, Kai Fischer, Bruno Fritz, Edith Schultze-Westrum, others. Directed by Robert Siodmak; produced by Walter Wood.

STORY: Don Murray lives with his mother, sister, and uncle in East Berlin in the family home adjacent to the formidable wall the Russians have erected between East and West Berlin. When the brother of Christine Kaufmann fails in an abortive attempt to crash through the wall and is killed, she does not know he is dead, and goes in search of him. Murray rescues her from sure death by the Russian guards, and hides her in his home, where plans for an escape are made and a tunnelling project undertaken from the cellar of the house. Fearful of discovery, the tedious, hard work progresses, and the seemingly insurmountable obstacle is overcome. Murray and Kaufmann, along with 28 of their friends and neighbors, effect the escape.

X-RAY: Made in the West Berlin studio of Ufa, the old German film company, with Don Murray as the American name and American director Robert Siodmak, this is based on the true story of a young East German who planned, organized, and executed the escape on which the story is based. Aside from Murray, the entire cast is composed of "types" selected from German actors. Siodmak, in the German studio, has recreated the grim, brooding, war-like settings with authenticity, and the entire cast delivers competent portrayals of their roles. There are many potent and stirring moments enhanced by the more than 40 speaking parts by the German cast. Christine Kaufmann is effective, as well as pretty, as the young girl, and Murray fills the lead role in acceptable fashion. The timeliness of the subject matter plus Siodmak's directorial talent make for an exciting and gripping subject. This should do well on the average program and can be exploited for best results.

TIP ON BIDDING: Better program rates.

AD LINES: "The True Story Of A Sensational Tunnelling Under The Wall Separating East and West Berlin And The Thrilling Escape To Freedom Of 28 People"; "Torn From The Headlines—A True Escape Story Under The Berlin Wall To Freedom."

PARAMOUNT

Fancy Pants

COMEDY
92M.

Paramount
(Technicolor)
(Reissue)

ESTIMATE: Entertaining Hope reissue.

CAST: Bob Hope, Lucille Ball, Bruce Cabot, Jack Kirkwood, Lea Penman, Hugh French, Eric Blore, Joseph Vitale, John Alexander, Norma Varden, Virginia Keiley, Colin Keith-Johnston, Joe Wong. Produced by Robert Welch; directed by George Marshall.

For complete review, please refer to page 2896, Aug. 2, 1950.

Complete back seasons of these pink reviews sections are available to subscribing theatres at \$1.30 per set.

It's Wonderful to be Young

COMEDY WITH MUSIC
92M.

Paramount
(CinemaScope)
(Technicolor)
(Filmed in England)

ESTIMATE: Pleasant entertainment for program.

CAST: Cliff Richard, Robert Morley, Carole Gray, Richard O'Sullivan, Melvyn Hayes, Teddy Green, Annette Robertson, Sonya Cordeau, Sean Sullivan. Produced by Kenneth Harper; directed by Sidney J. Furie; associate producer, Andrew Mitchell.

STORY: Cliff Richard belongs to a youth club in London, and he has a lot of fun with the other youngsters who like their music and dancing. He manages to keep secret the fact that his father, Robert Morley, is a millionaire, because he knows that he would find acceptance by the others a difficult thing. He discovers that Morley has bought the property on which the youth club is situated as well as that around it to erect a huge city of offices, and they are ordered to get out. One of the members working for Morley's lawyer discovers a clause in their lease which would permit them to remain, but they find it difficult to raise the necessary money to renew their lease. They decide to put on a show, but Morley manages to spike this a few times. The kids don't give up, and they do put on the show of which Richard is the star aided and abetted by his girl friend, Carole Gray, to whom he has admitted his real identity. As show time approaches, they try to kidnap Morley, and when Richard hears of it, he goes to his father's aid. With the help of judo, they take care of their attackers and show up for the show, which is a success and which persuades Morley to help them instead of hindering them. Everyone winds up buddies as the show goes into the finale with Morley taking part.

X-RAY: This type of musical comedy that they used to turn out here a number of years back with some cute comedy bits, some tuneful musical numbers, minor romance, pieces of action, attractive youngsters, all in color. Since it's been so long since audiences have had a chance at one of these, they may just appreciate this entry that was made abroad with an entertaining British cast. A sneak preview audience seemed to have fun generally with the entry, and others should as well. Cliff Richard is a neat lead and sings a song nicely, pleasing the younger element. The acting, direction, and production are good, and it should do well as part of the show. The screenplay is by Peter Myers and Ronald Cass.

TIPS ON BIDDING: Higher program rates in some spots.

AD LINES: "Fun For All The Family"; "The Comedy That's Guaranteed To Chase All Your Blues Away."

UNITED ARTISTS

The Manchurian Candidate

DRAMA
126M.

United Artists
(M.C. Production)

ESTIMATE: High rating thriller headed for better returns.

CAST: Frank Sinatra, Laurence Harvey, Janet Leigh, Angela Lansbury, Henry Silva, James Gregory, Leslie Parrish, John McGiver, Khigh Dhiagh, James Edwards, Douglas Henderson, Albert Paulsen, Barry Kelley, Lloyd Corrigan, Madame Spivy. Executive producer, Howard W. Koch; produced by George Axelrod and John Frankenheimer; directed by Frankenheimer; screenplay by Axelrod.

STORY: An American patrol in Korea is betrayed by guide Henry Silva. The men, headed by Captain Frank Sinatra and Sergeant Laurence Harvey, are brainwashed by a Red Chinese master of hypnosis and psychiatry

and made to believe they took part in a successful mission in which Harvey won the Congressional Medal of Honor. Back in America, the months go by and Sinatra, now Major, is plagued by recurring nightmares which lead him to believe that something is wrong with Harvey and the story he thinks is true. Meanwhile, Harvey has returned to his mother, ambitious Angela Lansbury, and his stepfather, Senator James Gregory, a demagogue who is completely under Lansbury's thumb. Harvey is completely under the hypnotic power of the Communists although he does not realize this. Sinatra is forced to take a sick leave. He meets and falls in love with Janet Leigh and finally gets the government to investigate his nightmares. It becomes obvious that Harvey's mind has been triggered to explode at a certain time, and Sinatra must find out the details. Harvey is the perfect assassin and his American agent has him commit several murders. He renews a romance with Leslie Parrish, daughter of Senator John McGiver, political enemy of Lansbury and Gregory. Lansbury is intent upon getting the vice-presidential nomination for Gregory and urges Harvey to marry Parrish. He does and is then forced by his Red masters to kill both her and McGiver. Sinatra learns how to trigger Harvey's responses and endeavors to destroy the Communist hold over him. The climax occurs at a nomination convention, with Harvey freeing himself by destroying himself and his country's enemies.

X-RAY: It is impossible to hint at the high degree of excitement and suspense to be found in this film via synopsis. Suffice it to say that this is as absorbing a thriller as has ever come along and should mightily please large audiences everywhere. For once, the admonition that the film must be viewed from the beginning to be appreciated is completely justified. Indeed, customers admitted even a few minutes after the start may never catch up as the complicated but ever-interesting tale unfolds. This provides a good exploitation peg, and plays a large part in the comprehensive UA campaign for the feature. Before handing out acting kudos, and there are many, it might be well to salute a brilliant directorial effort by John Frankenheimer, always in complete command of a winding story that twists and turns to an explosive climax. George Axelrod has fashioned a compelling screenplay from the novel by Richard Condon. Production values are top calibre. A name-packed cast does full justice to the material. Angela Lansbury has never been better than in this once-in-a-lifetime role as the most completely evil mother ever put on the screen. James Gregory in the blustering, maddening role of a power-mad Senator is equally impressive. Laurence Harvey handles a difficult role extremely well, and Frank Sinatra impresses as the tortured officer who must unravel a truly mysterious puzzle. It is the puzzle itself that is most fascinating, however, and audiences will be glued to the edge of their seats as it unwinds. Chalk this one up as a winner on all counts. It should roll up impressive grosses and will probably be in the running when awards for the year's best are handed out.

TIP ON BIDDING: Higher rates.

AD LINES: "The Mind Of One Man Was The Most Potent Weapon In The Arsenal Of Conquest"; "He Had To Unravel A Fiendish Puzzle Or See The Land He Loved Destroyed"; "Never Such Shattering Suspense . . . Cast Your Vote For The Manchurian Candidate."

The Nun and the Sergeant

DRAMA
73M.

United Artists
(Eastern)

ESTIMATE: Okay war drama for program.

CAST: Robert Webber, Anna Sten, Leo Gordon, Hari Rhodes, Robert Easton, Dale Ishimoto, Tod Windson, Linda Wong, Linda Ho,

Valentin De Vargas, Kenny Miller, Norman Du Pont, Roger Torrey, Gregori F. Kris, Caroline Kido, King Moody, Yashi, Anna Shin. Produced by Eugene Frenke; directed by Franklin Adreon.

STORY: Sergeant Robert Webber is bitter over the fact that the Korean War has claimed the lives of good men, while the cowards and rats of the Marine Corps are safe in the brig. Assigned a critical mission which promises little chance of survival, he recruits the worst prisoners in the brig, rushes them aboard a helicopter to a point behind the enemy lines. The men protest, but have no choice except to follow Webber. Leo Gordon plans with a few henchmen to get rid of Webber and Korean guide Dale Ishimoto and escape. A school bus carrying a nun and several Korean school girls is disabled, and the group learns of the presence of Webber and his men. Rather than risk their informing to the North Koreans, Webber forces them to accompany his raiding party. Gordon makes his move, but the others refuse to follow him. They feel they can regain their self-respect by carrying out the mission. The nun is wounded and the girls plead to be allowed to carry her to the nearest town for medical attention. Webber refuses since he plans to attack his objective at dark. One of the girls forces the issue by betraying their presence. Webber orders the attack and turns the girls and the nun loose. He is satisfied that even brig rats can be good Marines.

X-RAY: This is a satisfactory addition to the program in general situations. Obviously made on a low budget, the cast of relative unknowns does a capable job, although a few have a tendency to overact. Action sequences are fair, and the situation is novel enough to hold interest. It is not a world beater, but shapes up as playable filler. Production and direction are average. The screenplay is by Don Cerveris.

AD LINES: "The Horror Of War Molded A Handful Of Lost Men Into An Efficient Fighting Force"; "The Nun And The Sergeant . . . Strange Allies In A War Torn Land."

UNIVERSAL

Stagecoach to Dancers' Rock

WESTERN
72M.

U-I

ESTIMATE: Okay programmer.

CAST: Warren Stevens, Martin Landau, Jody Lawrence, Judy Dan, Del Moore, Don Wilbanks, Bob Anderson, Rand Brooks, Gene Roth, Charles Tannen. Produced and directed by Earl Bellamy.

STORY: In 1873 in Arizona, aboard a stagecoach enroute to Fort Yuma are Chinese girl Judy Dan, gunman Warren Stevens, gambler Martin Landau, female medical student Jody Lawrence, newly appointed Indian agent Del Moore, and U.S. Cavalry Major Don Wilbanks. After several days, Dan breaks out in a rash which Lawrence diagnoses as chicken pox, but which is feared by many to be small pox, including the driver and guard. The latter pair run off with the stagecoach with Moore in it while the others are out for a walk, and the six are forced to continue on foot without food or water. They come across the stagecoach with the three men dead, victims of an Indian attack. Landau finds a water canteen which he keeps hidden. When the others find out, there is trouble. Landau gets Stevens' gun, forces Lawrence to be nice to him, and thinks about killing the others. Stevens is bitten by a rattlesnake but is nursed back to health despite a bullet in his leg. Landau sends Stevens and Dan from the camp, kills Wilbanks when he tries to get the gun, and even kills Lawrence when he sees a stagecoach approaching from the other direction. He hopes that none of what happened will ever come to light. That stage had been attacked by Indians as well, and the wounded driver before dying shoots Landau, mistaking

him for an Indian. The two survivors, Dan and Stevens, continue on toward the town of Dancers' Rock.

X-RAY: This programmer verges on the point of becoming a sleeper, hindered only by some over enthusiastic performances. The story is realistic and absorbing, and direction and production are okay. It should work out well as part of the show in the supporting slot. The screenplay is by Kenneth Darling.

AD LINES: "Six Men And Two Women Trapped Together In The Middle of the Hostile Desert"; "A Thrilling Adventure Yarn That Is Really Different."

WARNERS

Gay Purr-ee

CARTOON
86M.

Warners
(UPA)
(Technicolor)

ESTIMATE: Entertaining cartoon show with potent names.

CREDITS: The voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold, Paul Frees, Morey Amsterdam, Julie Bennett, Mel Blanc, Joan Gardner. Executive producer, Henry G. Saperstein; directed by Abe Levitow; written by Dorothy and Chuck Jones.

STORY: Mewsette (Judy Garland) is a good looking cat living in the country who is satisfied with her boy friend Jaune Tom (Robert Goulet) until she hears of the wonders of Paris and runs off to the big city. Tom and a friend, tiny Robespierre (Red Buttons), follow. She is led astray on her arrival by wolf-type cat Meowrice (Paul Frees), who puts her in a salon run by a plump and faded cat (Hermione Gingold), who has instructions to glamorize her so that she can be sold into marriage to a rich cat in the U.S. who is looking for a wife. Meowrice orders his gang of Catnappers to keep an eye on her. When she weakens and thinks of going home, he takes her out on the town, and she decides its worthwhile staying. Jaune Tom almost catches up with her but is sidetracked and flattered by Meowrice and Robespierre into taking some champagne. The next morning they wake up on a boat bound for Alaska. There they stumble on gold and return to France rich. When Mewsette learns of plans to ship her to America, she rebels and runs away, but the Catnappers find her. Jaune Tom gets on her trail, and after a battle frees Mewsette and sends Meowrice in the basket to America. The lovers are happy.

X-RAY: Lots of charm and fun have gone into this colorful cartoon feature which has attractions for the young as well as the older folks. Undoubtedly, the voices of Judy Garland, Robert Goulet, and Red Buttons should be welcome drawing cards, and they help the time to pass pleasantly. The color and technical work is very capable. It's the kind of entry that can be sold, and the rewards could be good if handled properly. Among the tunes heard are "Take My Hand Patee," "Paris Is A Lonely Town," "Roses Red," "Little Drops of Rain," "Mewsette," "Bubbles," "The Money Cat," and "The Horse Won't Talk," and these have been made up into an album by Warner Bros. Records which can be utilized in the selling.

TIPS ON BIDDING: Higher bracket or higher program, depending on situation.

AD LINES: "A Charming Tale Of Paris And Some Of Its Different Inhabitants"; "Fun For All."

MISCELLANEOUS

Kamikaze

COMPILATION
89M.

Brigadier

ESTIMATE: Excellent record of the Japanese-U. S. war.

CREDITS: Produced and written by Perry

Wolff; music by Norman Dello Joio, narration by Jim Stephens and Duncan Elliot.

X-RAY: This is an excellent compilation of war footage from both sides of the Japanese-U. S. War from Pearl Harbor to the dropping of the atom bomb on Hiroshima, with the history of the Kamikaze (suicide plane fighters) given in detail. The film record has been remarkably well preserved, and it must have been a tremendous job to edit into the present running time the thousands and thousands of feet of film. There are many remarkable, even thrilling shots even at this late date. The commentary is delivered in a non-hysterical, historical manner, and the effort comes across with clarity. The horror of the war at Okinawa, the Coral Sea, the Marianas, etc., comes vividly across, and there is little patriotic hullabaloo or flag waving. This is a potent, if lengthy, record, with Wolff meriting bows for a job of telling the story once again. The film record should be a natural for tieups with service organizations and other ballyhoo.

AD LINES: "On The Screen At Last—The War In The Pacific"; "The American Fighting Man's Most Glorious Hour—On The Screen At Last."

The Smashing Of The Reich

DOCUMENTARY
84M.

Brigadier

ESTIMATE: Good record of the last days of Nazis in World War II.

CREDITS: Produced and written by Perry Wolff; music by Norman Dello Joio; narration by Jim Stephens and Duncan Elliott.

X-RAY: This compilation of war footage from many sources shows the last days of the German war covering Omaha Beach, St. Lo, the Battle of the Bulge, the Crossing of the Rhine, the liberation, and, finally, peace. While most of it has become familiar and has been seen before, the effort of Wolff in what must have been a herculean job is interesting on many counts. Naturally, some of the footage has poor photography, but for the most part the film record has been remarkable preserved and finely edited and arranged. There are only a few shots of Hitler and his leaders, with most of the running time, which is a trifle long, given over to the actual war shots of the action of the fighting men. Lest we forget, this is a vivid reminder of the horror of it all.

AD LINES: "On The Screen At Last—All Of World War II"; "The American Fighting Man's Most Glorious Hour!"

Too Young, Too Immoral

MELODRAMA
87M.

Ray Phelan

ESTIMATE: The dope racket in New York City exposed; only fair but exploitable.

CREDITS: Written, produced, enacted, and distributed by R. A. Phelan.

STORY: A young man, R. A. Phelan, sets out to find and have apprehended the Mister Big of a dope ring, which uses teen age fellows as pushers. After a city-wide hunt which leads him to prostitutes, small fry pushers, etc., he finally locates the over-cautious "man in the wheel chair" who heads the racket in the big city. He nearly dies in the attempt, but accomplishes his aim.

X-RAY: This is a most peculiar film. Excellently shot on location, mostly in New York City, it does engender certain moments of suspense and holds interest during the lengthy chase. However, it also sports some poor acting on the part of the women, who are evidently models first and actresses as an after thought, and by the "man in the wheel chair," whose performance comes through as an English accented ham. There are also a few moments of overly sexual sequences with the prostitutes and dope hooked lovers, etc. There are several semi-nude shots in poor taste. As a one man job, the effort of Phelan

shapes up on the acceptable side, however, and the film, we suppose, can get by as filler in the non-discriminating spots where it can be sensationally exploited.

AD LINES: "Big City Dope Ring Exposed and Apprehended"; "The Truth About The Nefarious Heroin Racket."

FOREIGN

Badjao

DRAMA
100M.

(Parallel Film Distributors)
(Filmed in the Philippines)
(English titles)

ESTIMATE: Fairly interesting drama of South Seas natives.

CAST: Rosa Rosal, Tony Santos, Leroy Salvador, Joseph de Cordova, Vic Silayan, Oscar Keese, Pedro Faustino. Produced by Manuel de Leon; directed by Lamberto V. Avellana.

STORY: The Badjao is a pagan tribe of South Sea wanderers, which makes its home on the sea, going from place to place living off the waters and occasionally coming up with some valued pearls. They moor their fragile ships in a territory governed by another tribe, the Moslem Moros, who make things difficult for the wanderers. Tony Santos, son of the Badjao chief, sees the niece, Rosa Rosal, of the Moros chief and falls in love with her. He is allowed to marry her if he will leave the Badjaos and become a Moro, adopting the customs and religion, and also if he delivers a large quantity of pearls as a gift. He does this, and he and Rosal are married. They live near the sea and have a child while eking out an existence from farming. When a pearl trader arrives, the Moros chief insists that Santos dive for more pearls. When he refuses, he is castigated from the tribe. He decides to return to his people and is willingly accompanied by Rosal and the new child after his house is burned down. When the child passes the test of being thrown in the water, it is declared a Badjao tribe member and all are welcomed to stay.

X-RAY: There is interest to be found here because the subject matter, people, and locale are different, and the semi-documentary flavor that it possesses is also an asset. The performances, direction, and production are acceptable, and it should do okay in the art and specialty spots where a novelty is sought. Some of the native customs and their habitat may also grasp the attention of audiences. The story and screenplay are by Rolf Bayer.

AD LINES: "An Unusual Adventure Of The South Seas"; "An Exciting Tale Of The Struggle To Survive By Natives Of The South Seas."

Cleo From 5 to 7

DRAMA
90M.

Zenith International
(French made)
(English titles)

ESTIMATE: Interesting import.

CAST: Corinne Marchand, Antoine Bourseiller, Dorothee Blanck, Michel Legrand, Dominique Davrey, Jose-Luis de Villalonga. Directed by Agnes Varda; a co-production of Georges De Beauregard and Rome-Paris Films.

STORY: Corinne Marchand is a beautiful French singer in Paris whose normal existence is interrupted by a medical examination, which includes a series of tests the results of which is forthcoming from the laboratory. As she waits for her doctor to give her the results, she tries to pass the time by working with her song arrangers, seeing an old friend, talking to her infrequent lover, and walking and riding around Paris. As the time approaches, she meets a soldier in the park who is on his way back to his company and his post is troublesome Algiers, where he has faced death. After talking with him, she is better prepared for the doctor's verdict.

X-RAY: The cast in this import must share
(Continued on page 4992)

ALPHABETICAL GUIDE TO 62 Features Reviewed

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Cleo (Continued from page 4491)

starring honors with the city of Paris, which is roamed by the all-seeing camera as never before. Audiences have not been prepared for the sudden appearance of the camera and cast, and much of what is seen has not been put on film shown here before. Corinne Marchand is quite good in the lead, being beautiful as well as a capable actress. The film emerges as an interesting import that can do well in the art spots. The direction and production values are impressive. Agnes Varda did the screenplay, which holds interest fairly well.

AD LINES: "A Wonderful View Of Paris And One Of Her Beautiful Young Girls"; "A Fascinating Study Of Paris And Its People."

Devi (The Goddess)

DRAMA
96M.

Edward Harrison
(Filmed In India)
(English titles)

ESTIMATE: Off-beat subject for the art spots.

CAST: Chhabi Biswas, Soumitra Chatterjee, Sharmila Tagore, Purnendu Mukherjee, Karuna Bannerjee, Arpen Choudhury. Adapted, produced, and directed by Satyajit Ray.

STORY: Chhabi Biswas is a religious man with two sons, the elder of whom is weak and afraid of his father and the possibility that he could take away his inheritance. That son has a wife and a small boy, Arpen Choudhury. Biswas' younger son, Soumitra Chatterjee, is married to Sharmila Tagore, who is a great favorite with her father-in-law, and she remains at his house while her husband is off attending college in Calcutta. One night, the old man has a dream which has him believing that Tagore is the reincarnation of the goddess Kali. He so proclaims, forcing her to accept prayers and even the supplications of the sick and the old. When a child does get well after having her pray over him, her reputation is made, and people by the thousands arrive to see and pray to her from all over the countryside. Her husband returns from Calcutta and tries to show his father that he was wrong, but the old man refuses to believe him. He tries to get her to run away with him but she is afraid. When her nephew falls ill, the old man insists that she treat him over the objections of his unbelieving mother. Tagore can do nothing and the child dies. Chatterjee returns once again to try and free his wife, only

to find that the tragedy involving her nephew has driven her out of her mind.

X-RAY: It is probable that certain of the art house audiences will have seen other entries from India and Mr. Ray, and therefore, they will be of a mind to see his latest import. Others may have a curiosity about the source or the subject matter, and they too can show at theatres playing the film. At any rate, art house audiences have the needed patience to go with the slowly moving story and plot, and they should appreciate the good performances, direction, and production.

AD LINES: "Another Fascinating Glimpse Of Indian Life And Customs From Satyajit Ray."

Phaedra

DRAMA
115M.

Lopert
(Made in Greece)

ESTIMATE: Provocative adult drama is potent art house entry.

CAST: Melina Mercouri, Anthony Perkins, Raf Vallone, Elizabeth Ercy, Olympia Papadouka, George Saris, Andreas Philippides, Giorgos Karoussos, Alexis Pezas, K. Balamidas. Produced and directed by Jules Dassin.

ESTIMATE: Melina Mercouri (Phaedra) is a beautiful, vivacious woman, daughter of one of the most powerful ship owners in Greece and married to wealthy, charming Raf Vallone, also in the shipping business and a busi-

ness rival of her father. Vallone had been married before to an English woman and has a son, Anthony Perkins, studying in London. Vallone and Mercouri see the boy in London and try to persuade him to return to Greece and his father. When Vallone is called away on business, Mercouri and Perkins fall in love. They have a stormy affair. Mercouri is consumed by her profane love to the point where she neglects her husband and young son. Perkins returns to Greece and tries to end the unholy affair, but Mercouri won't let go. Finally, on the same day when a tragic sea disaster results in the sinking of Vallone's latest ship, "The Phaedra," Mercouri tells him she loves his son. Vallone beats Perkins. Mercouri wants to run away with Perkins, but the boy just says goodbye and drives off. Mercouri goes to bed and takes a full bottle of sleeping tablets. Perkins drives off a cliff to his death.

X-RAY: Loosely based on an old Greek legend, this has been brought up to date and fashioned into a decidedly adult drama of a hopeless love and its tragic consequences. Dassin and Miss Mercouri were responsible for the smashing success of "Never on Sunday." This is as heavy as that was light and is not likely to repeat the huge success of their earlier venture. Art house devotees, however, will find much to their liking. The provocative story may shock some, particularly in passionate sequences that appear unnecessarily graphic. Performances are first rate, with an especially good portrayal by Raf Vallone. Miss Mercouri at times seems like too much woman for Tony Perkins, but that is probably quibbling. The names mean something in art house circles. This has been condemned by the National Legion of Decency. Screenplay is by Dassin and Margarita Liberaki.

AD LINES: "The Passion Of Phaedra, Who At The Same Moment Embraced Her Love And Her Destruction"; "A Violent Drama Of Profane Love."

MGM Reissues**"THE WORLD HERITAGE" PICTURES****Group One**

"David Copperfield"—W. C. Fields 132m.
"Pride and Prejudice"—Laurence Olivier 116m.
"Captain Courageous"—Spencer Tracy 116m.
"Little Women"—Elizabeth Taylor 122m.

Group Two

"A Tale of Two Cities"—Ronald Colman 128m.
"Kim"—Errol Flynn 113m.
"Julius Caesar"—Marlon Brando 121m.
"The Good Earth"—Paul Muni 128m.

GOLDEN OPERETTA SERIES

Rudolph Friml's "Rose Marie"
Franz Lehár's "The Merry Widow"
Johann Strauss' "The Great Waltz"
Victor Herbert's "Sweethearts"
Sigmund Romberg's "The Girl of the Golden West"

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OCTOBER 24, 1962 SECTION THREE
VOL. 68, No. 18

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1962 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

B | KIDS' MATINEES

NUMBER B-13

Boosting Back To School Matinees

THEATRE: Plaza

ADDRESS: Patchogue, L. I.

MANAGER: L. Stokes

To start boosting my Saturday matinees (at no cost) I decided to have a Back To School Matinee the weekend after the kids went back to school. Giveaways were sponsored, including two Channel Master transistor radios and tickets to Yankee & Chicago and Mets & Chicago games. We also had old standby color cards of the "Three Stooges In Orbit" which was our matinee program. A flyer, photo, and a few color cards were given out to children on school buses and in shopping centers. The Local Newsday manager also put one in each newspaper delivered and candy stores also gave them out. Then I thought up a gimmick which proved to be the big draw: "BoBo the Clown." My clown cost me no money, since he was one of the ushers dressed like a sad tramp in old clothes he had at home. I had already printed my regular program paid for by a local merchant and I got a free ad for my matinee and BoBo on the back. They were mailed out to regular patrons and handed out at evening shows.

There was a local merchant who makes his deliveries with a covered wagon pulled by two donkeys. He loaned them, and BoBo drove them around Main St. and other areas giving out flyers two days before the matinee. He caused a mild sensation. The matinee was

Lobby Institutional Signs Boost Movie Appeal

HARTFORD—Ray McNamara, resident manager at the Allyn for New England Theatres, Inc. (AB-PT), has set up a number of lobby institutional signs, the copy reading:

"We Do Hope Your Visit Has Been A Most Pleasant One!"

"Movies ARE Better Than Ever! Get Out More Often—You'll Be Glad You Did!"

"Your Family Theatre—Cinema Supreme! Quality Unsurpassed!"

a S.R.O. and BoBo gave the kids their lucky numbers as they came in, as well as the pics and handouts of the Stooges.

We had an intermission for the draw, during which BoBo did a little comedy routine like a real pro, then announced the winners and the matinee for the next Saturday. When the kids were leaving, they mobbed BoBo as he signed over 400 autographs. Next Saturday the matinee turnout was tremendous with BoBo on hand for another drawing. He announced the "Magic Treasure Chest" which we had going for the following week, with keys distributed and local merchant backing for a "Queen of the Pirates" Contest. The door prizes were magic keys. BoBo borrowed one of the donkeys and rode it around the stage. Flyers with keys attached were distributed to the kids at school buses. Hurrah for BoBo, for he is a "regular" now at Plaza matinees, which, incidentally, is a brand new theatre!

G | STUNTS—BALLY

NUMBER G-36

Jump Rope Contest For "Galahad"

THEATRE: Hollywood

ADDRESS: Fort Worth, Texas

At KXOL in Fort Worth, the disc jockeys will even jump rope, marathon style, to help boost their advertisers. They did it in a promotion for the recent opening of Elvis Presley's new boxing movie, "Kid Galahad," at the Hollywood, a Trans-Texas house, which has been a consistent advertiser over KXOL for the past five years and an advertiser on the station ever since its inception. Boxing, the KXOL dee jays decided, was not for them, so they turned to an activity associated with boxing for their stunt, jumping rope.

Five disc jockeys left their microphones, donned boxer shorts and picked up jump ropes to stage their relay contest in front of the theatre on West Seventh Street in downtown Fort Worth. Jumping jockeys were Gary Dark, Don Hodges, Ben Laurie, Jim Tucker and Bill Warren, who had been urging KXOL listeners to send in estimates on the total time the five could jump in a listener contest, which was another bonus of the promotion.

Beautiful girls got into the act, too. Each dee jay had a girl "first" with a sign on her back proclaiming "KXOL is never second." The girls were members of Los Manolitas, the ushering beauties of Casa Manana, Fort Worth's permanent theater-in-the-round—and, by name, Dusti Evans, Maurine Gale, Kathy Langford, Annette McDonald, Marti Pratt and Carrolle Wiles.



All The World Loves A Clown—especially the kiddies—and showman L. Stokes, of the new Plaza, Patchogue, L.I., made good use of BoBo, one of his ushers whose clown appearance at a special

matinee made him a local celebrity and a regular at the theatre's Sat. afternoon matinees. In photos, he is driving covered wagon belonging to a local merchant promoting the matinees.

Kenny Sargent, the former famed vocalist for the Glen Gray's Casa Loma Orchestra and the senior of the KXOL dee jays, dressed as a referee and kept time for the younger crew as they took their turns in entertaining the crowd who gathered around the simulated boxing ring. Total time for the jumpers was clocked at 43 minutes and 32 seconds with tall and lanky Bill Warren, jumping in cowboy boots, turning in 28 minutes for his performance.

Elvis Presley records were distributed among the spectators while balloons with free passes were released from atop the marquee. The fellow who perhaps benefited most by this promotion was the radio listener who most accurately guessed the total time the disc jockeys could jump rope. He was Lanny Stewart, who won a year's free pass to the Hollywood with his guess which was within one second of the actual time. "One hundred feet of KXOL disc jockey endorsed jump rope," a gag prize line included in the promotional spots, was also awarded to Stewart.

NUMBER G-37

Saturation Campaign For Galahad

THEATRE: Gopher

ADDRESS: Minneapolis, Minn.

MANAGER: Ed Linder

My campaign for "Kid Galahad" is my final one as manager of the Gopher. We ran the Kid Galahad trailer from N.S.S. several weeks in advance besides using both mounted six sheet & mounted three sheets inside the theatre proper using on & off colored lights for better effect. We also placed 22 X 28 stills with copy in seven downtown stores two weeks before opening and during the run. Likewise in the big Shinders bookstores, largest in the twin cities. The Minneapolis

THE NEW 1962

"Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations. At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

**\$30000
IN PRIZES**

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.



LEFT, Fort Worth Radio Station KXOL joined with the Hollywood Theatre in a special jump rope promotion for Elvis Presley's "Kid Galahad." The jumping disc jockey is Bill Warren, who proved to be the champ of the five dee jays, clocking 28 minutes of the total jumping time of 43 minutes and 32 seconds.



RIGHT, Disc Jockey Bill Warren "ready for action." His 'first' is Kathy Langford, one of the members of the Las Manolitas, the ushering beauties of Casa Manana, Fort Worth's permanent theatre-in-the-round. She is in her regular uniform. The promotion was a tie-in with Presley's boxing film, "Kid Galahad."

Sunday Tribune ran a 2X4 inch gratis still and write-up on the picture. This is the largest midwest Sunday. I approached Clete McGovern, business mgr. of the second paper here and, after selling him on "Kid Galahad," he gave us two quarter page ads in return for a special showing for the Daily Herald's newsboys at the theatre. These FREE quarter-page ads were worth many hundreds of dollars and gave a tremendous boost to our weekday business as well.

Contests were arranged over radio stations WDGY and KDWB, using passes as awards. A total of 25 passes were used as give-aways on each of the two stations. We had contests running at 3 of the local dance halls and 12 single passes were awarded in connection with the picture. One sheets and copy were placed one week prior to the awards.

We likewise placed one sheets and copy on fences in the vicinity of several sport clubs prior to the event. ON SPECIAL NEWSBOYS DAY we played to all the Herald's 753 boys and district managers attended the special morning free show. After the show, I figured we had an additional 753 little publicity men working for the picture. Clete

McGovern and several officials from the Herald came over to thank us for our cooperation in presenting the special for the newsboys.

NUMBER G-38

"What A Whopper" Baby Contest

THEATRE: Odeon

ADDRESS: Rutherglen, Scotland

MANAGER: C. Hayden Reed

To create maximum interest in the Regal Films International release "What A Whopper," something special was required. After considering a number of possibilities I decided to plumb for that old favorite, the baby contest, with the award going to the biggest baby as a play on the title.

First prizes had to be promoted and I approached a national canned food firm who readily agreed to donate hampers of their baby foods as prizes. It was a weight for age contest and there were three groups for under 2s. Next I called on the nurses in charge of the baby clinics in Rutherglen and nearby Cambuslang and they consented to display 20X25 cards and throwaways reading

(Continued on EX-451)

SAVE . . . these EXPLOITATION sections!



Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useful exploitation stunts.

A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring

Service-Kit Binder

capable of holding two full years of data is available to Subscribers for \$1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR
BOOK SHOP

317 N. Broad Street
Philadelphia 7, Penna.

FATHER OF BRIDE AND SEVEN BRIDES IN MGM DOUBLE-WEDDING REISSUE

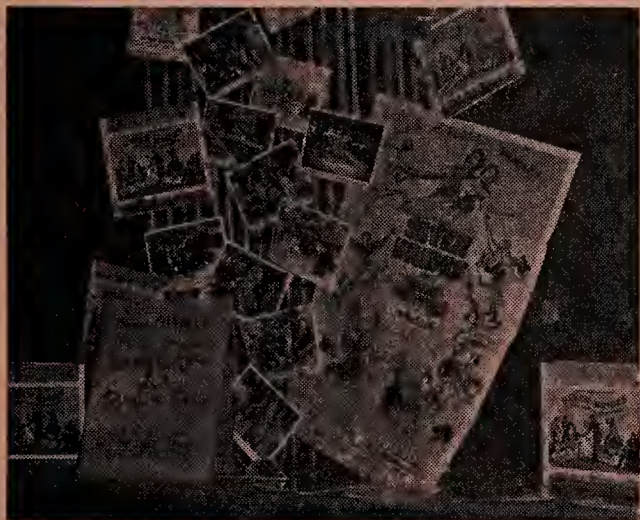
Brides have their day, and moviegoers are given an entertainment field day in the captivating dual-program showing of "Seven Brides For Seven Brothers" and "Father Of The Bride," two of Metro-Goldwyn-Mayer's biggest hits.

The MGM campaign presented here is designed to help you sell this delightful combination as a "new" attraction to many. "Seeing" is realizing again that here are two of the all-time greats in film annals. It is not enough to assume that some of the public has seen them and recall that they were fine entertainment, and that the all-important younger audience may have heard about them. It will make all the difference in the world when they are SEEN again, and TALKED ABOUT!

"Seven Brides For Seven Brothers" is a big musical romp in CinemaScope and color, starring Jane Powell and Howard Keel, with Jeff Richards, Russ Tamblyn and Tommy Rall fea-

catchy copy provided in the complete press-books: "the love-making musical of seven village beauties, kidnapped, courted, kissed. It's hilarious fun right down to the shot-gun weddings." Working the preview night through a radio, tv, or newspaper personality with a contest build-up would generate publicity over the extended period before the playdate. During this time, and during the run, the wonderful musical scores could be used in music and record tie-ins. The original sound-track album is available from MGM for "Seven Brides" and sheet music for three songs: "Sobbin' Women," "When You're In Love," and "Lonesome Polecat" is available from the Robbins Music Co., 1540 Broadway, N. Y. C.

The bride tie-ins for these two are literally inexhaustible. Department store windows, wedding rings, trousseaux items, linens, could all be used to get the titles into windows all over town. The old wedding on stage stunt could also be worked up with extensive local promotion of gifts in return for the publicity this stunt would generate. Free admittance to recent brides and their husbands could also be used to garner space in the local papers for the pictures. No matter how you look at it, the fun and farce and heartwarming moments from these two pictures will delight your audiences and can be a big at the boxoffice as you want to make them.



MGM has made up this window for exhibits to exploit to the hilt, the wonderful music and record tie-ins. Seen are album covers, sheet music, stills, and 1 sheet poster placed against bamboo background screen.

tured in a cast of 20 principals recruited from Hollywood, Broadway, light opera and the ballet stage.

"Father Of The Bride" has Spencer Tracy as the father, Elizabeth Taylor as the bride, Joan Bennett as her mother, Don Taylor as the bridegroom, with other leading roles played by Billy Burke, Leo G. Carroll and Russ Tamblyn in a heart-warming, laugh-infectious comedy.

Both pictures have a lot to sell and would tempt any showman worthy of the name to put on a full-blown effort including previews, music and record tie-ins, street ballys, and the thousand-and-one bridal tie-ins that make both pictures "naturals" for a successful campaign. In addition, a full line of accessories is available including 1-sheets, 22 x 28 lobby cards, sets of 11 x 14 lobby cards, insert cards, ad mats, and trailers.

As a first promotional step in launching campaigns for these great comedies, you could launch special "previews." Set a date, one night about two weeks ahead of opening time and arrange with the distributor of the current attraction to permit you to skip one night's performance. The current attraction will get considerable additional publicity and will continue the next day. Your ad for that day could say: "Name of Picture" Stands Aside Tonight For A Special Preview. It Continues Tomorrow. Then run some of the



Loew's State, Memphis, Tenn., used the above street bally to focus passer-by attention on the opening date for MGM's wedding dualler—"Seven Brides For Seven Brothers" and "Father Of The Bride."

Baby Contest

(Continued from page EX-450)

"What A Whopper Baby Contest. Do You Think Your Baby Is Big For His Age? Then enter the Contest At The Odeon, etc. Baby Food Hampers To Be Won. Don't Miss "What A Whopper" At The Odeon, etc."

Slightly amended cards were displayed at

Cool

STARTING TOMORROW

LOEW'S

KIDNAPPED
COURTED
KISSED

'SEVEN BRIDES
for **SEVEN BROTHERS'**

Jane Powell starring Howard Keel

POWELL-KEEL

SONGS
CINEMASCOPE
AND
COLOR

DIRECTED BY STANLEY DONEN
PRODUCED BY JACK CUMMINGS

and

The Bride Gets the Thrills...
The Father Gets the Bills...

ELIZABETH TAYLOR
SPENCER TRACY
JOAN BENNETT

in M-G-M's
'FATHER OF THE BRIDE'

PRODUCED BY PANDRO S. BERMAN
DIRECTED BY VINCENTE MINNELLI

-AD-MAT No. L-202 • 2 Cols. x 7 1/2" (210 Lines).

Here is one of the ad mats available from MGM for the double-bill showing of these two favorites. Copy emphasizes the delightful, exploitable, rollicking nature of these love-marriage color spectacles.

the theatre in the foyer, together with the baby food prizes, baby bibs and feeding tumblers, and consolation prizes and stills for the week prior to playdate. A slide was projected at each performance.

Baby scales were borrowed at a drug store, and on the afternoon of the contest, mothers with their babies began to arrive, providing the newspaper photographers and reporters present with plenty of material, which was used by the papers.

Having drawn the attention of the ladies to the booking, I went after the males with a window display at a drink store. Here a large card read "Whisky at its best is sold here . . . Comedy at its best is "What A Whopper" at the Odeon. Stills rounded off the display.

And for the teens, I played up the star, Adam Faith, and his popularity as a pop singer with a window display at a music shop. Stills and cards reading "Hear Adam Faith Sing 'The Time Has Come' in 'What A Whopper'—the new comedy at the Odeon." This reminded the youngsters that their idol was at my theatre.

INSTITUTIONAL

NUMBER 1-12

Tug Of War For Charity

THEATRE: Ritz,

ADDRESS: Market Harborough, England

MANAGER: W. G. Brooks

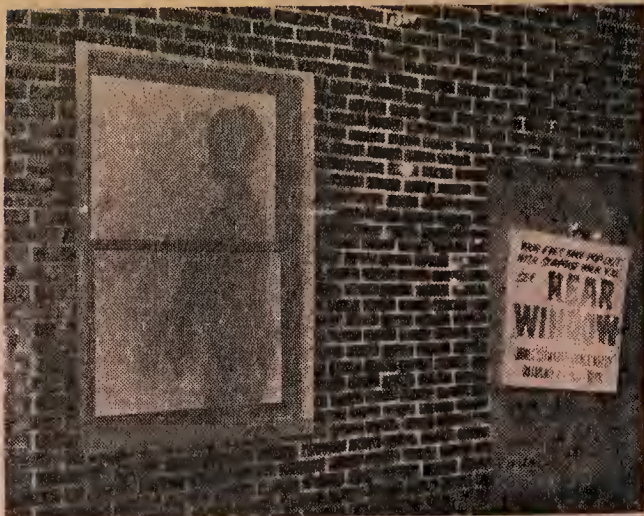
Sometimes a stunt pulled in connection
(Continued on page EX-452)

COMPANY ASSISTS

COLUMBIA'S "Gidget" series has previously served as a springboard to stardom for two young actresses, Sandra Dee and Deborah Walley. Miss Dee appeared in the first "Gidget" and Miss Walley in "Gidget Goes Hawaiian." Miss Walley had been scheduled to appear in the new film "Gidget Goes To Rome" but due to impending motherhood, Columbia will seek a new talent for whom the "Gidget" role will serve as an opportunity to begin an important screen career. The studio will launch a nation-wide talent hunt to find a sparkling young girl to play the title role. Extensive newspaper, radio, and tv exploitation is planned to seek out candidates. Tied-in with the talent hunt is the CBS-TV network which will present a 90-minute "Miss Teenage Coronation" special on Oct. 26. Girls who would like to be considered for the role are asked to send their photographs and a brief description to producer Jerry Bresler, % Columbia Pictures Studio in Hollywood. Another Columbia announcement of note is that the Dino De Laurentiis Production of "Barabbas" is being backed with a record television time buy on WNBC-TV in N. Y. highlighted by a unique five-minute spot on the top-rated "Saturday Night at the Movies" show. During the spot, Columbia will present a regular "Barabbas" trailer in lieu of separate one-minute spots throughout the program.

MGM's key to the extensive promotion plans now being formulated for the Nov. release of "Escape From East Berlin" will be a multi-city tour by the film's producer, Walter Wood, and its star, Don Murray. Beginning in mid-month, the two will visit exhibitors, press, radio and television writers, columnists and program personalities in major cities. Wood and Murray toured several years ago in connection with their joint production, "The Hoodlum Priest," and that round of personal contacts with the nation's leading scribes was credited with affording that film coverage that it might otherwise have not had. Producer Wood will interrupt the tour schedule briefly to attend the Berlin World Premiere of the film Oct. 22nd at the famed Congress Hall. This Premiere, planned as a result of a request of the West German Government at Bonn, will be an invitational affair for government officials. Ernest Lemmer, Minister of all German Affairs, requested the German Premiere after seeing a rough cut of the film in Bonn with 23 other West German officials. It was Lemmer's conviction that the film serves importantly to explain to the world the current and continuing situation as it exists behind the Berlin Wall and that its being seen is important on both sides of the Atlantic. Lemmer praised Producer Wood for presenting a strong and dramatic story without sensationalizing a situation which has perpetually been high on the list of world crises.

UNITED ARTISTS' Janet Leigh is on a whirlwind tour for the forthcoming release "The Manchurian Candidate." She is now visiting six major cities where she is explaining her vigorous support of the picture to the press. Campaign headquarters have been set up in busy thoroughfares in each of the cities Miss Leigh is visiting. The star is appearing at these headquarters which are decorated with "Vote For The Manchurian Candidate" ban-



The Palms, Detroit, had a model stand behind a "Rear Window" so that her silhouette could be seen from the street through the drawn shades as bally for the Paramount film. The stunt used nightly had the model combing her hair, applying make-up, and removing her hose while Alfred Hitchcock's recorded voice was broadcast over a PA system.

Tug of War

(Continued from page EX-451)

with the exploitation of a picture becomes an annual event in the local calendar. Three years ago, in looking for an idea to put over, "Two Way Stretch" I instituted a tug-of-war over a nearby river and it really caught the imagination.

Now I am asked to organize one annually and I choose a different charity to benefit if it does not fit in with my own promotional plans. Several months preparations goes into the event and all the theatre staff work extremely hard to make it a success.

This year we had a record number of entries and crowd to watch the proceedings which I personally referred. Much goodwill comes from the event which spotlights this theatre most successfully to say nothing of raising more than \$50 for the local Spastics Society and an extensive press coverage.

My staff and I also joined in the local appeal day for the National Lifeboat Bay with a foyer display and helped with the street collection. Another effort we supported was the Old Folks Welfare Association with a raffle and dance.

This theatre is now in the forefront of public relations in this area. Our only snag is that we cannot find the time to help the many who approach us but we always make an effort.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.

ners and from which the campaign buttons, throw-aways and other "political material" will be distributed. The national campaign for the picture is tied in with Election Day, Nov. 6. The star's itinerary is as follows: New York, Oct. 22 and 23; Toronto, Oct. 24 and 25; and St. Louis, Oct. 26.

20TH-FOX announced a special four-color ad featuring the Seven Arts production, "Gigot," will be published in all newspapers across the country which carry the Metro Comics section. In addition to these 53 key centers, the same ad will appear in several independent newspapers in other major cities. While the ad will be seen in the comic strip sections, it will appear in a unique L-shaped form and not as a strip itself. 20th-Fox, distributor of the Jackie Gleason comedy-drama, has made arrangements with the Metro organization for the ad to run the Sunday before opening in every situation so it may appear as close to the particular premiere date as possible.

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CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO \$3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

EQUIPMENT WANTED

CASH PAID FOR RCA, SIMPLEX SOUNDHEADS—Century, Super Simplex, DeVry, Simplex SP Portables, Hi-Intensity Rectifiers. BOX 241, % M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

IN-CAR HEATERS

ARVIN ELECTRIC-IN-CAR HEATERS. Brand new, 8 per ctn. Model T-90-1, 220 volt, 500 watts, 10 ft. cord. Price, \$8.75 each. ONTARIO EQUIPMENT CO., Toledo 1, Ohio.

1500 IN-CAR HEATERS, Electromode, 500 Watts, Good Condition. Cost \$22.50 new, will sell lot for \$8.50 ea. SHERWOOD THEATRES, 5327 W. 3rd St., Dayton, Ohio.

NEW EQUIPMENT

CLEAR UP THOSE DULL PICTURES—Replace with Brand New Variable Superscope Anamorphics— $\frac{1}{4}$ original cost. Limited quantity, pair \$195.00. S.O.S., 602 W. 62nd, New York 19.

ARE YOUR ATTRACTION SIGNS ATTRACTIVE?—Replace those battered marquee letters! Weatherproof Masonite black or red. Interchangeable all makes, 4"—50¢; 6"—65¢; 8"—75¢; 10"—90¢; 12"—\$1.05; 16"—\$1.75; 17"—\$2.00; 24"—\$3.00. Non sliding spring 10¢ additional. (10% discount 100 letters or over \$60.00 list). S.O.S., 602 W. 52nd, New York 19.

THEATRES FOR SALE

GRAND THEATRE, East Greenville, Pa. Wide Screen, Cinemascope, Brenkert equipment, RCA sound, 445 seats. Devote full time and it has excellent opportunities. Population for 7 miles radius is 8,590, also private school with over 200 students over age 12. ARTHUR CLARK, RD 1, Perkiomenville, Pa.

ILLNESS FORCES SACRIFICE sale modern brick theatre. Stereophonic sound; 36' screen; 420 seats. Three apartments and Beauty Shop rental. OTTO SORENSEN, Powers Lake, North Dakota.

THEATRES FOR LEASE OR SALE

FOR LEASE: Ace Theatre, Wilmington, Delaware. Air-conditioned, fully equipped, concession grosses are greater than rental. Contact MR. TONY BATTA, Palace Theatre, Topton, Pennsylvania.

FOR LEASE OR SALE in Southern part of New Hampshire, 475 car Drive-In Theatre—Well equipped concession stand. BOX 242, % M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

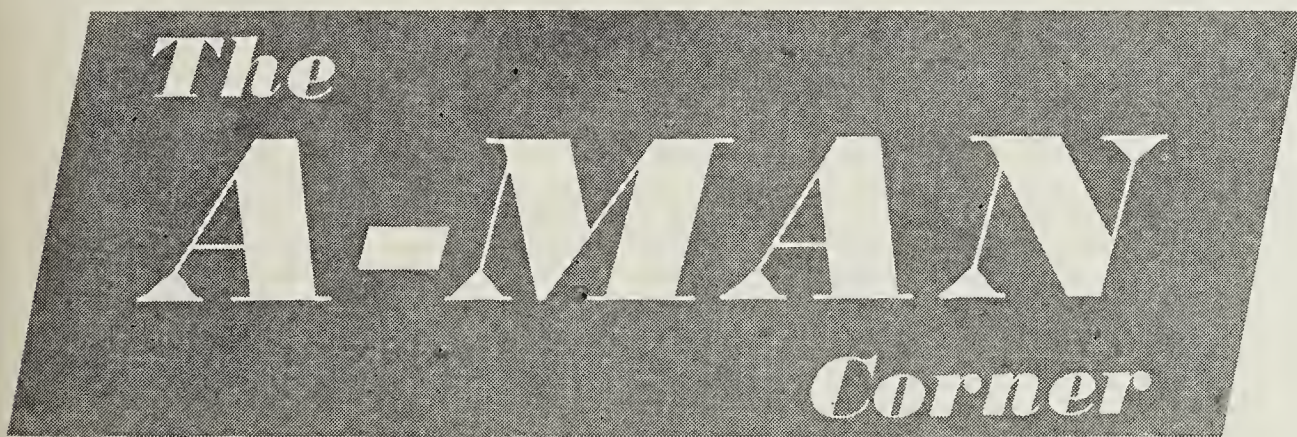
USED EQUIPMENT

U.S. ARMY THEATRE OUTFITS COMPLETE projection and sound from \$895.00. Amplifiers, Soundheads, Projectors, Arclamps, Generators cheap. S.O.S., 602 W. 52nd, New York 19.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—\$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

For the Best in THEATRE TESTED and APPROVED FORMS and SYSTEMS MOTION PICTURE EXHIBITOR BOOK SHOP



Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

ADVERTISING AND PROMOTION! Available freelance for doing material about your theatre, pictures, and even columns for your local paper or theatre programs, etc. Mail only! Write Box A1017, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

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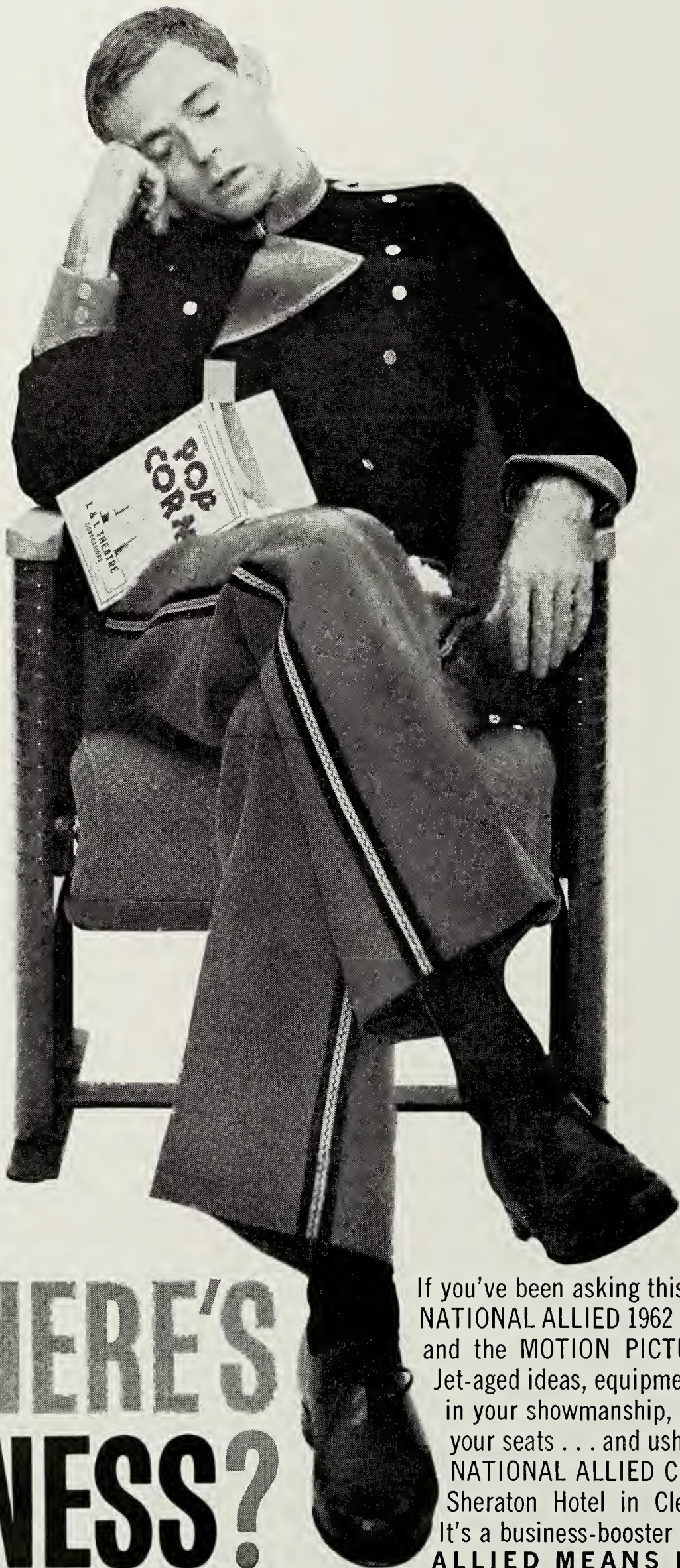
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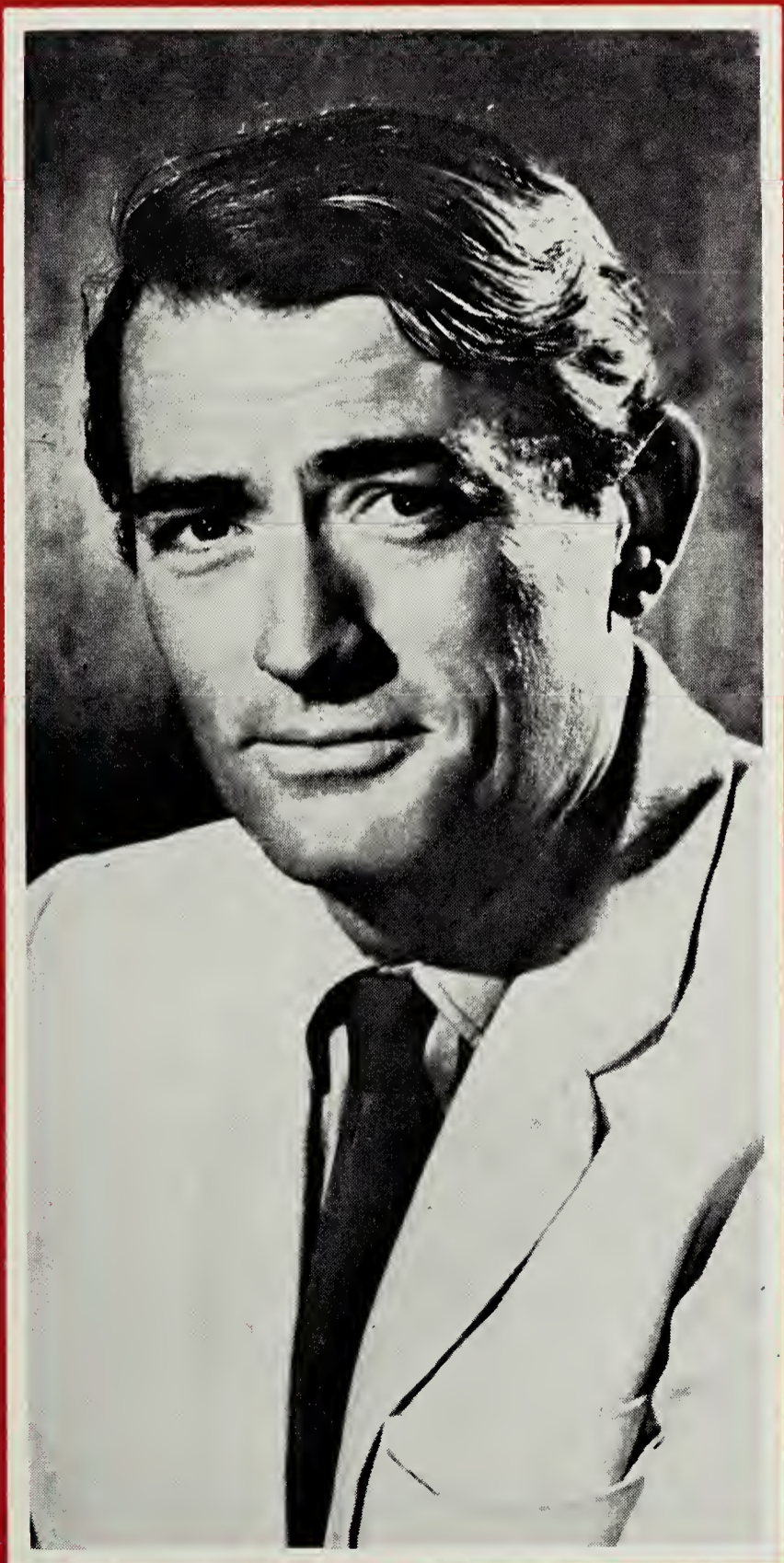
EXHIBITOR

OCTOBER 31, 1962

Volume 68 Number 19

IN TWO SECTIONS • THIS IS SECTION ONE

ENTERED AS SECOND CLASS MATTER OCTOBER 24, 1962, AT THE POST OFFICE AT BALTIMORE, MD., UNDER THE ACT OF MARCH 3, 1879



20th-Fox Creates New Manpower Pool

(See Page 7)

President Vetoes D.C. Censor Bill

(See Page 7)

Gregory Peck has been named TOA "Star of the Year" and will be honored at the organization's convention in Miami Beach, Fla., on Nov. 6-10.

NO SHORTAGE OF GUTS, MR. CURTIS . . . see editorial page 6

A NEW BARDOT IN A COM

THE STORY OF A STAR AND HER SEARCH FOR LOVE AND HAPPINESS!



She was public property...but she wanted a private life of her own...a child-woman seeking a man to hold in the privacy of her heart and drive away the loneliness that was in the world around her.



ETELY DIFFERENT ROLE!

FAMOUS...AND LONELY! BEAUTIFUL...AND UNLOVED!



The mobs that pursued her... the loneliness she knew... the lover she longed for...

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BRIGITTE BARDOT

MARCELLO MASTROIANNI

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A **PRIVATE AFFAIR**

Directed by LOUIS MALLE • Filmed in EASTMAN COLOR

Original Story & Screenplay by JEAN PAUL RAPPENEAU, JEAN FERRY and LOUIS MALLE

Produced by CHRISTINE GOUZE RENAL for PROGEFI-CIPRA-JACQUES BAR (Paris)-C.C.M. (Rome)

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"CHAMP BY A K.O.! The knockout picture of the season. Scores magnificently on every count."
—Mirror

"WONDERFUL PICTURE! Perfect! Four marvelous performances. Exceptional!"
—New Yorker Magazine

"PACKS A WALLOP! Sustained realism!"
—Journal-American

"PULLS NO PUNCHES! An incisive drama. A solid indictment of a sordid slice of life. Hits hard and uncompromisingly!"
—New York Times

"SOLID DRAMA! Anthony Quinn plays with Oscar-winning brilliance!"
—Cue

"PURE CINEMA! Pure art! Pure participation! Extremely powerful performances. Anthony Quinn's role is as completely realized as anything the screen has ever shown."
—New York Post

K.O. IN L.A.

STANLEY-WARNE
BEVERLY HILLS

"LANDS SONNY LISTON-TYPE RIGHT-CROSSES TO THE HEART... KNOCKOUT WALLOP!... QUINN, ROONEY AND GLEASON ALL GIVING ACADEMY AWARD CALIBER PERFORMANCES!"
—Los Angeles Herald-Examiner

"DISTINGUISHED by excellent portrayals by the four principal players. Photographed superbly."
—Los Angeles Times



QUIEM" IS A K.O.!!

COLUMBIA PICTURES PRESENTS THE DAVID SUSSKIND PRODUCTION

ANTHONY QUINN JACKIE GLEASON

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REQUIEM FOR A HEAVYWEIGHT

K.O. IN BOSTON

SAXON

"FASCINATING...women will find themselves sympathetically involved...tremendously effective performances...every turn of the camera is an experience...gripping...scene after scene will have you clenching your fists...hard-hitting all the way "Requiem" rings with truth!"

Boston Traveler

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Seldom have I seen a picture with four such sympathetic, understanding and down-to-earth characterizations as those given by Anthony Quinn, Jackie Gleason, Mickey Rooney and Julie Harris...This is an honest, compassionate film..."

The Boston Globe

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It will be one of the top grossers of the season...it gives Anthony Quinn the chance for one of his very best performances, and it also shows how superb an actor Jackie Gleason can be...Mickey Rooney is first rate!"

The Boston Herald

"BRILLIANTLY USED CAMERA...SEARING INDICTMENT ...ACHIEVES A RUGGED BEAUTY!"

The Christian Science Monitor



Associate Producer JACK GROSSBERG · Director RALPH NELSON

The Trade Paper Read by Choice—Not by Chance

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Volume 68 • No. 19

OCTOBER 31, 1962

NO SHORTAGE OF GUTS, MR. CURTIS

WE SEEM to have irked Tony Curtis with an editorial we carried in our issue of Oct. 17 (“... AND NOW TONY CURTIS”). He’s not the first fellow to be mad at us, and he won’t be the last. At any rate, here is the letter we received from Tony, reprinted in full:

Dear Mr. Emanuel: Why in hell don't you find out that your "facts" are facts before you expound about them? You've made a couple of distasteful and stupid statements which I think should be cleared up—and if you've got any guts, or sense of fair play, you'll print this letter and give it equal space to your attack.

First, I've never told any studio where to shoot a picture which they own or where they contribute to the financing. A few simple phone calls would confirm this. If you would stop reading Dorothy Kilgallen for information and take the trouble to check out a few people in the industry, who know what is going on, you would find the truth. If the rest of the material in your magazine is as accurate as the reports about me—if your editorial research consists of a daily diet of gossip columnists—you are in much more trouble than I am.

I have never yet, and never will, use my position to inflict my personal likes or dislikes on a film and its audience. That goes for the clothes I wear, the books I read, the paintings I see—or the young ladies I take out. You ask, "In what other industry, Mr. Curtis, could such a thing happen?" Since it is NOT happening here, I think the question is plain silly.

There used to be an old-fashioned belief that newspapers and magazines checked facts with the people involved. I suppose that's been discarded as old-hat and out of date. It's a shame. Here I keep people on the payroll in New York and Hollywood, and an extra phone in my bedroom, and no one bothers to call. Not even when I become a dictator and push a studio around—not even when a page one editorial is involved. Hell, if it's that important, don't hesitate to call—and reverse the charges. TONY CURTIS

P.S. Oh, by the way, "Monsieur Cognac" has always been scheduled to be shot at the Universal Studio in Hollywood, starting in January. Not as a result of your comments, or items in columns, but because it is the best place to make the movie. I have always been a big believer in American technicians, know-how, and facilities, and have said so many times, publicly and privately.

Other than the few items listed above, everything you printed was correct. So what else is new, Mr. Emanuel?

For the benefit of those who might have missed the editorial that brought the above response, here it is:

Reports indicate that Tony Curtis has become a big man. First he garnered a few headlines in the usual way—he rapped industry producers for their "ill treatment" of stars. Life is sure tough for these guys and gals.

Now this same "star" has the "chutzpah" (nerve) to tell a film company that his next picture must be made in Europe to please his "starring partner," Christine Kaufman. What did you say, Tony? And who, pray tell, is Christine Kaufman? We ask theatremen to decide for themselves just how many

tickets this young lady's name will sell on the marquee. But she is beautiful.

In what other industry, Mr. Curtis, could such a thing happen? Oh well, if the business made sense, maybe it would be healthier.

When will these gentlemen learn that they are only kidding themselves?

Our answer to Mr. Curtis? Here is an open letter:

Dear Tony: Benjamin Franklin once said, "He who scatters thorns, let him not go barefoot." The Pennsylvania Dutch say, "We grow too soon old and too late smart." And here is an old Spanish proverb, "To reply to a nasty remark with another nasty remark is like trying to remove dirt with mud." I am inclined to think that the loss of a sense of humor is one of the punishments of success.

Your letter of Oct. 22 says, "Why in hell don't you find out that your 'facts' are facts before you expound about them?" Well, Tony, you didn't deny statements attributed to you in the press that "distributors are erying about paying stars so much money" and complaining of "ill treatment" for stars. There was nothing stupid about quoting you, now was there? Yes we have guts—and are known for our fair play by more than 10,000 subscribers. We have been publishing this trade paper for 44 years. So that disposes of your tasteless comment.

As to the remark attributed to you, also in the nation's press, that you "insisted your next picture be made in Europe to please your starring partner, Christine Kaufman," it also has not been denied until now.

Naturally, columnists are not 100 per cent correct always, but it seemed to us that this remark was used in other spots as well. These notices, coupled with your diatribe directed at producers' "ill treatment" of stars, lent the story credence.

So, now we have an actor questioning the rest of the material in our magazine "if it is as accurate as the reports about me." (Better reread that Spanish proverb.)

If you think any reporter would call you in Hollywood to check on this type of story, which was being bandied about generally, you have another think coming. Besides, I doubt very much that you would take the call.

And Tony, dear, don't ever worry about becoming a dictator.

At least you were sport enough in your P.S. to admit that "other than the few items listed above, everything you printed was correct." Well, maybe if you think it over, you may decide that Monday, Oct. 22, 1962, was the day you ate those eggs and they didn't agree with you, so you had to write a nasty letter which you wanted reprinted to prove to yourself that I had guts and fairness.

And Tony, you forgot to add the customary "With good wishes" or "Kind regards." So I'll send my good wishes and kind regards to you and will be anxiously awaiting your "Monsieur Cognac," which I expect to play. You see, I'm an exhibitor besides being the publisher of a gutsy, know-how, respected trade paper that is read throughout the industry by choice, not by chance; a trade paper that serves the reader first, which serves the advertiser best. —JAY EMANUEL

Fox Building Manpower Reservoir

100 Young Execs Sought To Assure Bright Future; Shelton Named To Head Specialized Film Unit

NEW YORK—In line with President Darryl F. Zanuck's plan to strengthen the 20th-Fox organization, Seymour Poe, vice-president in charge of world distribution, announced that the company will, starting at once, begin building a corps of at least 100 potential young executives who will represent the corporation's future manpower reservoir. These men, according to Poe, all of who will be under 30 years of age, will serve in various capacities throughout 20th-Fox's far-flung operations, as a "second line of defense," with an eye to assuming top executive responsibilities in years to come.

"A business background," Poe stated, "is a strong prerequisite; but experience in motion picture activity or training in the functions of any of 20th's subsidiaries will not be a necessary qualification."

Poe added: "We want college graduates, men of high scholastic training and high ambition. If these men are to serve in foreign fields, they should be bi-lingual. We hope to make some selections from people abroad, and automatically those will be at least bi-lingual. Some of these young men will have a knowledge of basic commercial law; others will have a working knowledge of accountancy or journalism.

"20th is looking today to augment its present organization and to have leadership in reserve. This continuing principle, if it works as expected, will assure the corporation the logical inheritors of '21st Century-Fox.'"

The vice-president also revealed that the initial testing phase of the program would last for "a maximum of two years." This means that any of the "first wave" who do not make a substantial move within the organization in that period of time will be released.

Shelton Heads Fox Unit To Acquire "Specialized" Pix

William Shelton has been named operating head of a newly formed subsidiary of 20th-Fox for the acquisition and distribution of "specialized product," it was announced by Poe.

Shelton, a pioneer in the distribution of such product in the United States market, has previously been affiliated with Times Film Corp., Cameo International and Cinemiracle.

Poe stated that, in view of the impact on the United States market in the last few years of a number of top grossing specialized films from all over the world, 20th can no longer ignore what has become a major source of revenue. Such films, he noted, have gone beyond mere "art house" acceptance, and are now competitive in all phases of the film market. He pointed out that "audience tastes have been broadened over the past several years, so that these films have the widest possible acceptance in areas where they had previously been regarded as having only limited appeal."

Shelton said that he plans to announce a program of pictures shortly.

Exhibs Won't Challenge N. Y. Wage Law Now

NEW YORK—Emanuel Frisch, chairman of the New York City Theatre Owners Minimum Wage Committee, said the theatre men would not, at present, challenge the constitutionality of the city's minimum wage law which Mayor Wagner signed after its passage by both the City Council and the Board of Estimate.

Frisch said that other industries, however, including the Wholesale Laundry Board of Trade and the restaurant owners, had indicated a court fight.

Sands to AA Sales Post

NEW YORK—Ernest Sands has been appointed domestic sales manager of Allied Artists Pictures, Edward Morey, vice-president of the company, announced. Sands' appointment becomes effective on Nov. 5. In making the announcement, Morey said, "Ernie Sands brings with him an excellent background of distribution experience which will prove a valuable asset to Allied Artists and exhibitors alike. We are pleased to have him with us, and welcome him to our organization."

Sands, a graduate of New York University School of Commerce, has been general sales manager of Astor Pictures for the past year. Prior to that he served in various executive sales positions with Warner Brothers distribution organization for 12 years.

MCA Jury Discharged

HOLLYWOOD—The Federal Grand Jury which had the MCA case since last November has been discharged. The jury took the large amount of testimony which led to the Government's antitrust suit, now ended by consent decree.

Leonard Posner, Department of Justice trial attorney, who worked on the case, is resigning after 13 years with the Department during which he helped prepare and try film and other antitrust actions, to join a Los Angeles law firm.

Self Succeeds Levathes As Fox-TV Director

Darryl F. Zanuck, president of 20th-Fox, announced the promotion of William Self to director of all 20th-Fox television activities. Self will replace Peter Levathes, who was acting head of the 20th-Fox television department. Levathes is no longer with the company.

Self was producer of the Schlitz Playhouse of Stars for four years; producer of the Frank Sinatra Show for one year; executive producer of the CBS Television Network for two years; and director of program administration, CBS Television Network, Hollywood.

Richard D. Zanuck, the president's representative at the studio; Self; Vincent Sherman, Hal Kanter, and Paul Monash, three producers now actively engaged in expanding television production at 20th, arrived in New York for conferences with the President.

President Vetoes Bill For D.C. Censorship

WASHINGTON—President Kennedy vetoed the Dowdy anti-obscenity bill which was aimed at obscene publications and films.

The section with which the President took issue was the one which would have permitted seizure of films, projection equipment, and padlocking of theatres, as well as the closing down of newspapers and broadcasting stations.

The measure would have greatly broadened present District of Columbia anti-obscenity regulations and would have set up a film classification system and broadcast censorship.

The President said that he is in accord with the idea of protection from indecent and obscene publications and articles, but that in his opinion the Dowdy Bill is unconstitutional. He said Congress will have ample opportunity next year to try again.

"The 88th Congress will convene in less than three months, and I am convinced it is desirable that the considerations which have been brought to my attention should be brought to its attention," said the President. "Such a brief delay in the enactment of this legislation seems a small price to pay in order to obtain an enforceable law which will achieve the worthy objectives which prompted the bill before me."

Theatre Ordered Shut

SEATTLE—The Beaux Arts Cinema, motion picture theatre, was ordered closed by city license officials as a result of a City Council License Committee hearing.

The committee debated legal and moral issues involved in the displays of posters outside the theatre that aroused leaders of several nearby church and school groups.

A petition of protest was presented by the Mother's Club of St. Edward's Parochial School, and representatives of that school and church and of the Sharples Junior High School P.T.A. attended the meeting. An attorney contended that the theatre had been showing films of an "obscene type" that should not be allowed close to schools.

The council group supported a proposal from one of its members for drafting of an ordinance that would prohibit "adult only" film being shown in predominantly residential areas. This may have wide repercussions in the entertainment field. Corporation counsel A. C. Van Soelen warned that it may prove difficult to define such areas.

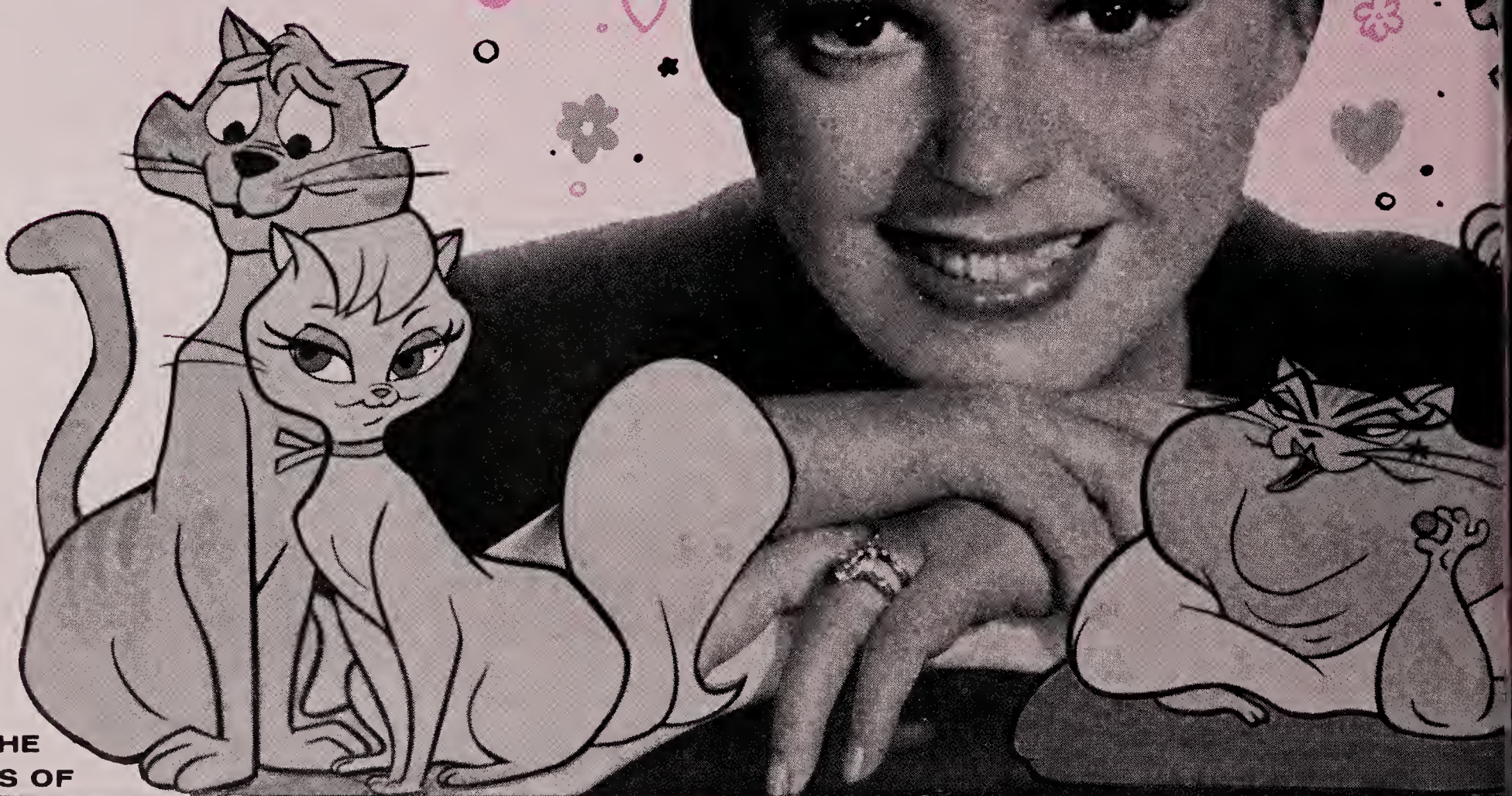
Fox Fills Foreign Posts

NEW YORK — David Raphel has been named 20th-Fox Continental division manager by Seymour Poe, vice-president in charge of world distribution. Raphel moves up from his most recent post as home office representative in charge of Europe and the Middle East for 20th-Fox. He will make his headquarters in Paris, and will report directly to Poe in New York.

At the same time, Poe has appointed Andre Levy comptroller of the Continental division. Levy previously served as a travelling auditor in Europe for the corporation. He will now establish headquarters in Paris.

**The whole country's w
World Premiere, Chicago State-La**

the voice of **JUDY
GARLAND**

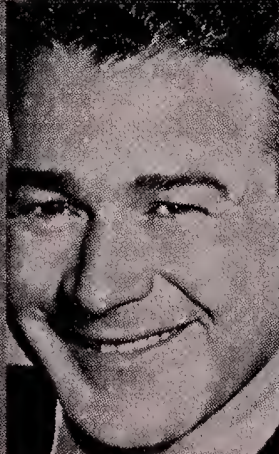


**AND THE
VOICES OF**

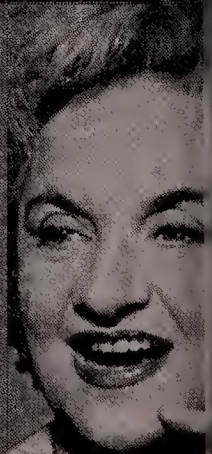
CO-STAR
**ROBERT
GOULET**



AND SPECIAL
GUEST STARS **RED
BUTTONS**



**HERMIONE
GINGOLD**



Executive Producer

HENRY G. SAPERSTEIN

Written by

DOROTHY and CHUCK JONES

Music by

HAROLD ARLEN

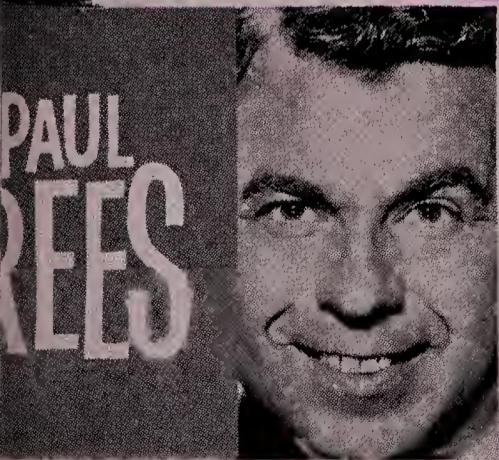
Lyrics by

E.Y. HARBURG

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Hear Judy sing her newest torch song,
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Harold Arlen and "Yip" Harburg tunes.

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THIRTY MINUTES OF HIT SONGS
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BLITZ HIGH SCHOOL CAMPAIGN
SLANTED AT 1,000,000 TEENAGERS

Look To Indies For Films In Face Of Acute Product Shortage—Orear

ST. LOUIS—Jackie Marcallini, representing United Artists, was crowned Miss Film Row for the coming year at the Missouri-Illinois Theatre Owners convention banquet.

More than 200 guests watched as Wes Bloomer, MITO president, placed the crown on the new queen. The retiring queen is Rita Brussellback, also of United Artists. Dave Arthur, Arthur Enterprises, St. Louis, was the emcee for the evening's festivities, which included a fur fashion showing by Schimmel Furs.

A highlight of the evening was the presentation of a life membership to the MITO board of directors to Charles Goldman. In presenting the membership, Frank Plumlee, vice-president of MITO, said it was the "unanimous decision of the organization to bestow this highest honor on Charles Goldman for his years of service." Only two others have received this honor since MITO's formation. They are Mrs. Bess Schulter and Tommy James.

During the luncheon session, Richard Orear, president of Commonwealth Theatres, Kansas City, gave the keynote address in which he stressed that exhibitors must look to the young, independent producers for films in these times of extreme product shortage and must be willing to back these films with showmanship.

"We don't need to depend on the major companies for our product. With all the young producers trying to make a saleable product, there are bound to be a certain number of hits." Orear went on to stress the need for exhibitor cooperation in backing a picture. "You exhibitors expect the producer and the distributor to back a picture when you won't even book ahead of the play date."

In discussing his experiences as treasurer for Motion Picture Investors, he pointed out that MPI tried getting play dates for reissues without any success, and that those movies are now on tv.

"Motion Picture Investors is still a going concern made up of showmen who are determined to do something to help the industry," Orear stressed. Currently, MPI is backing a film called "Checkered Flag," which was made by Guild Studio 5, Miami. Herbert Vendig is president of Guild Studio 5. Plans for distribution are in the signing stage.

There are also plans to try to redistribute "Deadly Companions" under a new title and with new editing.

He concluded by appealing to the exhibitors to "repeal the soft sell and get more hard sell in their showmanship."

Special guest speaker at the opening lunch was William Hunter, Producers International Pictures, Hollywood. He stressed that too many exhibitors today "watch their popcorn sales instead of pushing their product. Every exhibitor has to get behind every product. The producer, distributor, and exhibitor are a chain, and either they work together or they will fall together."

At the afternoon business session, George Roscoe, field representative for TOA, gave a report in which he said the industry's principal problems are a severe product shortage and pay television.

In discussing the product shortage, Roscoe outlined the Hollywood Preview Engagement plan and urged all exhibitors to support the

All "Hell" Breaks Loose On Theatre Marquee

DETROIT—Mebbe the inferno of product shortage does it. But they're sure having a hot time of it at the Colonial. Blazes the marquee: "One Foot in Hell," "Five Gates to Hell," and "Seven Women from Hell." Perhaps the program could have been strengthened by adding "The Devil's Partner" and "Almost Angels."

Columbia Earnings Up

NEW YORK—A. Schneider, president, Columbia Pictures, reported that consolidated earnings for the company for the fiscal year ending June 30, 1962, including profit for sale of studio properties, was \$2,655,000 or \$1.60 per share of common stock, as compared to a profit of \$212,000 for the corresponding period last year.

Income before taxes amounted to \$3,132,000 in 1962, as against a loss of \$1,405,000 in 1961.

Profit from the sale of the studio properties added \$413,000 to studio income in 1962.

plan. He pointed out that the plan could appreciably help exhibitors, and if the first film is not supported, "it is doubtful if we can ever go to a film company for similar help in the future."

He also summed up the recent pay television cases and told of TOA's plans for the future.

During the afternoon session, the MITO re-elected the current slate of officers for the coming year. Heading those re-elected is president Wesley Bloomer, Bloomer Amusement Co., and Bloomer Enterprises, Belleville, Ill. Other officers are Frank Plumlee, Farmington, vice-president; Tommy James, St. Louis, chairman of the board of directors; Jim Damos, St. Louis, treasurer; Jim James, St. Louis, secretary, and Pete Gloriod, Poplar Bluff, sergeant-at-arms. The board named two new members from the St. Louis area, Herb Hartstein and John Fenton.

Company Sales Heads Invited To Allied Meet

NEW YORK—Milton H. London, executive director, announced before returning to Detroit, that company heads and general sales managers may be expected at Allied States' annual convention Dec. 3-5 in Cleveland.

With Marshall H. Fine, national Allied president, London met with sales heads and company presidents to extend invitations to the conclave and discuss exhibitor problems.

London said exhibitors are concerned over the release of newer product to television, and this matter was discussed with United Artists who now have several films released last year on the tv circuit.

The convention will feature the TESMA-TEDA trade show, which, London said, will surpass previous years, and sessions will be given over to business presentations by experts of concrete value to exhibitors. Among these authorities will be speakers from other consumer industries with problems similar to theatres who have made studies of patron motivation in leisure time spending.

Musicians Salute AIP

HOLLYWOOD — American International Pictures has been hailed by the American Federation of Musicians for a "best performance by employers in maintaining American labor standards" and "providing adequate argument against runaway film making."

In an unprecedented letter to James H. Nicholson, AIP president, musicians union head Herman D. Kenin thanked the motion picture company on behalf of one-quarter million American professional musicians for "service above and beyond the call of duty or contract compulsion."

According to Kenin, "Our Hollywood office has informed me that American International Pictures has not only produced and scored with live musicians six feature motion pictures in the last 12 months, but has supplemented the foreign-made music backgrounds on the four completed films you purchased abroad with scores played by American musicians."

"This to me is evidence sufficient that the performance of American Federation of Musicians members and the facilities of American recording studios provide adequate argument against runaway film making," Kenin added.



Under Embassy Pictures' expanded program of fall releases, "Crime Does Not Pay" had its American debut recently at New York's Sutton Theatre, and seen attending the premiere are, left to right, director Gerard Oury; actress Teresa Wright; star Michele Morgan; and Edward Schuman, Rugoff Theatres vice-president.

Catholic Editorial Raps Film Ads In Poor Taste

BOSTON—MOTION PICTURE EXHIBITOR was cited by the Catholic Archdiocese's official organ, *The Pilot*, in an editorial, "Pick A Picture," of Saturday, Oct. 20, as "quick to take exception to and report upon such flagrant violations of good taste in the selling of movies."

The *Pilot* lashed out at lurid and sex advertising in the editorial, which listed eight paragraphs of advertising blurbs used in Boston advertisements for films in the previous week. The *Pilot* listed the key phrases in its editorial and remarked:

"And so the wearisome litany of ads runs. In point of fact, these are but a sample of what appeared in the local newspapers within this very week. Not that all movie houses were placing similarly stimulating ads, nor were many of the theatres presenting this kind of film fare. Some operators still make a real effort to show good entertainment.

"A number of people involved in the over-all movie industry are not at all happy with this type of advertising. They realize that those individuals whom the trade journals dub the 'fast-buck boys,' bring discredit to the industry and, in the long run, serious damage to its economic health. The producer of significant films, the owners of reputable theatres, the writers of attractive advertising copy—these and others are hurt by such sensational sex advertisements. *Variety* and *EXHIBITOR*, to mention but two show business publications, are quick to take exception to and report upon such flagrant violations of good taste in the selling of movies.

"In a highly competitive struggle for the entertainment dollar, and indeed for the time of the viewing public today, this seems to smack of desperation attempts to lure customers. For those who are looking for sex excitement portrayed by the ads there might possibly be some disappointment when the picture does not 'measure up' to the advance publicity. But for those seeking fare that would satisfy more than idle curiosity, these ads will hardly attract them to the box office. Crowds can be misleading because the discerning public stays home in droves and when the people grow accustomed to an alternate pleasure for their leisure time, bad, misleading, and perhaps even good advertising will be to no avail in winning them back. And it is this last possibility that might bring about movieland's greatest tragedy."

Mass. Circuit Names Goldstein

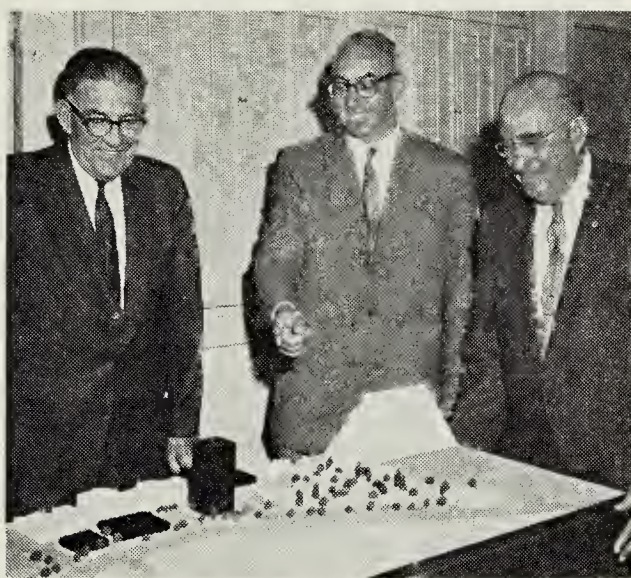
SPRINGFIELD, MASS.—Robert I. Goldstein has been elected a vice-president and director of Western Massachusetts Theatres, Inc. He has completed service in the Marine Corps and is attending the University of Hartford, dividing his time between the university and the theatre chain.

Other directors of the circuit are Samuel Goldstein, W. J. Althaus, Marie L. Goldstein, and Judge Samuel Tisdale.

Fabian Aids USO

NEW YORK—S. H. Fabian, president of Stanley Warner Corporation has been appointed general co-chairman of the USO of Greater New York during its 1962-63 fundraising campaign and will also head USO's motion picture division.

Alliance Amusement Co. To Expand In Community Antenna System Field



Albert A. Dorskind, center, MCA vice-president, shows Richard F. Walsh, right, IATSE president, and George Flaherty, vice-president of the labor organization, a scale model of the new \$10,000,000 building project at Universal City, Calif.

Back Hyman Effort, Smakwitz Urges Exhibs

ALBANY—"Every exhibitor in the country should actively support the campaign by Edward L. Hyman, vice-president of American Broadcasting-Paramount Pictures, for a 'more orderly' release of pictures by distributors, and for a strong supply of product in April, May, and June of 1963." This opinion was expressed during a visit to Albany by Charles A. Smakwitz, Stanley Warner zone manager for New York and New Jersey.

Emphasizing that the present policy of releasing many top pictures in July and August, "when you can't possibly book them all," is unwise. Smakwitz suggested that "small exhibitors work on salesman and bookers, to persuade the distributors their releases can be profitably played throughout the year provided distributors make the same available."

Buyers for cooperative and independent booking combines should bring pressure on branch and district managers, Smakwitz continued. Larger circuits could make pleas with division and even general sales managers.

"Pick specific pictures which have been produced and talk with distributor representatives, of all ranks, about the wisdom of making them available now, rather than waiting until July and August," Smakwitz recommended.

"This is the responsibility and the opportunity of every exhibitor; none is too small," he declared. "Don't count entirely upon the efforts of Hyman and his committee of 100 exhibitors," Smakwitz added. "No one should be lackadaisical, if he wants to stay in business at a profit. Unfortunately, too many exhibitors tend to be lackadaisical."

Smakwitz pointed out that the "orphan period" mentioned by Hyman is not confined to those three months. The outlook for good product during the coming months, except in late December and early January—the so-called Christmas season—is not bright, he pointed out. Lent will follow. Then it will be spring again.

CHICAGO—Alliance Amusement Company announced the beginning of construction of a community antenna system to serve Streator, Ill., which is a community of 20,000 population located in the northwest section of Illinois. According to S. J. Gregory, president of the midwest motion picture theatre chain, this is part of a program based on a decision to enlarge substantially Alliance's interests and investments in the community antenna system field.

Gregory, a pioneer of 45 years in the motion picture industry, considers the community antenna television field an important factor in the diversification program of the Alliance Amusement Company. Four years ago, Alliance started construction of McDonald 15c Drive-In restaurants. Presently there are 10 such units operated by the company, which also has a chain of indoor and outdoor theatres in Illinois, Indiana, Wisconsin, and Washington. Two years ago, to further diversify, Alliance entered the CATV field, and has since made large investments in this business.

Gregory announced that Alliance holds a franchise to construct a CATV system in Logansport, Ind. Additional applications for franchises have been made in several Indiana communities. Construction of a system in Marseilles, Ill., is already a reality. The CATV enterprises are joint ventures with Jerrold Electronics Corporation of Philadelphia.

Under the leadership of S. J. Papas, executive vice-president, Alliance initiated its community antenna system activity by entering into joint ownership of Ottawa T.V. Cable Company, Inc., Ottawa, Ill. In operation a little more than a year, more than 40 percent of Ottawa's homes have been connected with the cable system.

"Alliance's investment in the community antenna system business," stated Gregory "is the result of our company's recognition of the growing importance of the industry, as well as its direct field of interest for the theatre operator."

The theatre owner's knowledge of the entertainment field and his thorough understanding of the entertainment requirements of the public, makes community antenna system ownership a "natural" for theatre owners.

Gregory cited, as an example of the kind of substantial experience offered by theatre ownership to CATV, the advertising and promotion programs directed for the Ottawa system by local theatre management.

Gregory stated, "It's just not reasonable to hold the point of view that the CATV system poses a threat to the theatre owner."

"More to the point," he stated, "is the question—who will own the CATV system? The theatre owner — or another industry group?"

"In towns where we operate movie theatres," stated Gregory, "Alliance wants to own any CATV system within our audience area."

Gregory further stated, "We cannot afford to turn our heads away from progress. The motion picture industry made a big mistake by fighting television instead of joining same at its inception. It behooves us to have an open mind, and profit by our mistakes."

SPG Will Sponsor First Hollywood International Film Festival In '63

BEVERLY HILLS, CALIF. — Hollywood's first International Film Festival, long anticipated by film-makers throughout the world, will become a reality of major stature in 1963 under the sponsorship of the Screen Producers Guild, it was announced by Lawrence Weingarten, president of the SPG.

Decision to spearhead this American event of world-wide importance, which will include television films as well as theatrical motion pictures, was made at a special meeting of the executive board of the Screen Producers Guild at the Beverly Wilshire Hotel.

Walter M. Mirisch and John Houseman have been appointed co-chairmen of the American Film Festival committee. All guilds and unions as well as producing companies and distributors will be invited to join with the SPG in planning and executing what Weingarten declared will be "designed to be the most elaborate and dramatic festival ever held."

The SPG president also said, "It is with enormous pride that the Screen Producers Guild undertakes the responsibility of coordinating the first American Film Festival. We know that this most important event will enjoy the enthusiastic participation of every member of the motion picture industry. Entries and artists from every film producing center in the world will be invited to this festival. Competitions will be conducted and prizes awarded in all categories of creative film making."

Within the next few weeks, Weingarten also announced, the SPG will reveal detailed plans for the festival.

The Screen Producers Guild is communicating its plans to the State Department and the United States Information Agency and is requesting the fullest possible Government cooperation.

"Lady-Angels" Program Garners Top Grosses

NEW YORK—"First month grosses of 'Lady and the Tramp' and 'Almost Angels' prove conclusively that a supposedly poor boxoffice period can be reversed with the right product," according to Irving H. Ludwig, president and general manager of Buena Vista. "In this instance," he declared, "the right product was our program concept."

"When we first decided on an October release we could almost hear the 'I told you so's' ringing in our ears. That's why we went in doubly armed, combining 'Lady,' a proven boxoffice champion, with 'Angels,' a new, full-length film with lots of music and lots of color.

"Our feeling was that the only way to buck a slow trend was to give the public more, not less, and to present it in a special way. Two Disney features playing together is our idea of giving the public more, and by billing them as our 'program of total family entertainment' we turned a double feature into a special event.

"The public's acceptance of the 'Lady/Angels' program is indicated by the size of the grosses," Ludwig stated. He listed several examples, "every one of which is a holdover!"

Pay-TV Provides Refund As Film Is Screened Free

HARTFORD—In the first development of its kind since the June 29 start of the pay-tv experiment on WHCT-TV, subscribers have been informed they may deduct the price of a feature film from monthly statements.

The attraction — Warner Bros.' "The Prince and the Showgirl"—was screened, in color, on competition free outlet, WTIC-TV (the CBS-TV outlet here), after WHCT-TV had screened it for regular subscription fee in black and white.

In an explanatory note to his 1,200 subscribers, Charles O. Wood, WHCT-TV's general manager, commented, "subscription tv will never require you to pay for a program available to commercial television."

Pioneers Publicists Set

NEW YORK—Paul Kamey, Universal eastern publicity manager, and Milton Livingston, home office publicist and press contact of the same company, have been appointed co-chairmen of publicity for the 1962 Motion Picture Pioneers Dinner to be held at the Hotel Americana on Monday, Nov. 19, it was announced by Henry H. "Hi" Martin, chairman of the dinner.

Milton R. Rackmil, president of Universal, Decca Records, Inc., and vice-chairman of the board of MCA, Inc., is being honored at the Pioneers Dinner, having been selected as "Motion Picture Pioneer of the Year 1962."

"Wine And Roses" To Hall

NEW YORK—"Days of Wine and Roses," starring Jack Lemmon and Lee Remick in a Warner Bros. drama, will have its New York premiere at Radio City Music Hall as the first presentation of 1963 at the world-famed showplace, it is announced by Jack L. Warner, president of Warner Bros., and Russell V. Downing, president of the Music Hall.

The picture will open in Hollywood during Christmas week to qualify it for Academy Award consideration.

SMPTE Elects Ray To Succeed Servies

CHICAGO—Reid H. Ray, president, Reid H. Ray Film Industries, St. Paul, was named president of the Society of Motion Picture and Television Engineers at their 92nd semi-annual convention, for a two-year term beginning Jan. 1. He will succeed John W. Servies, National Theatre Supply.

Elected vice-president and scheduled to follow Ray as president was Ethan M. Stifle, manager, east coast division of Eastman Kodak's motion picture department.

Named editorial vice-president was Herbert E. Farmer; George W. Colburn was named convention vice-president; and Robert G. Huffman, Eastman Kodak, Hollywood, was named secretary.

Governors elected were Max Beard, Joseph T. Dougherty, Kenneth M. Mason, James Wasell, Ralph E. Lovell, and William Gephart.

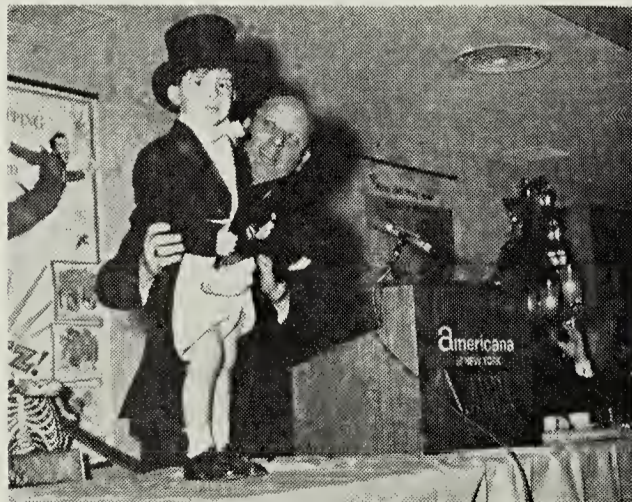
Roger Beaudry, Toronto, was elected as the Canadian member of the board.

Charles H. Percy, board chairman, Bell and Howell Company, said in a luncheon speech, "Concentration on the insignificant is the major communication problem in the present era of unprecedented abundance and rapidly accelerating technology. The educated individual will never become obsolete. The television and motion picture industries must continue to seek new and improved ways to accelerate the educational process. If we fail to communicate to the rest of the world the basic moral, spiritual and political tenets and practices upon which this freedom has been established and nurtured over the past 186 years, we will most surely pass into oblivion in the pages of history as a temporary, transitory, and unsuccessful experiment in political thoughts."

Servies, outgoing president, told the convention the SMPTE is in a healthy state. He said the society is looking forward to additional work in the development of techniques to help the educational field and to educate engineers and technicians.

Giroux To TOA For AA

NEW YORK—Because the press of business may keep him in Hollywood, Steve Broidy, Allied Artists president, has delegated Claude A. Giroux, New York, member of the company's board of directors, to represent him at the forthcoming Theatre Owners of America convention in Miami. Sherrill Corwin, another member of the board, is scheduled to speak at the sessions.



Burton E. Robbins, president, National Screen Service, recently accepted AMPA's Service Award for "outstanding service to the industry during 1962" from the "prize baby" (Bobby Hansen) at the annual Awards Luncheon held at the Americana Hotel, New York City.



Dan Terrell, MGM, and Ed Feldman, vice-president of Seven Arts, recently received duplicate awards from AMPA for ad campaign on "Lolita" at AMPA's annual Awards Luncheon at the Americana Hotel, New York City. Pictured with them is model Liz Bader.

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World Premiere

NOVEMBER 8th	NEW YORK CITY	LOEW'S STATE
NOVEMBER 15th	CHICAGO	CINESTAGE
	LOS ANGELES	EGYPTIAN
	PHILADELPHIA	STANLEY
	BOSTON	SAXON
NOVEMBER 21st	DETROIT	UNITED ARTISTS
	SAN FRANCISCO	CORONET
	WASHINGTON, D. C.	WARNER
NOVEMBER 22nd	MONTREAL	ALOUETTE
NOVEMBER 29th	TORONTO	UNIVERSITY
DECEMBER 21st	BALTIMORE	TOWNE
	CINCINNATI	VALLEY
	CLEVELAND	LOEW'S OHIO
	DALLAS	TOWER
	DENVER	DENHAM
	KANSAS CITY	CAPRI
	MIAMI BEACH	SHERIDAN
	MINNEAPOLIS	ACADEMY
	PITTSBURGH	NIXON
	ST. LOUIS	ESQUIRE
	SALT LAKE CITY	CENTRE
	SEATTLE	BLUE MOUSE
	VANCOUVER, B. C.	STANLEY
AND IN JANUARY	ATLANTA	ROXY
	PHOENIX	VISTA
	ST. PETERSBURG	CENTRE
	PORTLAND, ORE.	MUSIC BOX
	BUFFALO	TECK
	MILWAUKEE	STRAND
	OMAHA	COOPER
FEBRUARY	HOUSTON	TOWER
	COLUMBUS, O.	CINESTAGE
	INDIANAPOLIS	LYRIC
MARCH	LOUISVILLE	BROWN
	DAYTON	McCOOK
	OVERSEAS	
NOVEMBER 19th	LONDON	ROYALTY
DECEMBER	BERLIN	
	ROME	
JANUARY	SYDNEY	
	MELBOURNE	
	BUENOS AIRES	
	RIO DE JANEIRO	
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METRO-GOLDWYN-MAYER PRESENTS

MARLON BRANDO
AS FLETCHER CHRISTIAN

TREVOR HOWARD
AS CAPTAIN BLICH

RICHARD HARRIS
AS JOHN MILLS

IN
AN AARON ROSENBERG PRODUCTION
MUTINY ON THE BOUNTY



CO-STARRING **HUGH GRIFFITH · RICHARD HAYDN and TARITA · PERCY HERBERT · CHARLES LEDERER · LEWIS MILESTONE** DIRECTED BY **LEWIS MILESTONE** Based on the Novel by CHARLES NORDHOFF and JAMES H. BURNHAM
WITH **HUGH GRIFFITH · RICHARD HAYDN and TARITA · PERCY HERBERT · CHARLES LEDERER · LEWIS MILESTONE** SCREEN PLAY BY **CHARLES LEDERER · LEWIS MILESTONE** MUSIC BY **BRONISLAU KAPER**

LITHO IN U.S.A. FILMED IN ULTRA PANAVISION 70® · TECHNICOLOR®

Shapiro Heads Group Of Metropolitan Theatres

NEW YORK—Robert K. Shapiro, managing director of the New York Paramount, was elected president of Metropolitan Motion Picture Theatres Association, Inc., at the annual meeting of the association, held at the St. Moritz Hotel.

Leslie R. Schwartz, head of Century Theatres, was elected chairman of the board.

Also elected were Philip F. Harling, Fabian Theatres executive, first vice-president; Donald S. Rugoff, president of Rugoff Theatres, second vice-president; James F. Gould, vice-president and treasurer of Radio City Music Hall, treasurer; and Walter Brecher, vice-president of Brecher Theatres, assistant treasurer.

Elected members of the board of directors were Leo Brecher, Russell V. Downing, Harry Goldberg, Charles E. Kurtzman, Harry Mandel, Martin H. Newman, Samuel Rinzler, Samuel Rosen, Donald S. Rugoff, Robert K. Shapiro, and M. O. Strausberg.

Elected as alternate members of the board were Walter Brecher, Thomas J. Crehan, Emanuel Frisch, James F. Gould, Philip F. Harling, Bernard Helfand, John Murphy, Arthur Rosen, Leslie R. Schwartz, Stanley N. Silverman, and Solomon M. Strausberg.

Russell V. Downing was elected chairman of the executive committee by the newly elected members of the executive committee consisting of, in addition to its chairman Charles E. Kurtzman, Harry Mandel, Samuel Rinzler, Samuel Rosen, and Solomon M. Strausberg.

Zanuck Relieves Director; Will Take Over "Cleopatra"

NEW YORK—Darryl F. Zanuck, president, 20th-Fox, returned from Paris and was to have been joined by Richard Zanuck, his production representative, coming in from the west coast for talks about "Cleopatra."

The company head had worked for over a week in Paris supervising re-recording on the film. He revealed that he had seen a four and a half hour first cut of the picture in Paris, and that final work, including editing and scoring, will be done at the west coast studio.

Joseph I. Mankiewicz, who wrote and directed "Cleopatra," has been taken off the picture at Zanuck's request. He has stated that he intends "by every means available to regain the usurped right to finish my work," but Zanuck said, "Mankiewicz in exchange for top compensation and a considerable expense account spent two years of his time, talent, and \$35,000,000 of 20th Century-Fox stockholders' money to direct and complete the first cut of the film. He has earned a well-deserved rest."

Zanuck was also to meet with the 20th-Fox executive committee.

Para. Sets Regional Meets

NEW YORK—An important series of regional sales meetings under the direction of Charles Boasberg, vice-president and general sales manager, will be staged by Paramount Film Distributing Corporation in New York, New Orleans, Chicago, and San Francisco, beginning Oct. 29.

George Weltner, executive vice-president of Paramount Pictures, will join Boasberg at the opening of the two-day New York sessions. The subsequent meetings will be held in New Orleans on Nov. 1 and 2; Chicago, Nov. 5 and 6; and San Francisco, Nov. 8 and 9.

The NEW YORK Scene

By Mel Konecoff

THE OTHER DAY, producer Frank Ross, commenting on runaway production, said anyone in his right mind wouldn't go out of the country to make pictures if he could possibly help it, what with all the problems attendant thereto such as transportation of people and equipment, language and custom barriers, weather, local problems, etc. Still, he feels that he has to go to Africa to film the adventure novel, "Mister Moses," which has to do with the moving of an African tribe to make way for the construction of a dam.

It is necessary because of the need for authentic natives, settings, and scenery, and it will roll in 1963 between October and December in Kenya during the dry season in Panavision and color. Its probable release by UA will be in the summer of 1964. What with native extras getting their food and a dollar a day, he expected that the film will come in for just under three million dollars, with one big star utilized in the title role.

He was wonderfully received in Africa, receiving many offers of cooperation not only because filming would help the local economy but also because a picture of the area and its problems would be presented to the world. He found Kenya to be a calm and safe place for whites, contrary to opinions expressed in print by some.

While waiting for "Mister Moses" to get under way, Ross will film a motion picture based on the life of Norman Vincent Peale, also for UA release, next summer. This will go before the cameras in black and white in New York City with no famous star needed. He hoped it winds up as good as "A Man Named Peter," which grossed over four millions in the U. S. alone.

RECEPTION: Peter Ustinov and Allied Artists hosted a reception for Terence Stamp, who made his screen debut in the title role of "Billy Budd," at the "21" Club. The film was scheduled to open shortly thereafter at Cinema I and Cinema II. Ed Morey, AA vice-president, told us at the affair that he and the company had high hopes for the film based on Herman Melville's classic.

Ustinov and Stamp partook of an intensive promotional campaign, including 32 press, radio, and tv interviews and appearances in the 10 days that they were here. Ustinov, incidentally, produced, directed, co-authored, and starred in the screenplay, and much of the film was shot aboard sailing vessels off the coast of Spain. The dramatic tale of a young sailor impressed into service on a British naval vessel has been the basis of two operas and a Broadway play, we are told, in addition to the film.

DO YOU REMEMBER: At a Cinema Lodge luncheon the other day, master of ceremonies Bob Shapiro, who is also managing director of the famed New York Paramount, quipped with guest Red Buttons about a comedian going dramatic and winning an Academy Award. Buttons did a bit of reminiscing too, reminding Shapiro that he once worked at the Paramount, and how he used to clean out the place on occasion.

Shapiro prodded the Buttons memory with the question, "Don't you remember that it was me who was helping you?"

AWARD NOTE: Spyros P. Skouras, chairman of the board of 20th Century-Fox, was honored at a luncheon tendered by the Motion Picture and Amusement Division of the Joint Defense Appeal at the Hotel Americana, where he was presented with the Human Relations Award of the organization by Si Fabian.

A grateful Skouras accepted with due appreciation and humility as the top executives of the industry applauded. William German opened the luncheon meeting, while Max E. Youngstein acted as toastmaster. Principal speaker was Benjamin R. Epstein, national director of the Anti-Defamation League, who observed that some six million dollars was needed this year to effectively continue the fight against bigotry.

Aboard the dais were Leopold Friedman, Barney Balaban, Seymour Poe, Harry Brandt, Max A. Cohen, Ned Depinet, Abe Dickstein, Ben Epstein, Si Fabian, William German, Arnold M. Grant, Leo Jaffe, Martin Levine, Harry Mandel, Benjamin Melniker, Nicolas Reisini, Robert Benjamin, Herman Robbins, Sam Rosen, Adolph Schimel A. Schneider, Leslie R. Schwartz, Skouras, Youngstein, and Darryl F. Zanuck. Over three hundred were in the audience.

THE METROPOLITAN SCENE: Adolph Herman, president of Port Washington Theatre Associates, hosted a cocktail party at La Zambra to mark the opening of his new Sands Point Theatre on Long Island. Distribution and press representatives were in attendance. . . . Publicist Noel Meadow's father passed away following a lingering session with cancer. . . . UA fieldmen having a ball doing card tricks for exhibitors in connection with "Manchurian Candidate." Don't tell anybody, but they're using a special deck made up for the occasion. . . . MGM publicist Marvin Levy going with Blowitz, Maskel, and Canton. . . . Charlie Okun has got a special treat coming up, but we're not allowed to say any more till later. . . . Those 3,000 Karpfion that will be seen in "The Greatest Story Ever Told" will be rubber props. El Al Air Lines brought freshly caught ones over packed in ice, and plaster cast reproductions provided the needed amount. They're also known as Comb Fish or St. Peter's Fish.

Unique "Lawrence" Deals

LONDON—Columbia's M. J. Frankovich has announced a unique world premiere booking for Sam Spiegel's "Lawrence of Arabia." It will open at Rank's top show house, the Odeon, Leicester Square on Dec. 10 in the presence of the Queen. After eight weeks it will be transferred to the Metropole, where it will run for as long as the demand

justifies. It will then move indefinitely to the 600 seat Odeon, Haymarket.

The Combined Theatre Libraries have also concluded a unique agreement with Columbia whereby a \$98,000 ticket sale is guaranteed for the initial eight weeks. This is the first time a deal on similar lines to those for theatrical productions has been made for a film here.

"Lawrence" is set for roadshow engagements throughout the world.

LONDON Observations

By Jock MacGregor

FOR MANY MILES before reaching Colchester, there was absolutely no doubt that ABC was opening a new theatre. Garages, stores, and pubs along the road displayed large posters offering their good wishes. In the town, a streamer stretched across the High Street. Manager H. I. Walker and the exploiteers had done an impressive job.

Before the opening, assistant managing director Bill Cartlidge welcomed the guests to a reception. He was supported by Richard Todd, Carole Lesley, Leslie Phillips, Mario Fabrizi, and other artists who all went on the stage to the delight of the audience.

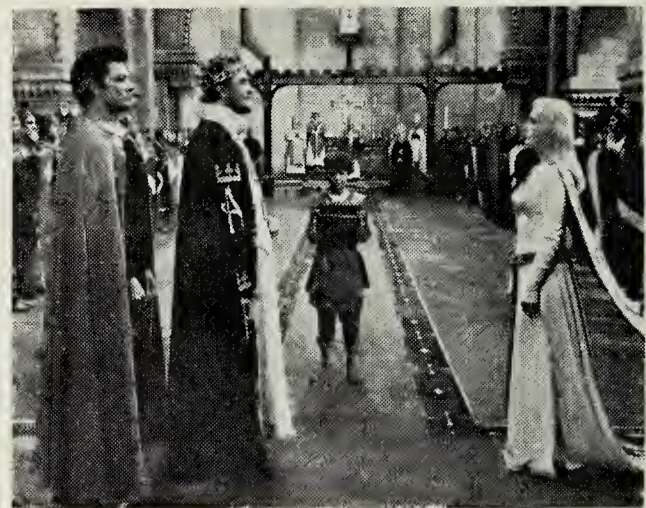
And what an excellent asset Richard Todd is on such occasions. His talks about the industry, films in general, and ABC in particular are as entertaining as they are informative. His enthusiasm and sincerity really impress the civic guests and others and make a welcome change from the fatuous "so glad to be here" routines of so many stars making personal appearances.

The theatre is a reconstruction job. Formerly the Playhouse, new foyers and a circle lounge have been created. Seating has been reduced to under 1000 for added comfort. Equipment, furnishings, decorations, and lighting are entirely new. In opening the theatre, the Mayor said how impressed he was that ABC had spent 75,000 pounds on the face lift, which represented more than a pound a head of the population. He felt the theatre was a fine example of forward thinking in the town which dates back to Roman times.

THEATRE DEVELOPMENTS are in the news. MGM will reopen the Empire on Dec. 15 with "Jumbo." A stadium type auditorium has been created out of the old circle, and flooring extended over the former open stalls area to the back of the vast old stage. 1300 will be seated in the height of luxury. The original stalls area will be a dance hall. Rank has made similar adaptations at Preston and Plymouth. The Curzon, Mayfair's art house, is expected to go in the New Year, but a theatre will be included in the redevelopment scheme. Redevelopers have also been after a top showhouse but have run into snags with neighboring leaseholders. A major distributor is seeking a new showhouse. Deals are pending for a second London and a number of provincial homes for Cinerama, but the costs of conversion have caused severe shocks. Incidentally, Cinerama was a popular name for early Scottish cinemas and some remain. Two belong to Rank.

MIKE FRANKOVICH was in great form when he lunched the trade press on his return from America. Here enthusiasm was backed with facts and not mere hopes. Columbia is not kowtowing to the Hollywood unions, American Legion, or tax people by claiming to "go Hollywood." The studios will be well occupied, but they will also be filming where the subject dictates. He was obviously delighted to be regarded these days as a Londoner. He deserves to be. He has done as much for British production as anyone. . . . Nat Cohen and Stuart Levy have confirmed that Anglo Amalgamated is ceasing UK distribution so that they can concentrate on production. Product will be released through Warner-Pathe. . . . The plug has been pulled from the kitchen sink. Public resistance is being found towards some recent excursions into sordid themes. Some of the so called British new wave with anti-heroes, drab settings, uninteresting artists, repetitious swearing, and scripting which suggests the writers have graduated from school lavatories are finding the going hard. There has, however, been no mad rush for family entertainment. The big disappointment of the moment is "Music Man," which some love and others hate, but which is attracting neither group. Come to think of it, save "South Pacific," American musicals have not fared so well here of late. The rush is for that glorious piece of lush, escapist hokum. "Dr. No." which is doing big, big, big. Also scoring is "Premature Burial."

WHISPER THE FACT the London Film Festival is on, but I doubt if the majority of moviegoers even know of its existence. Save for some reviews in class papers, there has been little publicity. Heaven help us if we ever have a British Film Festival. It seems silly for industry finance to go on such occasions unless they are to be boosted to the hilt. . . . If it is half as funny on the screen as it was watching it shot, the golf match in "Call Me Bwana" could be the funniest ever. Golf champion Arnold Palmer plays Bob Hope with elephants, snakes, laughing hyenas, zebras, hippos, and other animals as additional hazards on a jungle course. . . . Walter Shenson is a relieved and happy man. He completed "Mouse on the Moon" with Margaret Rutherford and Terry-Thomas on schedule. The novel was published by William Worrow in New York on Oct. 24. . . . Columbia is experimenting with reissues instead of new second features for some programs. . . . European film rows are quiet. Many executives have flown to Madrid for Sam Bronston's conferences on "55 Days at Peking." . . . Pathe News' Technicolor coverage of Uganda's Independence is being shown at the United Nations in New York. . . . For the record—10,923,684 have seen "Guns of Navarone" in 1346 British bookings. . . . Nancy Kwan and Associated British's "Tamahine" unit have flown to Bora Bora in the Pacific for locations—and are missing an unexpected Indian summer here!



Cornel Wilde, Jean Wallace and Brian Aherne are co-starred in "Lancelot and Guinevere," Emblem Production in color and Panavision for Universal release, now nearing completion in London after shooting there and in Yugoslavia for many months.

Fox Sets Higginbotham As Movietone News Head

NEW YORK—William R. Higginbotham, formerly a television producer with United Press International, has succeeded Edmund Reek as operating head of Fox Movietone News, Inc., and of the studio at 54th Street and 10th Avenue. He is now reorganizing and streamlining the theatre newsreel, television news, and eastern short subject operations of 20th-Fox.

With the settling of his long-term contract, Reek has retired on a \$15,000 annual pension, plus cash, as negotiated by Arnold Grant, attorney chairman of the company's executive committee.

Jack Haney, general manager in charge of newsreel production, also retired from the subsidiary of 20th-Fox, as did Jack Gordon, head of commercial production.

Jack Kuhne, top cameraman and supervisor of short subjects, is continuing to make shorts under an expanded program now being set.

Movietone News was the original sound newsreel and was established in 1927. It is one of the three remaining newsreels, the others being Universal Newsreel and News of the Day released by MGM. The Universal reels are now produced by the personnel of Hearst Metro-tone News, owned by MGM and William Randolph Hearst, Jr.

There has been a sharp decline of print orders for all three theatre newsreels, and in the Movietone News operation increased emphasis will be placed on daily film news for television outlets.

CATV Application Denied

HAMDEN, CONN.—The request of Community Television to install a community antenna system in this New Haven suburb has been denied by the Board of Selectmen. The franchise was opposed by the Connecticut Committee Against Pay-TV.

When the Southern New England Telephone Company refused to permit cables installed on its poles, Community Television petitioned the Board of Selectmen for a franchise and permission to put up its own poles.

The board took the position it could not grant a franchise until CATV was adjudged a public utility and the telephone company approved the project. It will be up to the state Public Service Commission to rule whether CATV is a public utility.

Dudelson Heads TV Firm

NEW YORK—The board of directors of M&A Alexander Productions, Inc., elected Stanley Dudelson president of the 12-year old television firm.

Prior to resigning from Screen Gems to accept the top post of M&A Alexander, Inc., Dudelson was associated with United Artists and RKO-Radio Pictures. Six years ago he joined Screen Gems in an executive capacity, under Jerome Hyams.

Theatre Unit Elects

MEMPHIS—Bruce Young, Commonwealth Theatres, Pine Bluff, Ark., was named new president of the Motion Picture Theatre Owners of Arkansas, Mississippi, and Tennessee at the annual convention.

Others named to office were Nona White, Hayes Redmon, Leon Roundtree, vice-presidents; Ed Doherty, secretary-treasurer; and R. B. Cox, Redmon, and K. K. King, national TOA representatives.

Balaban Receives '62 Philanthropy Award

NEW YORK—Barney Balaban, president of Paramount Pictures and a major figure in the film industry since its early years, received the 1962 Clarence K. Whitehill Award in recognition of his philanthropic services to the nation. The award was conferred upon Balaban at a dinner of 225 civic, cultural, and business leaders assembled at the Jewish Community Center of White Plains to inaugurate the annual fund raising campaign of the Scarsdale division of the Federation of Jewish Philanthropies.

The award was presented to Balaban by Lawrence Marx, Jr., a veteran leader in Federation activities. He praised Balaban for his services on the War Production Board, his advocacy of an enlightened immigration policy in the post-war years, and his generous support of cultural and educational institutions.

"Among millions of others," said Balaban, "my parents came to this country with nothing but the clothes on their backs and a burning desire to live in this land of freedom. And it was from their lips that I first learned what the word freedom meant. As a young man, it meant to me the freedom to work, to learn, to progress, and to be mindful of my fellow-man. It was more than just an abstract word, it meant freedom of opportunity—the opportunity to receive.

"I exercised those privileges and I was rewarded in material as well as spiritual ways.

"And so in gratitude to my country, where I, the son of a poor immigrant, had been afforded this opportunity, I determined that there was a corollary privilege and obligation: the freedom of opportunity to give. Indeed this is the greater freedom, for it frees the soul of the giver while at the same time it frees the less fortunate from hardship and want."

Following the presentation, guests at the dinner heard an account of the current needs of Federation. The 116 hospitals, clinics, neighborhood centers, and social service agencies which are dependent upon Federation will in the forthcoming year have to care for over 850,000 men, women, and children in metropolitan New York. To meet their minimum needs, Federation has set a campaign goal of \$22,500,000.

Arbitration For Bertero Pact

BEVERLY HILLS, CAL.—John Bertero, former president, National General Corporation, formerly National Theatres and Television, Inc., has been ordered by Los Angeles Superior Court Judge Parks Stillwell to submit his contract with the theatre circuit to arbitration.

Bertero, who was head of National from Oct. 1, 1958, to Dec. 1, 1959, had a contract by which he was to receive \$45,000 a year for five years, as well as other sums, regardless of whether he did any work for the company.

National contends that Bertero's contract made when he resigned, is "unfair, invalid and cancellable."

Commonwealth Vending Up

NEW YORK—Commonwealth Theatres of Puerto Rico, Inc., has reported that income from its island-wide vending and concession operations is running about 25 per cent higher than last year.

The company, in addition to owning and operating vending machines and concessions, is the island's leading movie exhibitor with 42 theatres in its chain.

Youngstein, Pickman Launch New Company On Nov. 5

NEW YORK—Designation of Jerome Pickman as executive vice-president of Television Industries, Inc., was announced by Max E. Youngstein, the company's newly elected President.

Youngstein, whose resignation from Cinerama takes effect this week, revealed that he and Pickman, until recently vice-president and domestic sales manager of the Paramount Film Distributing Corporation, would formally begin operations at Television Industries, Inc., on Monday, Nov. 5, 1962.

The company, whose activities will primarily be in packaging, production, and distribution of theatrical motion pictures, according to Youngstein, plans to operate in all phases of the entertainment field. Subject to stockholders' approval, the company's name will be changed to Entertainment Corporation of America, Youngstein revealed.

Broadcasting Division Leads AB-PT Surge

NEW YORK—Estimated net operating profit of American Broadcasting-Paramount Theatres, Inc., for the third quarter and the first nine months of 1962 were the highest in the history of the company, Leonard H. Golden-son, president, reported.

Third quarter net operating profit of \$2,450,000 increased 30 per cent over the \$1,886,000 for the like quarter of 1961. This represented 56 cents a share, compared with 43 cents a share last year.

Nine months net operating profit rose to \$8,003,000 from \$7,580,000 reported last year. This represented \$1.83 a share compared with \$1.74 for the like period of 1961.

For the first nine months, there was a capital loss of \$97,000 compared with a capital gain of \$6,178,000 in the like period of the prior year.

Goldenson said the third quarter results reflected continued record earnings for the ABC broadcasting division. Theatre business improved substantially in the third quarter over the earlier periods of the year.

Rothman On Foreign Tour

NEW YORK—Mo Rothman, executive vice-president of Columbia Pictures International, left his New York home office on a month's tour of the company's branches in Europe, the Middle East, and the Far East.

The multi-city international tour was to begin in Copenhagen and include London, Rome, Beirut, Karachi, Bombay, Bangkok, Hong Kong, and Tokyo.

While in Hong Kong, Rothman will meet with several of Columbia's Far Eastern branch managers who are journeying to that city for the discussions.

In Tokyo, Rothman, along with silent screen star Harold Lloyd, will attend the Japanese premiere of "Harold Lloyd's World of Comedy," which Columbia is distributing in that country.

SW Votes Dividend

NEW YORK—The board of directors of Stanley Warner Corporation declared a dividend of 30 cents a share on the common stock, payable on Nov. 23 to stockholders of record Nov. 8.

Detroit Legit House To Adopt Film Policy

DETROIT—The wailing chorus over product shortage here will doubtless grow louder on the heels of an announcement by Sheldon Smerling. The president of the expanding Beacon Enterprises, Inc., revealed to MOTION PICTURE EXHIBITOR that his firm had concluded negotiations with Paul Marco, attorney for the estate of the late Douglas Stair, to lease the Cass, one of the two downtown legitimate houses, for conversion to an all-purpose film theatre.

The designs for refurbishing inside and out are already on the drawing boards of theatre architect Drew Ebersen, who estimates that by the time "The Summit," as the Cass will be renamed, opens, the alterations will have cost a quarter of a million dollars.

It is located in the downtown section, which in recent years has had its face lifted.

Frank Upton, eastern division manager for Cinedome Theatres, Inc., a division of Beacon, will supervise "The Summit," which he states will be a strong contender for road-shows.

Said Smerling, "We have great faith in Detroit's urban renewal program, particularly in the Cobo Hall area where such tremendous strides have already been taken. We feel if we can present the right attractions in the proper surroundings this will be in keeping with the downtown redevelopment activities."

He promised definite announcement soon as to opening date and attraction.

Aside from the Music Hall here, Smerling currently operates the Boston, Boston; Claridge, Montclair, N.J.; Imperial, Montreal, Canada; and Orpheum, San Francisco.

Town Outlaws Money

WINSTED, CONN.—In a revolutionary civil decree, the town council of this New England city of almost 10,000, meeting in executive session, unanimously passed an ordinance forbidding the use of money for a period of 24 hours next March 13. The crisp, green faces of George Washington, Abraham Lincoln, Alexander Hamilton, and Andrew Jackson were declared "personae non grata" by the city fathers of Winsted and the township of Winchester in a move that has never been tested in the courts.

The unusual ordinance is designed to aid and abet the lavish world premiere of "The Man From the Diners' Club," a new Columbia comedy starring Danny Kaye, which is planned for this city for the night of March 13, 1963.

The ordinance stated that it shall be "unlawful for any merchant to accept cash for any article purchased, or for any merchant to accept cash for any article sold, but all transactions shall be charged with a Diners Club Card." Violators of the law will be prosecuted, it was decreed. The Worldwide Single Credit Card Corp. will issue special cards to the entire population of the city, including junior cards to the younger citizens.

Commenting upon the ordinance, John Lynch, Mayor of Winsted, declared that he was proud to have his city selected for the world premiere of the film. "I am especially pleased," he said, "to participate in this progressive experiment in the use of credit, which may prove to the business world that the future method of transacting business will be through such a device as a single credit card."



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DARRYL F. ZANUCK'S
THE LONGEST DAY

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RYL F. ZANUCK'S
THE LONGEST DAY
Based on the Book by CORNELIUS RYAN Presented by 20th Century-Fox

TOMMY SANDS

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ALBANY

A number of drive-ins through the area closed for the season; and others planned to do so between the end of October and the beginning of December. Automobilers scheduled to operate throughout the winter include Fabian's Palace in Colonie; Alan Iselin's Turnpike in Westmere; and Iselin's Auto-Vision in East Greenbush. All are suburbs of Albany. . . . Jim Fisher's Hollywood, at Averill Park, advertised "The only drive-in with safe electric car heaters." . . . Schine's Rialto, Glens Falls, opened Warners' "The Chapman Report" with a "Ladies Only" matinee. . . . The local Variety Club will open this year's season with an informal dance in the clubrooms at Sheraton-Ten Eyck Hotel. Barkers are advised to mark Nov. 30 as the date for "The big Variety Derby." More details on this later. . . . MGM's Film Operetta Festival Series of six reissues are being shown one-day only once a week at the SW Madison, Albany; and Fabian's Plaza, Schenectady. . . . Milton Levins, who became Paramount's booker after the salesman's job was eliminated, resigned to work outside the industry. He had served in Albany for 12 years coming to Warners from Jacksonville, Fla., as booker-office manager. Later, he worked for Columbia on the books and on the road; and was also with United Artists. . . . Samuel E. Rosenblatt, Acme Theatres, Inc., contemplates week-end operation of the Glen Drive-In, near Glens Falls, until December. The ozoner is heater equipped.

ATLANTA

Dick Johnson, MGM booker, has returned to his office after several weeks of illness. . . . Allied Artists employees presented George Cothram with an attache case upon his leaving the company to join Universal in the sales department, where he replaced Buford Styles, who resigned. . . . Evan Sprott, general manager, Bijou Amusement Company, Nashville, Tenn., is doing just fine after undergoing surgery at a hospital there. . . . Wometco Enterprises, Miami, Fla., announced its first vending expansion outside of Florida with the taking over of the Matthews Vending Company, St. Marys, Ga. . . . Mayor McDonald issued a proclamation declaring Movie Week in honor of W. F. Rath, owner, Palace, Gallatin, Tenn., who is celebrating his 49th anniversary of his theatre there. Eddie Black, his projectionist, has been in charge of the Palace booth for 35 years. . . . Barbara Ritchie has been added to the staff at the Wil-Kin Theatre Supply Company. . . . W. L. Carter, formerly with Warners, is now office manager for Paramount. . . . J. V. Bello, sales manager, American International Pictures, announced the winners in the bookers contest for the most pictures dated. First is Allen Rainwater, Exhibitors Service; second, R. E. Andrews, Carver, Rome, Ga.; third, Jack Riggs, Georgia Theatres; and fourth, Phil Richardson, McLendon Theatres, Union Springs, Ala. . . . Arnold Gary has closed the Homewood, Homewood, Ala. He operated the spot for many years. . . . Alabama Theatre Association has added two new members to its own group and to the TOA. The Fan, Ozark, Ala., owned by Mrs. Walter Brackin; and the Strand, Alexander City, Ala., owned by Lane Hebson, both enrolled.

BOSTON

Norman Prescott, Boston based producer, has returned from Europe where he put the finishing editing touches on his animated film



Among industry notables attending the recent special showing of the new Skouras Pine Hollow Theatre at Oyster Bay, Long Island, were, left to right, George P. Skouras, president, United Artists Theatre Circuit; Irving Ludwig, president and general sales manager, Buena Vista Film Distributing Company; and Salah M. Hassanein, president, Skouras Theatres Corporation.

feature, "Pinocchio's Adventure in Outer Space." The film is a 75 minute, animated wide screen, Eastman color production.

Walter Scharf, who has just completed the Jerry Lewis film, "It's Only Money," will be handling the scoring, the producer said. "Pinocchio's Adventure in Outer Space" was made in Denmark. It will be ready for summer release in 1963. Prescott said he had completed arrangements in Europe with Editions DuLombard, Belgium, for publishing, printing, and distribution of hard cover, soft cover, and comic books, based on the film, throughout the world in 18 languages. In discussing distribution plans, Prescott said he has not shown the film to any of the majors yet, and will await its final completion before doing so. He said that sequences featuring "Astor," the animated space whale, will introduce new concepts in visual and audio techniques. Overtures are being made by the producer for narration of a special prologue on space by one of the astronauts. . . . A big delegation of New England film men to Miami for the TOA national convention scheduled for Nov. 6-10 is expected, according to word from Independent Film Exhibitors of New England, TOA unit here. Among those heading for the five-day affair in Miami are Julian Rifkin, president of IENE, and head of Rifkin Drive-In Theatres; Malcolm Green, Interstate Theatres, first vice-president; Edward Redstone, Redstone Drive-In Theatres, second vice-president, and official of NAC; Albert Lourie, Lourie Theatres; Al Daytz, Daytz Theatres; Nelson Wright, Daytz Theatres; Joseph Cohen, booker and buyer; Richard Smith, president of Smith Management Corp.; Sam Pinanski, president of ATC, Boston, and past national president of TOA; Arthur Lockwood, Lockwood & Gordon Theatres, also a past TOA president; Henry Gaudet, Weirs, N. H., Drive-In; Carl Goldman, executive secretary of IENE. . . . Redstone Theatres of Boston, owners of 27 major drive-ins, have announced the acquisition of the former Park property at Webster Square in Worcester, Mass., marking their first venture into hard top operation. Work has begun on demolishing the front and lobby of the theatre in a \$250,000 rebuilding project, which calls for a new lobby, lounges, marquee, and concession area. William A. Reisman, Boston, is the architect for the new luxury theatre, which will be called Cinema I, with a Christmas opening planned. A first run policy is planned for the new house which is to have 670 new deluxe wide-space seats, and will incorporate all the latest developments in screen projec-

tion, transistorized sound, and wall-to-wall screens. There will be parking for 200 cars in lighted areas adjacent to the theatre.

BUFFALO

The big Lafayette theatre organ, built in 1921, was played there for the last time on Oct. 17, when the Niagara Frontier Chapter of the American Theatre Organ Enthusiasts invited the public to its "Requiem Concert" at 11:40 p.m. More than 100 persons attended and heard a post-midnight recital by organist Jerry Schwab. The next day workmen began dismantling the nearly 3000 pipes. Donald Borden has bought the organ and will build a house in Cleveland around it. Elmer Brost, one-time Lafayette organist, was present. He couldn't play because there were too many memories. On one-day notice, the Niagara chapter called in members for the event from Buffalo, Toronto, Cleveland, and Rochester. The razing of the Lafayette theatre part of the Basil Lafayette building is scheduled for the end of October. The office part of the structure will remain. . . . Colleen Moore, brightly twinkling star of the silent screen days was to pay a visit to the George Eastman House in Rochester. Fulfilling a long-standing promise to appear at the museum, the one time screen star was to spend the day at the Eastman House, viewing one of her old films, and talk in an evening program. Chicagoans know her as Mrs. Homer Hargrave, wealthy and socially prominent. She is a friend of the late George B. Dryden, who built the Eastman House Dryden Theatre. James Card, vice-director of the Eastman House, said he discovered the whereabouts of Miss Moore while in Chicago to change trains about a decade ago. He wrote to her right away, learned that she knew the Drydens well, and that she was interested in the museum. . . . Following months of theatre scouting in Buffalo, the Carla Ticket Agency's Larry Sadoff announces that the Niagara Frontier advent of "The Sound of Music" will present three performances, Nov. 16 and 17, in the Strand, Niagara Falls. Jeannie Carson will appear in the starring role, which Mary Martin created on Broadway. The Strand is a Hayman theatre and has a film policy. . . . Cliff Richard, star of Paramount's "It's Wonderful To Be Young," visited Buffalo for a day of tub-thumping for the musical hit that will open Nov. 7 at the Paramount, Buffalo. Manager Edward Miller lined up a full day's schedule for Richard, with radio, tv, and newspaper interviews as highlights of the day's activities. In the evening, Cliff greeted folks in the Paramount lobby, and there was a sneak preview the same night of the picture in which Richard is introduced to American film audiences. Richard will return to Buffalo on Nov. 7 for the western New York premiere, at which time he will appear on the stage of the theatre with his musical group at two performances. . . . Fred Keller, manager, Circle-Art, is going to put on a stage show starting Nov. 2 and continuing for 12 performances. The Circle-Art will alternate imported and art films with stage pieces, employing Buffalo actors. . . . Manager Ed Miller, Paramount, reports much advance interest in his Grand Opera Film Festival to be presented for one day, Thursday, Nov. 15, continuous from 11 a.m. The operas to be shown are "Don Giovanni" and "Barber of Seville." . . . Irv Singer, manager, Amherst, had a swell ad welcoming back students at the University of Buffalo for the new term. Said the ad: "Welcome to the Class of '66 and to all our new friends on the campus. To all our friends who are with us again—Welcome Back. As in the past it is our pledge to again bring you

only the finest art and foreign films available to the motion picture screen. We further pledge to maintain our high entertainment standards and our discriminating choice of motion pictures. All our programs are available to all students at a special discount rate. This reduced admission may be obtained upon presentation of proper I.D. card. We shall be looking forward to serving you—"The Management." The Amherst is directly across from the campus. . . . When Joe Garvey, Granada, put on a two-day opera film festival, he distributed discount tickets to a lot of organizations including the Buffalo Philharmonic, The University of Buffalo, and other educational institutions. . . . The next crew meeting of the Buffalo Variety Club will be held Nov. 5 at 7:30 p.m., and will start with a dinner at 6:30. Election results will be tabulated, the 1964 convention and telathon committees will report, and there are many other important items to be discussed, according to chief barker James J. Hayes.

CHARLOTTE

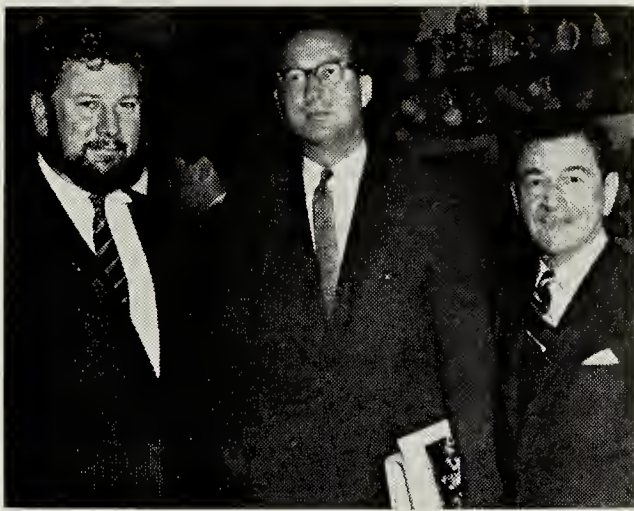
Roy Rowe, Burgaw, N. C., theatre owner, and a past president of the Theatre Owners and Operators of North and South Carolina, has been named president-elect of the Association of Governing Boards of State Universities and Allied Institutions. He was elected at the group's recent annual convention at Ann Arbor, Mich., and has represented North Carolina on the group's board since 1954. A graduate of the University of North Carolina and the Paramount Managers School in New York, he served five terms in the North Carolina Senate and one term in the House of Representatives between 1937 and 1957. He also formerly was chairman of the North Carolina Aeronautics Commission.

CINCINNATI

Through a quirk in booking, one could not find a film being played in the first-run houses that was not full of gaiety. It was the first time for a long while that the amusement bill was for "laughs." Movie critics E. B. Radcliff, Enquirer, and Dale Stevens, Post & Times-Star, heaped praises on the entire lineup of film fare. . . . Zebe Epstein, MGM national group sales manager, was in to confer with Esther Nemo, local group sales manager for "Mutiny on the Bounty," scheduled to open Dec. 20 at the Valley. Also in were Leon Blender, A-I vice-president, and Jack Zide, A-I area franchise holder; Herbert Gilles, Paramount regional branch manager; and Lou Marks, MGM central division sales manager. . . . Chakeres Theatres, Springfield, O., scheduled special midnight shows celebrating Hallowe'en in all its situations. The circuit also was to entertain small fry at matinees in most of its area houses with a special brand of spook entertainment.

COLUMBUS, O.,

Five-month strike of union operators against Frank Marzetti's Linden neighborhood was ended when a new agreement was signed. Dave Cornwell, president of Local 386, said the agreement provides for a wage increase, improved vacation clause, and a pension fund. The union still is on strike against Marzetti's Indianola and Hunt's CineStage. . . . Manager Sam Shubouf, Loew's Ohio, presented Margaret Baldasarro, chosen 1962 Queen Isabella at Columbus Day ceremonies, with a tiara sponsored by Elvis Presley in a tieup with the Ohio's showing of "Kid Galahad." . . . Joey Dee, of the cast of "Two Tickets to Paris," made personal appearances at several Academy-Neth theatres during first run showings



Allied Artists and Peter Ustinov recently hosted a reception at "21," New York City, to kick off the campaign on "Billy Budd," which had its American premiere at Cinema I and II. With Ustinov, who produced, directed, and co-authored the screenplay, and co-stars in the film, are Ed Schuman, vice-president, Rugoff Theatres, center, and Allied Artists vice-president Ed Morey.

of the film. . . . Ron Pataky, theatre editor, Citizen-Journal, is in New York with the newspaper's Broadway theatre party. . . . Loew's Ohio will have a one-day showing of MGM's "Captains Courageous," on Nov. 10. . . . William Gargan, the actor, was a Columbus visitor at the Ohio Western Horse Association's show at the Ohio Expositions Center. Receipts went to the American Cancer Society. Gargan has recovered from an operation for cancer of the larynx.

DALLAS

The Esquire engagement of "The Longest Day" opening on Nov. 1 will be preceded on Oct. 31 with an invitational and press screening of the Darryl F. Zanuck picture. The three hour picture will be exhibited on a reserved seat basis with 10 performances a week — evenings plus matinees Sunday, Wednesday, and Saturday. Hal Cheatham, Interstate Theatres Dallas publicist, is still interested in obtaining the names of Dallas area D-Day veterans, especially any men who crossed the Normandy beaches in the first wave. . . . Protests have been filed with Hollywood for leaving Dallas off the tour schedule of one of the World War II bombers used in filming "The War Lover" in England. San Antonio and Houston are on the schedule, but Dallas, where the old bombers were rescued from a junk heap near Love Field to be repaired and flown to Britain, has been omitted. . . . Dallas held the premiere showing of the prize winning Mexican film, "Yanco," at the Pan American. The film was exhibited in Dallas before it was released in Mexico and was sent here after several local Mexican cultural groups asked the Mexican government for a film selection to help raise funds for the Mexican school children's breakfast program. The film won an award last spring in the Cannes Film Festival in France. . . . "The Wonderful World of the Brothers Grimm" is scheduled to close at the Capri on Nov. 6 after an engagement of 12 weeks. After the film closes, the Capri will be dark while the change is made to the more conventional screen. The picture to replace to Cinerama film on Nov. 8 has not yet been decided. Until "How the West Was Won" can be booked, the Capri plans to show conventional films. . . . Columbia Pictures is planning a major promotional pitch to Dallas next month in behalf of the epic motion picture, "Lawrence of Arabia." John R. Woolfenden, the publicity director who literally lived "Lawrence of Arabia" during the more

than two years the film was in the making, and his wife are due in Dallas on Nov. 14 to begin a five day stay here. The film has its showing in Dallas in early 1963. However, Woolfenden will carry with him material for immediate use by press, television, and radio in telling the story of the picture and its production. Mrs. Woolfenden will do illustrated lectures before club groups and schools, as well as entertain women's page editors. Woolfenden will host a luncheon Nov. 15 for press, tv, and radio representatives. . . . A 21 year old former truck driver, Cecil Ray Brice, who had been out of employment with back injuries for over two months, confessed to staging four drive-in robberies in Dallas, one in Irving, and one in Fort Worth. . . . Interstate Theatres will usher in the Christmas season Oct. 27 and 28 with special matinee showings of "Santa Claus," which won the San Francisco film festival's Golden Gate Award for the best international family film. The picture will be featured at matinees only.

Lynn Castille, special public relations representative from Metro-Goldwyn-Mayer, was in Dallas to talk about two forthcoming products—"Mutiny on the Bounty," which has a Dec. 20 date at the Tower, and "Billy Rose's Jumbo," which is scheduled for a Christmas release but does not yet have a screen assignment here. . . . John C. Flynn, head of west coast studio publicity for Columbia Pictures, is scheduled for a visit to Dallas on Nov. 5. He will bring a print of Columbia's new "Diamond Head" to be shown in special screenings. . . . Joey Dee, the young singer, band leader, and composer who skyrocketed from almost an unknown to annual earnings reaching into six figures in less than a year by doing "The Twist," will be in Dallas to talk about "Two Tickets to Paris," the Columbia release in which he stars. . . . Frontier Theatres, which operates one of the largest circuits in the southwest, has acquired the Greer family theatres in Santa Fe, N.M., effective Oct. 21. The joint announcement was made by Nathan Greer and H. J. Griffith, president of Frontier. They disclosed the equipment was transferred on a purchase and the buildings on lease. Involved are the El Paseo and Lensic. J. Mark Cadle, now Frontier manager in Carlsbad, N.M., will manage the Santa Fe holdings for Frontier. . . . Mary Wagner has joined the staff of the Buena Vista film exchange as secretary to Sebe Miller and as receptionist. . . . Joyce Smith, secretary to Harold Brooks, Crossroads Theatre Service, is the mother of a recently adopted baby boy. . . . The Arcadia has emerged as one of the best equipped and most beautiful neighborhood theatres anywhere. Betty Groenenbyke, owner and operator, has installed a new front and redecorated the house. She was a partner of L. O. Handley in the Arcadia for nine years prior to his death.

DES MOINES

The target date for establishing a Des Moines office for the Iowa Allied plan to set up a buying and booking organization has now been set for around Jan. 1. It previously had been hoped to open the Des Moines office in October. At a recent meeting with independent exhibitors, details on the financial arrangements were discussed, and it is planned to put a man on the road to contact the individual exhibitors. . . . The new Page, Shenandoah, Ia., formerly the State, had a gala red carpet opening attending by Commonwealth officials. The theatre replaces the old Page, which was destroyed by fire some time ago. . . . Mr. and Mrs. Bob Fridley, Varsity and Capri, Des Moines, are the parents of a son. . . . Myron Blank, president of Central States

Theatre Corp., and Mrs. Blank are on a flying trip to Spain. They will return to the United States via Miami in order to attend the TOA convention there. . . . David Waller has taken over operation of the King, Ida Grove, and the Lake, Lake View. . . . Bob Dudley, formerly manager, Rivoli, Hastings, Neb., has been transferred to the Strand, Waterloo, by Tri-States. . . . Daryl Johnson, Des Moines office manager for MGM, has been transferred to Minneapolis to take over a salesman post. John Winn takes over Johnson's duties in Des Moines.

DETROIT

Veteran publicist Tom McGuire is plying his old profession again. The former 20th-Fox regional-advertising-publicity man left the post several years ago to become manager of the Selwyn office here, which was operated by Sam Seplowin of Chicago. Several weeks ago Seplowin and Al Dezel, Detroit, an exhibitor and distributor, got together and pooled product to form the new Superior Distributing Firm. McGuire has now moved under the aegis of Jack Zide to thump the drums for his products in the area in which he operates. Zide's home base is Detroit under the title of Allied Films. In Cleveland, he maintains the Imperial exchange, and, this year opened American International exchanges in both Cincinnati and Indianapolis. These handle independent product in addition to A-I releases. At the same time, for Michigan, Zide's Allied acquired rights to one hundred MGM "Perpetual Product" releases, which listings are to grow. "I'm reversing the field," Zide says. "Instead of cutting down on advertising and promotion of our pictures, we are expanding in a big way. It's no time for retrenchment—I'm tired of hearing that word in the industry. I don't feel our job is done when we have sold pictures to exhibitors but to go on and help the exhibitor sell outstanding attractions, and we have some darn good ones to sell the public on, believe me. So I'm adding Tom McGuire, a top-flight promotion man, to my staff to handle this phase of my new efforts. I feel very strongly that increased grosses will prove I'm right."

HOUSTON

Joey Dee, an idol of the teen-agers, will bring his Starlighters to Houston to make stage appearances with his new film, "Two Tickets to Paris." . . . Harris County commissioners jumped at the chance to get a county courtroom some publicity in a forthcoming motion picture. Commissioner E. A. Lyons said he had been asked by Sidney Balkin, a public relations man, if one of the courts could be used for a week in the filming of "The Confessor," a screen play by Jack Donahue, former Houston newsman. Other members of the court agreed that it would be good publicity to have the courtroom in a picture to be shown all over the country. Balkin said the court scenes will probably be made early next year. The picture will be produced by John Frankenheimer. About 75 per cent of the film will be made in Houston.

JACKSONVILLE

Sid Katz, Coral Gables, a vice-president of the Motion Picture Advertising Service Co., and Joe Cohen, local MPA representative, were working their way through the area, calling on exhibitors and screen advertisers. . . . John Harlan, Florida State Theatres chairman for the Will Rogers Christmas Salute, launched a pre-Christmas drive aimed

AIP Awards Prizes In "Lucky Playdate" Drive

JACKSONVILLE—A "lucky playdate bonus drive," engineered by V. J. "Jimmy" Bello, Atlanta manager for American International Pictures, for participation by exhibitors, film buyers, and bookers of Florida, generated considerable enthusiasm among the independents and circuits playing AIP feature pictures during the June 1-Oct. 1 period of the drive.

William Baskin, west coast booker for Florida State Theatres and a local resident, was declared winner of first prize—a \$100 U. S. Savings Bond—at an Oct. 15 drawing held in the local office of Charlie King, AIP salesman for Florida. Witnessing the drawing were King, his secretary Paulette Hiener, and AIP booker Leonard Adams. The winning playdates for Baskin were for a booking of "Tales of Terror" at the Capitol, Clearwater, Fla., managed by Foster Hawthorne.

Winner of second prize—a \$75 bond—was Alice Spooner, a booker for the independent Gold-Dobrow Theatres of Pahokee, Fla., a small Everglades town on the northern rim of Lake Okeechobee; third prize—a \$50 bond—went to Harold Popel, a booker for Wometco Enterprises in Miami; and fourth prize—a \$25 bond—was won by Rex Norris, also a Miami booker for Wometco. A total of 319 playdates on AIP pictures were entered in the bonus drive by exhibitors, film buyers, and bookers.

at securing Will Rogers donations from all employees and executives of the 55-house FST circuit. Harlan interviewed Dunbar "Dunny" Morrow, local Florida stage manager, who spent eight weeks in the Will Rogers Memorial Hospital earlier this year for successful treatment of a respiratory ailment, and distributed copies of the interview for reading by the hundreds of employees of the FST Circuit. . . . WOMPI members, their families, and friends enjoyed a delicious outdoor chicken barbeque and smorgasbord on the spacious grounds of the home of Mrs. Virginia Poag, a local aunt of Douglas Walker, a Co-WOMPI member who operates the Ilan, nearby Fernandina. Chief chef for the affair was Archie Raulerson, Co-WOMPI husband of Enidzell "Easy" Raulerson, assistant to Walt Meier, manager, downtown Florida, assisted by Flora Walden, WOMPI at the Howco Exchange. . . . Thomas P. Tidwell, 20th-Fox manager, sent out personal invitations to exhibitors and theatre bookers of the area to attend a seminar conducted by W. B. Williams, 20th-Fox's southern division manager from Atlanta, at the Roosevelt Hotel on the subject of plans for the advertising and exploitation program in connection with the early Florida release dates of "The Last Days of Sodom and Gomorrah." . . . Bob Stevens, formerly an outside salesman for Paramount, has taken the place of Van Burney as a booker in the local Paramount branch office. . . . The Panama, Panama City, Fla., a unit of Martin Theatres, was shuttered for an indefinite length of time. . . . Cecil Cohen, who operates the local Twin Hills Drive-In, has relinquished operation of a second theatre, the Fernandina Drive-In, Fernandina. . . . Clint Ezell, member of a famous family in the exhibition field and former general manager of the local Roosevelt, Strand, and Skyvue Drive-In, Negro-patronage houses, has begun a leave of absence from his duties. . . . Ed-

ward Kennedy, former manager, Prairie Lake Drive-In, Altamonte Springs, has advanced to management of the Astor, Orlando. . . . The Palms, Dunedin, formerly operated by Ed Eckert, has been sold for non-theatrical commercial purposes. . . . Thomas L. "Tommy" Hyde, general manager, Kent Theatres, came in from his Vero Beach headquarters to announce that KT's new Palm, Eau Gallie, is expected to have its grand opening in December in time for the blossoming of south Florida's winter tourist trade. Construction on the 825-seat, \$300,000 indoor house—which borders KT's existing Brevard Drive-In—was begun last August. . . . Harry O. Youse, Sr., well-known to many film folks and a brother of Dorothy Zeitlinger, treasurer of the FST credit union, died in a local hospital after a brief illness. . . . H. M. Land, brother of Harlow H. Land, operator of the Mayo, Mayo, died tragically in a fire which destroyed his home at Mayo. . . . Vernon Hunter, retired FST city manager at Orlando, was reported to be gravely ill in the Winter Park Memorial Hospital, Winter Park. . . . Floyd Stowe, former independent booker of this city who operates the Linda Drive-In, Palatka, is reported to be winning his health back after several months of severe illness. . . . Leo Adler, New York, an auditor for United Artists, is expected to be at the UA local branch for several weeks. . . . Before leaving with his family for their annual vacation with relatives in Hickory, N. C., "Buck" Robuck, United Artists salesman who is known fondly as the "godfather" of the local WOMPI, became the first person to sign up for a reserved seat on a chartered Greyhound bus which will carry local WOMPIs, Co-WOMPIs, and friends to the WOMPI convention in Dallas next September.

NEW HAVEN

A French motif will highlight the Nov. 9 Connecticut premiere of 20th-Fox's "Gigot" at the Perakos Theatre Associates' deluxe Elm. Sperie P. Perakos, Perakos general manager, will dress the house staff in French costume, set up kiosks on the sidewalk, wire the sound system for French records, and serve champagne from 7 to 8 p.m. Top celebrities will attend. He is also lining up a Lord & Taylor (West Hartford) fashion show. . . . Manny Friedman, L&G Cinerama Theatre, got a rare downtown break—four Main St. window displays at Sage-Allen & Company for "The Wonderful World of the Brothers Grimm." Norman Prader, MGM field exploitation force, assisted. . . . Don Baker, of Ernie Emerling's New York home office advertising-publicity staff, Loew's Theatres, Inc., visited Mrs. Ruth Colvin, Loew's Poli, and Lou Cohen, Loew's Palace. . . . Ernest A. Grecula, general manager, Connecticut Cinema, Inc., returned from Boston and New York booking sessions for the Art Cinema, Hartford. . . . Dr. Robert L. Campbell, dean of students, Western New England College, will address the Nov. 16 meeting of the Springfield, Mass., Motion Picture Council on "The American Dream: Vision or Nightmare?" . . . Harry Romm, producer of Columbia's "Two Tickets to Paris," accompanied his leading player, Joey Dee, to the Bijou, Springfield, Mass., premiere. Also attending were Sperie P. Perakos, Perakos Theatre Associates, and his wife, Nikki. . . . Extensive remodeling has been completed at Perakos Highway and Beverly, Bridgeport, Conn., the projects including new color scheme, plus installation of new screens, lenses, and booth equipment, and new curtain drapes. . . . Robert E. Ferguson, national advertising-pub-

licity director, and Dick Kahn, exploitation manager, Columbia Pictures, have concluded meetings with John Scanlon III, Strand, Winsted, Conn., on a possible mid-March, 1963, world premiere of "The Man from the Diner's Club," starring Danny Kaye. If all plans firm up, Kaye will head a sizable celebrity delegation to the northwestern Connecticut town.

NEW ORLEANS

"Hats" were the feature of the WOMPI October dinner-meeting at Kolb's Restaurant. Profit was turned over to the WOMPI service bank. . . . Vinton Thibaux has taken over the Star, Crowley, La., from owner Clyde La Blanc, and refurbished the spot. . . . A. J. Broussard recently completed construction of a 150-seat auditorium at the Trail Drive-In, Crowley, La., adjacent to the concession building. All glassed in, the auditorium has an air conditioning unit and heating system with the underskyer being open all year around. . . . The WOMPI Variety Show has been booked for St. Anna's Home, St. Margaret's Daughters Club, and Maison Hospitaliere. . . . Mr. and Mrs. Ron Ormond were in from Hollywood booking and selling their film, "Teenage Bride." . . . Mr. and Mrs. David Woolner, Woolner Brothers Pictures, are on a combined business and pleasure journey to the west coast. . . . Joe M. Heard closed the Strand, DeQuincy, La. . . . Industry staffers recently hospitalized are Myrtice Swearington, manager, Joy, at Baptist Hospital; and Mercedes Blanchard, and Ernestine Lang, inspectresses, at Mercy Hospital. . . . Sympathy to Leona Schmitt, UA staffer, on the recent death of her husband, Rene Lloyd Schmitt; and to his sister, Adrienne, Paramount Gulf staffer. . . . Bonnie Schwartz, student at Fortier High School, is working part time in the office of Don Kay Enterprises. Her employment was through the Cooperative Office Education Program of the New Orleans Public Schools. . . . A. R. Carruth now has the 51 Drive-In, Brookhaven, Miss., on week-end operation. . . . Martin Theatres closed the Eagle Drive-In, Brewton, Ala., until Spring. . . . National Theatre Supply is now in its new quarters in the Soule Building, 601 St. Charles Street. . . . Leo Adler, UA traveling auditor whose stay was extended here to set up the books of accounting for the Memphis exchange recently transferred here, has moved on to the Jacksonville exchange. . . . Marlene Ford, UA office staff, had an operation performed on her ear. . . . Gulf State Theatres' Navy Point, Warrington, Fla., is on weekend operation until Spring. . . . Carl Cudia, former assistant to Asa Booksh, manager, RKO Orpheum, resigned for a post outside the industry; and Thomas Davenport, a student assistant, has been advanced to the assistant manager's post.

ST. LOUIS

Everyone attending the MITO convention was delighted to see Dave Barrett, who for many years covered all the Row's comings and goings for the trade press. . . . Bernard Temborius reports that he has closed the Avon Drive-In, Breeze, for the season. . . . The Grand, DuQuoine, owned by Al Spargur, is closing until further notice. . . . The Senate, Elsberry, Mo., has been taken over by Harry Gladney and Virgil Weeks. The Gladneys formerly owned the Senate and had sold it to Senator Long. . . . Universal's accounting department has been transferred to Dallas. Those whose jobs were eliminated here included Mildred Doyle, who had been with Universal since 1931, Bess Shapiro, Mary

Jacksonville WOMPI Small, But Dedicated

JACKSONVILLE — The increasing depth and scope of the many charitable activities of local Women of the Motion Picture Industry have greatly improved the public image of the motion picture industry as a generous participant in the community affairs of Jacksonville.

Showmen have always been known for their donations of time and money to worthy causes, and the good WOMPI ladies are no exception to the rule. With barely half-a-hundred working members, the Jacksonville WOMPI donate a wide variety of services which seem almost incredible for such a small though dedicated group. Heading the list are their year-round, day-by-day contributions to the Will Rogers Memorial Hospital and O'Donnell Research Laboratories through the "dimes from dames" collections made by Shirley Gordon of Warner Bros., and the entire group assists with theatre audience donations. Month after month, donations of food and clothing go to the destitute persons served by the City Rescue Mission. It is WOMPI members who do the bicycling of Muscular Dystrophy screen trailers to 28 local theatres. In a special workshop provided for WOMPI's by Robert Heekin in the Florida Theatre Building, they spend many hours each week preparing bandages for the American Cancer Society. A monthly 35 mm. screen program is provided for patients at the Northeast Florida Mental Hospital in nearby Macclenny, including free popcorn from French Harvey, concessions chief of Florida State Theatres, whose well-known slogan is "a movie is not a movie without popcorn." WOMPI's prepare the solicitation kits used by block captains in city-wide Heart Association drives and also participate in the group's March of Dimes drives on downtown sidewalks. Many long hours are devoted to handling thousands of mailing pieces sent out each year by the Tuberculosis Association. A monthly birthday party with all the trimmings is given for the residents of the All Saints Catholic Home for the Aged. With the cooperation of Bob Bowers, Allied Artists manager, a weekly screen program is provided for young law offenders in the city's

Mathis, and Mary Pressley. . . . Lynn Castile, a popular radio personality on KMOX back in the '40s, dropped in recently plugging three of MGM's films, "The Wonderful World of the Brothers Grimm," "Jumbo," and "Mutiny on the Bounty." It was Harry Arthur, president of Arthur Enterprises here, who gave Lynn her first shot at radio when he developed a celebrity interview show to help promote movies in St. Louis. . . . Donald Meyers, who formerly managed the Ritz, has completed his military service and is in St. Louis looking for a job in the film business. . . . Naomi Gudelsky, who was formerly with Universal in St. Louis, is now with Columbia in Kansas City. More recently, she has been with Columbia in Los Angeles. . . . Eileen Sessel is working part time for Crest Films. . . . Joe Benedick, who has been a salesman with Paramount, is leaving that firm. . . . Maureen Arthur, daughter of Dave Arthur, Arthur Enterprises, is slated to be starred in a forthcoming Perry Mason show. . . . Jim Damos, University City Chief of Police, has been attending the recent meeting of the International Association of Chiefs of Police. He also has an interest in the Criterion and Regal. . . . The Grandview Cinema is scheduled to open today (Oct. 31). John Miller will be the manager.

Juvenile Shelter on a screen purchased by WOMPI dollars.

In 1961, a local radio station presented WOMPI with a gift of \$1,500 for topping 30 other women's organizations, most of them far larger than WOMPI, in the station's Community Service Awards. A big assist is given by WOMPI members to the Blind Children's Foundation of the Motion Picture Charity Club by serving as ticket takers at the annual Jacksonville Fair together with MPCC members.

Scattered through each year are many instances where WOMPI answers calls for help and provides transportation, services, money, food, and medicine for out-patient clinics and needy families. Other work is done for the Children's Home Society, the Pine Castle School for Retarded Children, and the Rainbow Girls.

Thomas L. Hyde, outgoing president of the Motion Picture Exhibitors of Florida, wrote a fine letter of thanks to Mrs. Anne Dillon, WOMPI president, for WOMPI help in conducting the recent MPEOF annual convention here at the Roosevelt Hotel. The WOMPI industry service committee, headed by Vivian Ganas of Florida State Theatres, also made a successful entry into the city's cultural life by manning a booth in the city's new Civic Auditorium for the San Marco Art Theatre during the recent Arts Festival, which drew 30,000 persons to the finest art show ever held here.

To raise money for their many fine causes, every person working on Film Row knows that WOMPI is either planning or engaging in a never-ending succession of rummage sales, raffles, cake and candy sales, social gatherings, and fund drives. WOMPI accomplishments are not arrived at haphazardly, but result from strong group participation, leadership, and organization. Each day, president Anne Dillon and Mary Hart, a former president, devote their noon hours to WOMPI planning. Heading WOMPI committees are stalwarts June Faircloth, Joyce Malmborg, Vivian Ganas, Edna Nofal, Mamie Newman, Myrtice Williams, Shirley Gordon, Mrs. Hart, Ida Belle Levey, Iva Lowe, and Edwina Ray.

SALT LAKE CITY

"West Side Story," in its ninth month at the Southeast, has joined other long runs in Salt Lake City history. The others were "South Pacific," "Ben Hur," and "This Is Cinerama." . . . "The Longest Day" is scheduled for a roadshow engagement at the Utah shortly. . . . The Oak Hills Drive-In will be the first of such to close in this city for the winter season.

SAN ANTONIO

The Aztec will join with a number of other Interstate theatres throughout the state to show "Aida" and "Madame Butterfly" on Oct. 25 in a Grand Opera Film Festival. The films will be shown on a continuous basis for the single day. . . . Services were held for Henry Ford Taylor, 66, west Texas theatre owner, who died of cancer in the Shannon Hospital in San Angelo, Tex. He owned theatres in Alvord, Slaton, Rising Star, Brady, San Saba, Baird, Anson, Hamlin, Ballinger, Big Lake, Rankin, McCamey, and Stanton in Texas, as well as one in Taos, N. M. The one in Taos was the last one he personally operated and only sold it last month due to his illness. The family still operates theatres in Rankin and

Big Lake. . . Interstate's Plaza, El Paso, Tex., recently observed its 32nd anniversary. Bill Chambers is manager and has been with the circuit for over 30 years. Other veterans with him at the Plaza include F. C. Gutierrez and projectionists Al O. Younge and Fred Erhard. . . . The Crossroads Co. will continue to operate the Skyway Drive-In, Amarillo, Tex., seven nights per week, with a Mexican double feature program for the time being, instead

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*Theatre Installations
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Authoress Pearl Buck, an area resident, attended the recent state premiere of Allied Artists' "The Big Wave" at Bernard Haines' Selvil, Sellersville, Pa. She is seen with Haines, right, in front of the theatre with John Anderson, assistant producer, and Tad Danielewski, director and producer, who came from New York City for the event.

of merely operating on weekends during the winter months.

Ignacio Torres, general manager, Alameda, operated by Jack Cane Theatres, reported that excellent crowds have been attending the recent stage shows being presented at the Alameda, with outstanding talent from Mexico. This is the only stage show in the city. . . . Quality was featured at two local theatres, the Joy, an indoor situation, and the Towne Twin Drive-In. The Joy offered three features plus several shorts for 30 cents admission. The drive-in had seven features on the two screens over the weekend, with an admission of 60 cents. . . . Charlie Root, manager for Interstate Circuit in Austin, Tex., has announced that marble fronts have been installed on the Paramount and State. . . . Benito Canas has been named manager, Juarez Drive-In, recently opened at San Benito, Tex., by Mrs. Esther Ruenes. Canas is a grandson of Mrs. Ruenes. She also operates the Axteca, Harlingen, Tex. . . . George J. Platt, 50, died recently. He was a projectionist for Lone Star Theatres in El Paso, Tex. His wife survives. . . . The Mathis Drive-In, Mathis, Tex., operated by Leon Glasscock, has been sold and will give way to a homes development project. . . . Frank Chamrod is installing a 65 foot screen at the Leon, Pleasanton, Tex. He is also redecorating the lobby and concession area and renovating the marquee. . . . E. F. Lightfoot is preparing to close his Joy Drive-In, Copperas Cove, Tex., for the season. . . . Construction was about ready to start on a new 1,200 seat deluxer in the Capitol Shopping Center at Austin, Tex., by the General Drive-In Corp., of Boston. . . . Joe R. Skelton, Cricle S Drive-in, Gatesville, Tex., was named the "Personality of the Month" by the Texas Drive-In Theatre Owners Association. Skelton is a director of the organization. He began in show business in November, 1945, as part of the partnership of Skelton Bros. Theatres, which was formed to purchase theatres in Gatesville. In 1948, they built the Tam-Bel Drive-In at Temple, Tex., and in 1950 the Circle S. . . . Funeral services were held at Pampa, Tex., for Richard Elmer Newton, 70, who recently retired as custodian of the La-Vista, operated there by Video. . . . This city has to wait the longest time to see a super-colossal war film, "The Longest Day." Irked because San Antonio was snubbed as a key preview city of the film, Chamber of Commerce President James M. Gaines has dispatched a vigorous letter to the movie's producer, Darryl F. Zanuck in New York City. Gaines said San Antonio, owing to its tremen-

dous military populace and colorful history of heroes, is getting the short end of "The Longest Day," a dramatic chronicle of D-Day. The film had its premiere showing on Oct. 4, to be followed by a run in Houston and Dallas in November, San Antonio and other Texas cities would receive the film "sometime around the first of the year." "Ask John Wayne (one of the movie's leading characters) about San Antonio as a premiere city," Gaines said. "Ask him how we responded to the world premiere of "The Alamo." The Chamber of Commerce president cited 55,000 military persons on active duty at the city's military installations, 150 retired general officers and 650,000 citizens "in love with military history," as being sufficient reasons for San Antonio to get an early look at "The Longest Day." . . . James Powers, former assistant manager of the Prince, operated by Lone Star Theatres, has been named manager of the Parkaire Drive-In here. . . . Louis and Charlotte Leung have taken over the operation of the De Luxe and have added stage show attractions on week ends. Bill Sanders was the former operator. . . . The Trail Drive-In, El Paso, has been sold by Richard Roland to a partnership of Dallas, Tex., businessmen, Wooley, Kreiger and Hager. . . . C. Crenshaw of the Lyric, Balmorhea, Tex., has been elected Justice of the Peace and will take office on January 1. . . . Mr. and Mrs. George McConnell, El Capitan, Del City, Tex., have taken over the operation there of the newspaper.

SEATTLE

Celia Blatt, booker for the past 21 years at 20th-Fox, hopes to enjoy a short vacation before being available for another job. In the 20th-Fox reorganization in the Seattle office, Jim Brooks, office manager-booker was retired, and Celia Blatt, long time booker, was released. Carl Handsaker was recalled as eastern Washington salesman to handle the office and booking. Dave Dunkle will now operate as salesman for all eastern and western Washington territories. . . . Screen star Don Murray, who has just completed filming of a motion picture set against the Berlin Wall, was in Seattle recently and answered questions at a press conference at the Seattle World's Fair. . . . United Drive-Ins Rodeo at Port Orchard closed Oct. 7 for the season. Operating on week-ends only is the Harbor Drive-In at Aberdeen, the Kitsap at Bremerton, and the Sno-King, Glenwood. Still operating full time are the Kent El Rancho, Kenmore, and Fife Auto View. . . . The World Cavalcade is now in its 16th Seattle season with color travelogues narrated by world foremost globe trotters. The 1962-63 series extends from October through April at the Palomar. . . . Future bookings of MGM are playdates set for "Period of Adjustment" to play at the Blue Mouse for Thanksgiving and "Jumbo" at the Music Hall for Christmas. . . . Barney Rose, Universal district manager, was up from San Francisco for meetings at the Seattle exchange. . . . Ron Crowe, Sterling's advertising manager, is enjoying a European holiday. Dan Seymour of public relations is in charge during Crowe's absence. . . . Lois Pouliot has been employed by MGM as a teletype operator in connection with the new IBM accounting system. . . . Alice Haydon is a new secretarial assistant at Sterling's in the office of Fred Danz. . . . Ernie Piro, Buena Vista branch manager, is recovering and has been on the Row several times. . . . Hamrick's Blue Mouse has a modernized facade, designed by Seattle architects Carlson-Eley-Grevsted.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



OCTOBER 31, 1962 SECTION TWO VOL. 68, NO. 19

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Totalscope
VV—VistaVision
C—Other Color

Under the cast heading are the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6201 **BASHFUL ELEPHANT, THE**—CD-83m.—Molly Mack, Helmut Schmidt, Kal Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
- 6202 **BIG WAVE, THE**—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
- BILLY BUDD**—D-123m.—Robert Ryan, Peter Ustinov, Melvin Douglas—4981 (9-26-62)—High rating drama for discriminating audiences—English made
- 6206 **CONFESSIONS OF AN OPIUM EATER**—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
- CONVICTS 4 (See "REPRIEVE")**
- EL CID**—D-186m.—(70mm Super Technirama-TC)—Charles Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
- FRIGHTENED CITY, THE**—MD-97m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler
- 6111 **GEORGE RAFT STORY, THE**—D105m.—Ray Denton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
- 6204 **HANDS OF A STRANGER**—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
- 6203 **HITLER**—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
- 6205 **REPRIEVE (CONVICTS 4)**—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Crippling, personalized look at 20th Century crime and punishment
- RIDER ON A DEAD HORSE**—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western
- 6104 **TIME BOMB**—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English
- 6110 **TWENTY PLUS TWO**—D-102m.—David Janssen, Jeanne Crain—4881 (11-8-61)—Interesting program entry

COMING FEATURES IN ORDER OF RELEASE

- July **PAYROLL**—Michael Craig, Francoise Prevost—England
- Nov. **DAY OF THE TRIFFIDS, THE**—(CS; C)—Howard Keel, Nicole Maurey

COMING

- 55 **DAYS AT PEKING**—(Super-Technirama 70; TC)—Charles Heston, Ava Gardner, David Niven
- TRAVELS OF MARCO POLO**—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 704 **BURN, WITCH, BURN**—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
- 610 **GUNS OF THE BLACK WITCH**—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
- 613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
- 611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diana Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
- 709 **MARCO POLO**—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe
- 708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
- 711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 710 **TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
- 702 **PREMATURE BURIAL**—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
- 701 **PRISONER OF THE IRON MASK, THE**—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
- 703 **TWIST ALL NIGHT**—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half

TO BE REVIEWED

- BEACH PARTY**—(Panavision; C)—Frankie Avalon
- BRAIN THAT WOULDN'T DIE, THE**—Herb Evers, Virginia Leith
- HAUNTED VILLAGE, THE**—(Scope; C)—Ray Milland
- INVASION OF THE STAR CREATURES**—Bob Ball, Frankie Ray
- MASQUE OF THE RED DEATH**—(Panavision; C)—Vincent Price
- PIT, THE**—Dirk Bogarde, Mary Ure
- RAVEN, THE**—(Panavision; C)—Vincent Price, Peter Lorre, Boris Karloff
- REPTILICUS**—(C)—Booil Miller, Carl Ottosen
- SAMPSON AND THE SEVEN MIRACLES OF THE WORLD**—(C; Scope)—Gordon Scott
- SCHIZO**—Leticia Roman, John Saxon
- SEAFIGHTERS, THE**—(Panavision; Color)
- WARRIORS FIVE**—Jack Palance, Giovanna Ralli
- WHITE SLAVE SHIP**—(C; Scope)—Edmund Purdom, Pier Angeli
- YOUNG RACERS, THE**—Mark Damon, Luana Anders

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

	A	SP.	Col.
Advice And Consent	_____	SP.	Col.
• Air Patrol	_____	A1	Fox
• All Fall Down	_____	A3	MGM
• All The Way Home	_____	_____	Par.
• Almost Angels	_____	A1	BV
• America, America	_____	_____	WB
Antigone	_____	_____	For.
Arms And The Man	_____	_____	For.
Assignment Outer Space	_____	_____	A-I

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, re-edited, and brought up to date every second week;— and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, a lways check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland	A1	BV
Bachelor In Paradise	A3	MGM
Bachelor Flat	B	Fox
Badjao		For.
Barabbas	A2	Col.
Bashful Elephant	A1	AA
Battle, The		Fox
Be Careful How You Wish		WB
Beach Party		A-1
Beauty And The Beast	A1	UA
Becket		Par.
Bernadette Of Lourdes	A1	For.
Bell' Antonio	C	Emb.
Belle Sommers	A2	Col.
Best Of Enemies, The	A1	Col.
Big Red	A1	BV
Big Wave, The	A1	AA
Billy Budd	A2	AA
Billy Rose's Jumbo		MGM
Bird Man Of Alcatraz, The	A2	UA
Black Gold		WB
Black Tights	A2	For.
Blaze Starr Goes Back To Nature		Misc.
Bloody Brood	B	Misc.
Boccaccio '70	C	Emb.
Blue Hawaii	A2	Par.
Bon Voyage	A1	BV
Boy's Night Out	A3	MGM
Brain That Wouldn't Die, The	B	A1
Broken Land	A2	Fox
Brushfire	A2	Par.
Burn Witch, Burn	A2	A-1
Bye, Bye Birdie		Col.

C

Cabinet Of Caligari	B	Fox
Cairo		MGM
Call Me Bwana		UA
Cape Fear	A3	U-1
Captain Sindbad		MGM
Capture That Capsule	A1	Misc.
Caretakers, The		UA
Cash On Demand	A1	Col.
Castillians, The		WB
Chalk Garden, The		U-1
Chapman Report, The		U-1
Charade	B	WB
Child Is Waiting, A		UA
Children's Hour, The	A3	UA
Cinderella	A1	For.
Cleo From 5 to 7	SP.	For.
Cleopatra		Fox
Clown And The Kid, The	A1	UA
Colossus Of Rhodes, The	A2	MGM
Comancheros, The	A1	Fox
Come Blow Your Horn		PAR.
Coming-Out Party, A	A1	For.
Concrete Jungle, The	B	For.
Condemned Of Altona, The		Fox
Confessions Of An Opium Eater	B	AA
Congo Vivo		Col.
Constantine And The Cross		Emb.
Convicts 4 (See "Reprieve")		
Cool Mikado, The		UA
Couch, The	A3	WB
Counterfeit Traitor, The	A3	Par.
Courtship Of Eddie's Father, The		MGM
Creature From The Haunted Sea		Misc.
Critic's Choice		WB

D

Damn The Defiant	A1	Col.
Damon And Pythias	A1	MGM
Day Mars Invaded Earth, The		Fox
Day Of The Triffids, The		AA
Day The Earth Caught Fire, The	B	U-1
Day The Sky Exploded, The		For.
Days Of Wine And Roses	A2	WB
Dead To The World	A2	UA
Deadly Duo	A2	UA
Delicate Delinquent, The	RE	A1
Desert Patrol	A1	U-1
Devi		For.
Devil's Partner, The		Misc.
Devil's Wanton, The		Emb.
Diamond Head		Col.
Dime With A Halo		MGM
Divorce Italian Style		Emb.
Doctor In Love	B	For.
Dr. No	B	UA
Donovan's Reef		Par.
Don't Knock The Twist	A2	Col.
Drums Of Africa		MGM
During One Night (Night of Passion)	C	For.

E

El Cid	A1	AA
End Of Desire		For.
Erotica		Misc.
Errand Boy, The	A1	Par.
Escape From East Berlin	A1	MGM
Escape From Zahrain	A2	Par.
Everything's Ducky	A1	Col.
Experiment In Terror	A2	Col.

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad
BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic
BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney
BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label
LADY AND THE TRAMP—CAR-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)
MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs
PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
IN SEARCH OF THE CASTAWAYS—(TC)—Maurice Chevalier, Hayley Mills, George Sanders
LOBO THE WOLF—(C)—True-Life Adventure
MIRACLE OF THE WHITE STALLIONS, THE—(TC)—Robert Taylor, Lilli Palmer
SON OF FLUBBER—Fred MacMurray, Nancy Olson, Keenan Wynn
SUMMER MAGIC—(TC)—Dorothy McGuire, Hayley Mills, Burl Ives
SAMMY, THE WAY-OUT SEAL—(TC)—Jack Carson, Patricia Barry
SAVAGE SAM—(TC)—Brian Keith, Tommy Kirk, Marta Kristen
THREE LIVES OF THOMASINA—(TC)—Patrick McGoohan, Susan Hampshire

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
BARABBAS—D-134m.—(Technirama 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with potential—Made in Italy
BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half
BEST OF ENEMIES, THE—CD-104m.—(Technirama; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy
615 CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English
DAMN THE DEFIANT—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of man and ships of yesteryear—English
622 DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement
610 EVERYTHING'S DUCKY—C-81m.—Mickey Rooney, Buddy Hackett, Joanie Sommers—4881 (11-8-61)—Fair comedy for program
623 EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama
625 FIVE FINGER EXERCISE—D-109m.—Rosalind Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention
620 HELLIONS, THE—MD-87m.—(TC; TE)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay programmer—English-made
INTERNS, THE—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry
MOTHRU—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay Science fiction import—Made in Japan; dubbed in English
613 MYSTERIOUS ISLAND—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England
NOTORIOUS LANDLADY, THE—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles
640 ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—English
PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half
604 QUEEN OF THE PIRATES—MD-80m.—(SuperCinemaScope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English
REQUIEM FOR A HEAVYWEIGHT—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama
RING-A-DING RHYTHM—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll programmer
624 SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles
614 SAIL A CROOKED SHIP—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun
617 THREE STOOGES MEET HERCULES—89m.—3 Stooges, Vicky Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky
THREE STOOGES IN ORBIT, THE—C-87m.—4953 (7-11-62)—Okay programmer
626 13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names
616 TWIST AROUND THE CLOCK—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could be well at boxoffice
618 UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer
619 WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama
WAR LOVER, THE—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale of men in war—English-made
609 WEEKEND WITH LULU, A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English
WE'LL BURY YOU—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda
WILD WESTERNERS, THE—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program
ZOTZI—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

COMING FEATURES IN ORDER OF RELEASE

Oct. **TWO TICKETS TO PARIS**—Joey Dee, Medford Harris
 Dec. **LAWRENCE OF ARABIA**—(Panavision; EC)—Alec Guinness, Anthony Quinn
 Jan. **OLD DARK HOUSE, THE**—Tom Poston, Joyce Grenfell

COMING

BYE, BYE BIRDIE—(Panavision; EC)—Dick Van Dyke, Janet Leigh
CONGO VIVO—Jean Sebastian, Bachir Toure
DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux
FURY OF THE PAGANS—(C)—Edmund Purdom
GOLD INSIDE, THE—Peter Cushing, Andre Morell
I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
IN THE FRENCH STYLE—Jean Seberg, Stanley Baker
IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell
JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
JOSEPH DESA—Maximilian Schell, Ricardo Montalban
L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
MAN FROM THE DINERS' CLUB—Danny Kaye, Cara Williams
MANIAC—Kerwin Mathews, Nadia Gray
PLAY IT COOLER—Anthony Newly, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RUNNING MAN, THE—(Panavision; C)—Laurence Harvey, Lee Remick
SENILITA—Anthony Franciosa, Claudia Cardinale
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
VICTORS, THE—Vincent Edwards, Christine Kaufmann
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

EMBASSY

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—Italian—English titles
BOCCACCIO '70—COMP.-165m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles
DEVIL'S WANTON, THE—D-77m.—Doris Svelund, Birgir Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—Swedish—English titles
DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English titles—Italian
LA VIACCIA—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian
LONG DAY'S JOURNEY INTO NIGHT—D-175m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama

NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Hollaway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—English
NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)—C-87m.—Kenneth Conner, Sidney James, Shirley Eaton—4955 (7-11-62)—Fairly amusing import—English
SKY ABOVE—THE MUD BELOW, THE—DOC-90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French
STRANGERS IN THE CITY—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

COMING

Oct. **CONSTANTINE AND THE CROSS**—(Color, Wide Screen)—Cornel Wilde, Christine Kaufmann
 Sept. **SEVEN CAPITAL SINS**—(Dyaliscope)—Jean-Pierre Aumont, Dany Saval
 Sept. **NIGHT IS MY FUTURE**—Mai Zetterling
MADAME—(Technirama 70; TC)—Sophia Loren, Robert Hessein—Italian
 Oct. **CRIME DOES NOT PAY**—Richard Todd, Danielle Darrieux—French
 Oct. **LOVE AT TWENTY**—All Star Cast
YOUNG GIRLS OF GOOD FAMILY—Ziva Rodann—French

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

211 **ALL FALL DOWN**—D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel
 205 **BACHELOR IN PARADISE**—C-109m.—(CS; MC)—Bob Hope, Lana Turner—4881 (11-8-61)—Funny, well-made Bob Hope entry
 218 **BOYS' NIGHT OUT**—C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer
 204 **COLOSSUS OF RHODES, THE**—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action
 214 **DAMON AND PYTHIAS**—D-99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments
ESCAPE FROM EAST BERLIN—MD-90m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely teller of escape under the wall separating East and West Berlin—Made in West Berlin
 209 **FOUR HORSEMEN OF THE APOCALYPSE, THE**—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France
 213 **HORIZONTAL LIEUTENANT, THE**—C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy
 301 **I THANK A FOOL**—D-100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe
 207 **LIGHT ON THE PIAZZA**—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4893 (1-10-62)—Well-made and absorbing drama—Filmed in Italy
 217 **LOLITA**—D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs
 208 **MURDER SHE SAID**—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
 216 **RIDE THE HIGH COUNTRY**—W-94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help
 212 **SWEET BIRD OF YOUTH**—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picturization of hit play
 223 **HARTARS THE**—MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made
 222 **TARZAN GOES TO INDIA**—MD-86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show
 220 **TWO WEEKS IN ANOTHER TOWN**—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn
 303 **VERY PRIVATE AFFAIR, A**—D-94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France
 206 **WONDERS OF ALADDIN**—C-93m.—(CS; EC)—Donald O'Connor, Noelle Adam—4881 (11-8-61)—Cute and humorous entry
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—CDFAN-129m.—(Cinerama); (TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating
 210 **WORLD IN MY POCKET**—MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—9414 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

Oct. **SWORDSMEN OF SIENA**—(CS; EC)—Stewart Granger, Silva Koscina
 Oct. **PASSWORD IS COURAGE, THE**—Dirk Bogarde, Margaret Whiting—English
 Nov. **MAIN ATTRACTION, THE**—(CS; EC)—Pat Boone, Nancy Kwan
 Nov. **PERIOD OF ADJUSTMENT**—Tony Franciosa, Jane Fonda
 Dec. **SEVEN SEAS TO CALAIS**—(CS; EC)—Rod Taylor, Irene Worth
 Dec. **BILLY ROSE'S JUMBO**—(CS; C)—Doris Day, Stephen Boyd

COMING

CAIRO—George Sanders, Richard Johnson
COURTSHIP OF EDDIE'S FATHER, THE—(CS; MC)—Glenn Ford, Shirley Jones
CAPTAIN SINDBAD—(C)—Guy Williams, Heidi Bruehl
DIME WITH A HALO—Barbara Luna, El Fostorito
DRUMS OF AFRICA—(Panavision; MC)—Frankie Avalon, Mariette Hartley
FOLLOW THE BOYS—(CS; MC)—Connie Francis, Paula Prentiss, Russ Tamblyn
FRIENDLIEST GIRLS IN THE WORLD, THE—(CS; C)—Dolores Hart, Hugh O'Brian
GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta
HAUNTING, THE—(Panavision; MC)—Julie Harris, Richard Johnson, Claire Bloom—English
HOOK, THE—(CS)—Kirk Douglas, Robert Walker, Jr.
HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
IN THE COOL OF THE DAY—(CS; MC)—Jane Fonda, Peter Finch
LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale
MONKEY IN WINTER—Jean Gabin
MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
SAVAGE GUNS—(CS)—Richard Basehart, Don Taylor—Made in Spain
TAKE ME TO THE FAIR—(Panavision; MC)—Elvis Presley, Joan O'Brien
TAMAHINE—(EC)—Nancy Kwan, Dennis Price
RIFIPI IN TOKYO—Karl Boehm
TODAY WE LIVE—Simone Signoret, Stuart Whitman
TWO ARE GUILTY—Anthony Perkins, Jean Claude Briajoy
VICE AND VIRTUE—Catherine Danevue, Annie Girardot, Robert Hasein
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Asian

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6105 **BLUE HAWAII**—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-62)—Colorful island tour for Presley fans
 6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
 6113 **COUNTERFEIT TRAITOR, THE**—MD-140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad
 R6119 **DELICATE DELINQUENT, THE**—C-101m.—Jerry Lewis, Martha Myer—4958 (7-25-62)—Interesting Jerry Lewis reissue
 6115 **ESCAPE FROM ZAHRAIN**—D-93m.—(Panavision; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action-packed adventure yarn
 6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
FANCY PANTS—C-92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue
 6111 **FOREVER MY LOVE**—D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English
 6117 **HATARI**—AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment
 6116 **HELL IS FOR HEROES**—D-90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war
 6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry exploitation potential
IT'S WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English
 6114 **MAN WHO SHOT LIBERTY VALANCE, THE**—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
 6118 **MY GEISHA**—CD-120m.—(Technirama; TC)—Shirley Maclaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
 6202 **PIGEON THAT TOOK ROME, THE**—C-101m.—(Panavision)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
 R6201 **REAR WINDOW**—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue.

F

Fancy Pants—RE _____ Par.
 Far Country, The—RE _____ A1 U-I
 Fear No More _____ A2 Misc.
 •55 Days At Peking _____ AA
 •Firebrand _____ B Fox
 Five Day Lover _____ C For.
 Five Finger Exercise _____ A2 Col.
 •Five Miles To Midnight _____ UA
 Five Weeks In A Balloon _____ A1 Fox
 Flame In The Streets _____ A2 For.
 •Flight From Ashiya _____ UA
 Flower Drum Song _____ A2 U-I
 Follow That Dream _____ A1 UA
 •Follow That Man _____ A2 UA
 •Follow The Boys _____ MGM
 Force Of Impulse _____ B Misc.
 Forever My Love _____ A1 Par.
 •40 Pounds Of Trouble _____ U-I
 Four Horsemen Of The Apocalypse _____ A3 MGM
 •Freud _____ U-I
 •Friendliest Girls In The World, The _____ MGM
 Frightened City, The _____ B AA
 •Fury Of The Pagans _____ Col.

G

•Gathering Of Eagles, A _____ U-I
 Gay Purr-Ee _____ A1 WB
 George Raft Story, The _____ A3 AA
 Geronimo _____ A2 UA
 Gigot _____ A1 Fox
 Gina _____ For.
 Girl Chasers, The _____ For.
 •Girl Named Tamiko, A _____ B Par.
 Girl With The Golden Eyes, The _____ C For.
 •Girls, Girls, Girls _____ A2 Par.
 •Gold Inside, The _____ Col.
 •Golden Arrow, The _____ MGM
 •Grand Duke And Mr. Pimm, The _____ UA
 •Great Escape, The _____ UA
 •Greatest Story Ever Told, The _____ UA
 Green Mare, The _____ C For.
 Guns Of The Black Witch _____ B A-I
 Guns Of Darkness _____ A2 WB
 Gun Street _____ A2 UA
 Gypsy _____ B WB

H

•Hand Of Death _____ A2 Fox
 Hands Of A Stranger _____ A2 AA
 Happy Thieves, The _____ A3 UA
 Harold Lloyd's World of Comedy _____ A1 Misc.
 Hatari _____ A1 Par.
 •Haunted Village, The _____ A-I
 •Haunting, The _____ MGM
 Have Figure, Will Travel _____ Misc.
 Hell Is For Heroes _____ A2 Par.
 Hellions _____ A2 Col.
 Hemingway's Adventures Of A Young Man _____ A3 Fox
 Hero's Island _____ A1 UA
 Hey, Let's Twist _____ A1 Par.
 Hitler _____ A3 AA
 •Hook, The _____ MGM
 Horizontal Lieutenant, The _____ A2 MGM
 Horror Chamber Of Dr. Faustus, The _____ A3 For.
 •Horla, The _____ UA
 •Horse Without A Head, The _____ BV
 House Of Women _____ B WB
 •How The West Was Won _____ MGM
 •Hud Bannon _____ Par.
 Hunza, The Himalayan Shangri-La _____ Misc.

I

If A Man Answers _____ A3 U-I
 I Bombed Pearl Harbor _____ For.
 I Spit On Your Grave _____ For.
 I Thank A Fool _____ A3 MGM
 •I Love, You Love _____ Col.
 Immortal West, The _____ Misc.
 Important Man, The _____ SP. For.
 •In Search Of The Castaways _____ BV
 •In The French Style _____ Col.
 Incident In An Alley _____ A2 U-A
 •In The Cool Of The Day _____ MGM
 I Like Money _____ A3 Fox
 Information Received _____ A3 U-I
 Innocents, The _____ A3 Fox
 •Iron Collar, The _____ U-I
 Intruder, The _____ SP. Misc.
 •Invasion Of The Star Creatures _____ A1 A-I
 Interns, The _____ A3 Col.
 •Irma La Douce _____ UA
 •Iron Maiden, The _____ Col.
 It Happened In Athens _____ B Fox
 It Takes A Thief _____ For.
 •It's A Mad, Mad, Mad, Mad World _____ UA
 •It's Only Money _____ A1 Par.
 •It's Wonderful To Be Young _____ Par.

J

Jack The Giant Killer	A1	UA
Jacktown		Misc.
Jason And The Golden Fleece		Col.
Jessica	B	UA
Johnny Cool		UA
Joseph Desa		Col.
Journey To The Seventh Planet	B	A-1
Jules And Jim	C	For.

K

Kamikaze		Misc.
Kid Galahad	A2	UA
Kind Of Loving, A	B	For.
King And I, The	A1	Fox

L

L-Shaped Room, The		Col.
La Belle Americaine	A1	For.
Lad: A Dog	A1	WB
Lady And The Tramp	RE	BV
La Notte (The Night)		For.
La Notte Brava	A3	For.
Lady For A Knight		UA
Lancelot And Guinevere		U-1
Last Of The Vikings, The		For.
Last Year At Marienbad	A3	For.
La Viaccia	B	Emb.
Lawrence Of Arabia		Col.
Legionnaire, The		MGM
Leopard, The		Fox
Les Liaisons Dangereuses		For.
Light In The Piazza, The	A3	MGM
Lion, The	A2	Fox
Lisa	A2	Fox
List Of Adrian Messenger, The		U-1
Lobo The Wolf		BV
Lolita	SP.	MGM
Lonely Are The Brave	A2	U-1
Long Day's Journey Into Night	SP.	EMB
Lonely Stage, The		UA
Longest Day, The	A1	Fox
Lost Battalion, The	A2	A-1
Love At Twenty		EMB
Lover Come Back		U-1
Loves Of Salambo	A2	Fox
Lucky Pierre		Misc.

M

Madame		Emb.
Madison Avenue	A2	Fox
Magic Sword	A2	UA
Magic Voyage Of Sinbad, The		For.
Magnificent Tramp, The		For.
Main Attraction, The		MGM
Majority Of One, A	A1	WB
Malaga	A3	WB
Manchurian Candidate, The	A3	UA
Man From The Diners' Club		Col.
Man Who Shot Liberty Valance, The	A2	Par.
Maniac		Col.
Manster, The	A2	For.
Marco Polo	A1	AI
Marizinia		For.
Mask, The	A2	WB
Masque Of The Red Death		AI
Matter Of Who, A	A2	For.
Maxime		For.
Merrill's Maudsers	A1	WB
Mid-Summer Night's Dream, A	A1	For.
Mighty Ursus	A2	UA
Miracle Worker, The	A2	UA
Money, Money, Money	A3	For.
Mr. Hobbs Takes A Vacation	A1	Fox
Monkey In Winter		MGM
Moon Pilot	A1	BV
Mothra	A1	Col.
Mouse On The Moon		UA
Mr. Arkadin		For.
Music Man, The	A1	WB
Murder, She Said	A1	MGM
Mutiny On The Bounty		MGM
My Geisha	A2	Par.
My Six Loves		Par.
Mysterious Island	A1	Col.

N

Nearly A Nasty Accident	A1	U-1
Never Let Go		For.
Night Creatures	A2	U-1
Night Is My Future		Emb.
Night Of Evil	B	Misc.
Night Of Passion (See During One Night)		
Nine Hours To Rama		Fox

R6204 ROMAN HOLIDAY—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue
 R6120 SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
 6110 SIEGE OF SYRACUSE—MD-97m.—(EC; Dylascope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
 6107 SUMMER AND SMOKE—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting high-lights high rating drama
 6109 TOO LATE BLUES—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
 R6203 WAR AND PEACE—D-208m.—(Vistavision; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts
 6211 WHERE THE TRUTH LIES—D-83m.—(Dyaliscope)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting programmer—French-made

COMING FEATURES IN ORDER OF RELEASE

Nov. **GIRLS, GIRLS, GIRLS**—(TC; Panavision)—Elvis Presley, Stella Stevens
 Dec. **IT'S ONLY MONEY**—Jerry Lewis
 Jan. **GIRL NAMED TAMIKO, A**—(TC; Panavision)—Laurence Harvey, France Nuyen

COMING

ALL THE WAY HOME—Robert Preston, Jean Simmons
BECKET—(TC)—Richard Burton, Peter O'Toole
COME BLOW YOUR HORN—(Panavision; C)—Frank Sinatra, Molly Picon
DONOVAN'S REEF—(TC)—John Wayne, Cesar Romero, Dorothy Lamour
HUD BANNON—(Panavision)—Paul Newman, Melvyn Douglas
MY SIX LOVES—(TC)—Debbie Reynolds, David Janssen
NUTTY PROFESSOR, THE—Jerry Lewis, Stella Stevens
PAPA'S DELICATE CONDITION—(TC)—Jackie Gleason, Glynis Johns
PARIS WHEN IT SIZZLES—(TC; Panavision)—William Holden, Audrey Hepburn
SAMANTHA—(TC)—Paul Newman, Joanne Woodward
WHO'S GOT THE ACTION—(Panavision; TC)—Dean Martin, Lana Turner

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

201 **BACHELOR FLAT**—C-93m.—(CS; DC)—Tuesday Weld, Terry Thomas—4889 (12-6-61)—Amusing entry
 209 **BROKEN LAND, THE**—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
 211 **CABINET OF CALIGARI, THE**—D-104m.—(CS)—Dan O'Herlhy, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
 141 **COMANCHEROS, THE**—W-107m.—(CS; DC)—John Wayne, Stuart Whitman, Ina Balin—4882 (11-8-61)—Solid adventure entry
 218 **FIVE WEEKS IN A BALLOON**—CMD-191m.—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry
 220 **GIGOT**—CD-104m.—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
 213 **HEMINGWAY'S ADVENTURES OF A YOUNG MAN**—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
 241 **I LIKE MONEY**—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English
 207 **INNOCENTS, THE**—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing
 214 **IT HAPPENED IN ATHENS**—C-92m.—(CS; DC)—Jayne Manfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece
 145 **KING AND I, THE**—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue
LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
LION, THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interesting African drama
 210 **LISA**—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad
 202 **MADISON AVENUE**—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
 215 **MR. HOBBS TAKES A VACATION**—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing comedy
 142 **PURPLE HILLS, THE**—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
 205 **SATAN NEVER SLEEPS**—D-121m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-62)—Anti-Communist film has names and angles
 144 **SECOND TIME AROUND**—C-99m.—(CS; DC)—Debbie Reynolds, Steve Forrest—4882 (11-8-61)—Amusing comedy has angles
 119 **SILENT CALL, THE**—D-63m.—(CS)—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
 208 **STATE FAIR**—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
 204 **SWINGIN' ALONG**—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
 203 **TENDER IS THE NIGHT**—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have wide appeal, particularly for femmes
 300 **SPARTANS, THE**—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle
 117 **TWO LITTLE BEARS, THE**—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
 206 **WOMANHUNT**—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
 124 **20,000 EYES**—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perect" crime meller okay dualler

COMING FEATURES IN ORDER OF RELEASE

May **HAND OF DEATH**—(CS)—John Agar, Paula Raymond
 July **AIR PATROL**—(CS)—Willard Parker, Merry Anders
 Aug. **FIREBRAND**—(CS)—Kent Taylor
 Oct. **LOVES OF SALAMMO**—(CS; DC)—Edmund Purdom, Jeanne Valerie
 Jan. **SODOM AND GOMORRAH**—Stewart Granger, Pier Angeli—Italian

COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March
DAY MARS INVADED EARTH, THE—Kent Taylor, Marie Windsor
LEOPARD, THE—(Technirama; TC)—Burt Lancaster, Claudia Cardinale
NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England
THIRTY YEARS OF FUN—Robert Youngson Compilation
WOMAN IN JULY, A—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley
YOUNG GUNS OF TEXAS, THE—James Mitchum, Alan Ladd

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6230 **BIRD MAN OF ALCATRAZ**—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)
 6211 **CHILDREN'S HOUR, THE**—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama for the adult minded—(Mirisch)
 6212 **DEADLY DUO**—MD-67m.—Craig Hill, Marcia Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
 6202 **DEAD TO THE WORLD**—MD-87m.—Ready Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—National Film Studios
 6216 **FOLLOW THAT DREAM**—CMU-110m.—(Panavision; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine family comedy plus Presley draw—Mirisch
 6221 **GERONIMO**—MD-101m.—(TC; Panavision)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful outdoor action entry—Laven
 6136 **GUN STREET**—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
 6209 **HAPPY THIEVES, THE**—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—Hillworth—Made in Spain
HERO'S ISLAND—MD-94m.—(Panavision; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-beat adventure yarn for program or art spots—Stevens
 6218 **INCIDENT IN AN ALLEY**—D-83m.—Chris Warield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
 6222 **JACK THE GIANT KILLER**—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element
 6219 **JESSICA**—CD-112m.—(Panavision; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale of a lovely midwife
 6231 **KID GALAHAD**—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch
 6214 **MAGIC SWORD, THE**—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills for moppet trade—Cordon

MANCHURIAN CANDIDATE, THE—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.

6225—**MIRACLE WORKER, THE**—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms

NUN AND THE SERGEANT, THE—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern

6208 **ONE, TWO, THREE**—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser

6204 **POCKETFUL OF MIRACLES**—C-136m.—(Panavision; TC)—Glenn Ford, Bette Davis—4882 (11-8-61)—Fine entertainment—Franton

PRESSURE POINT—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer

6227 **ROAD TO HONG KONG, THE**—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it

6205 **SAINTLY SINNERS**—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard

6213 **SERGEANTS 3**—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex

6210 **SOMETHING WILD**—D-112m.—Carol Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuit—Justin

SWORD OF THE CONQUEROR—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus

TRAPEZE—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)

6228 **VALIANT, THE**—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made

VIKINGS, THE—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)

6217 **WAR HUNT**—MD-81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises

6201 **WEST SIDE STORY**—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch

6130 **X-15**—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn

COMING FEATURES IN ORDER OF RELEASE

CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard

THIRD OF A MAN—Simon Oakland

MIGHTY URSUS—Ed Fury, Christina Gajoni

Nov. **WOMEN WARRIORS, THE**—Louis Jordan, Sylvia Simms

Dec. **TWO FOR SEESAW**—Robert Mitchum, Shirley MacLaine—Mirisch

Dec. **BEAUTY AND THE BEAST**—Mark Damon, Joyce Taylor

Dec. **TARAS BULBA**—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter

Dec. **TOWER OF LONDON, THE**—Vincent Price—Admiral

Dec. **COURT MARTIAL**—Karlheinz Bohm, Christian Wolff

COMING

CALL ME BWANA—Bob Hope, Anita Ekberg—Eon

CARETAKERS, THE—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)

CHILD IS WAITING—Burt Lancaster, Judy Garland—Larcas

COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye

DR. NO—Sean Connery, Jack Lord—Eon

FIVE MILES TO MIDNIGHT—Sophia Loren, Anthony Perkins—Litvak

FLIGHT FROM ASHIYA—(Panavision)—Yul Brynner, Suzy Parker—Hecht

GRAND DUKE AND MR. PIMM, THE—Glenn Ford, Hope Lange, Charles Boyer

GREAT ESCAPE, THE—(Panavision; CC)—Steve McQueen, James Garner—Mirisch

GREATEST STORY EVER TOLD, THE—(Cinerama)—George Stevens

HORLA, THE—Vincent Price, Nancy Kovack—Admiral

IRMA LA DOUCE—(C)—Shirley MacLaine, Jack Lemmon—Mirisch

IT'S A MAD, MAD, MAD WORLD—(TC; Cinerama)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)

JOHNNY COOL—Henry Silva, Elyyabeth Montgomery—Chrislaw

LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)

LONELY STAGE, THE—(C)—Judy Garland, Dirk Bogarde

MOUSE ON THE MOON—Andy Williams, Peter Sellers, Terry Thomas

PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin

SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger

SUMMER FLIGHT—(C)—Susan Hayward, Diane Baker, Michael Craig—Mirisch

TOM JONES—(C)—Albert Finney, Susannah York—England

TOYS IN THE ATTIC—Wendy Hiller, Dean Martin, Geraldine Page—Mirisch

VAMPIRE AND THE BALLERINA—

UNIVERSAL-INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6209 **CAPE FEAR**—D-105m.—Gregory Peck, Polly Bergen, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast

6210 **DAY THE EARTH CAUGHT FIRE, THE**—(Dylascope)—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English

6206 **DESERT PATROL**—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made

6212 **FAR COUNTRY, THE**—MD-97m.—(TC)—James Stuart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue

6203 **FLOWER DRUM SONG**—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Miyoehi Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed

6221 **IF A MAN ANSWERS**—C-102m.—(C)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy

6217 **INFORMATION RECEIVED**—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English

6215 **LONELY ARE THE BRAVE**—D-107m.—(Panavision)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn

6205 **LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit

6208 **NEARLY A NASTY ACCIDENT**—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English

6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English

6220 **NO MAN IS AN ISLAND**—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines

6207 **OUTSIDER, THE**—D-108m.—Tony Curtis, James Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero

6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made

6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue

6214 **SIX BLACK HORSES**—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful entry

6218 **SPIRAL ROAD, THE**—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama

STAGECOACH TO DANCER'S ROCK—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer

6216 **THAT TOUCH OF MINK**—C-99m.—(C; Panavision)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy

COMING FEATURES IN ORDER OF RELEASE

Dec. **TO KILL A MOCKINBIRD**—Gregory Peck, Mary Badham

COMING

CHALK GARDEN, THE—Hayley Mills, Joanne Woodward

CHARADE—(Panavision; C)—Cary Grant, Audrey Hepburn

40 POUNDS OF TROUBLE—(C; Panavision)—Tony Curtis, Phil Silvers, Suzanne Pleshette

FREUD—Montgomery Clift, Susannah York

GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach

IRON COLLAR, THE—Audie Murphy, Kathleen Crowley

LANCELOT AND GUINEVERE—(C; Panavision)—Cornel Wilde, Jean Wallace

LIST OF ADRIAN MESSENGER, THE—George C. Scott, Dana Wynter

PARANOIAC—(C)—Janette Scott, Oliver Reed—English

TAMMY AND THE DOCTOR—(C)—Sandra Dee, Peter Fonda

TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton

THREE WAY MATCH—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar

THRILL OF IT ALL, THE—(C)—Doris Day, James Garner

UGLY AMERICAN, THE—(C)—Marlon Brando, Elji Okada, Sandra Church

No Love For Johnnie B Emb.
 No Man Is An Island A1 U-I
 No Place Like Homicide (What A
 Carve Up) Emb.
 •Not On Your Life WB
 Notorious Landlady A3 Col.
 •Nutty Professor, The Par.
 Nun And The Sergeant, The A3 UA

O

•Old Dark House, The Col.
 Only Two Can Play A3 Col.
 One, Two, Three A3 UA
 •Only Two Can Play Col.
 Operation Snatch For.
 Outsider, The A2 U-I

P

•Panic Button WB
 Panic In Year Zero A3 A-I
 Paradise Alley Misc.
 •Paranoiac U-I
 •Papa's Delicate Condition Par.
 •Paris When It Sizzles Par.
 Paradise For.
 Passion Of Slow Fire, The For.
 •Password Is Courage, The MGM
 •Payroll B. AA
 •Period Of Adjustment MGM
 •Phaedra C For.
 Phantom Of The Opera A1 U-I
 Phantom Planet A-I
 Pigeon That Took Rome, The A3 Par.
 Pinocchio—RE A1 BV
 Pirates Of Blood River A2 Col.
 •Pit, The A-I
 •Play It Cooler Col.
 Pocketful Of Miracles A2 UA
 •Postman's Knock MGM
 Premature Burial A2 A-I
 Pressure Point SP. UA
 Prisoner Of The Iron Mask A1 A-I
 •PT 109 WB
 •Proper Time, The UA
 Pycossimo For.
 Purple Hills, The A1 Fox
 Purple Noon B For.

Q

•Queen's Guard, The Fox
 Queen Of The Pirates A1 Col.

R

•Rampage WB
 •Raven, The A-I
 •Reach For Glory Col.
 Rear Window—RE A2 Par.
 Reluctant Saint, The A1 For.
 •Reptilicus A-I
 Reprieve (Convicts 4) A2 AA
 Requiem For A Heavyweight A2 Col.
 Ride The High Country A3 MGM
 Rider On A Dead Horse A3 AA
 •Rififi In Tokyo MGM
 Ring-A-Ding Rhythm A1 Col.
 Road To Hong Kong, The A1 UA
 Roman Holiday—RE A2 Par.
 Roman Spring Of Mrs. Stone, The A3 WB
 Rome Adventure A3 WB
 •Running Man, The Col.

S

Sad Sack, The—RE A1 Par.
 Safe At Home A1 Col.
 Sail A Crooked Ship A3 Col.
 Saintly Sinners A1 UA
 Samar A2 WB
 •Samatha Par.
 •Sammy, The Way-Out Seal BV
 •Sampson And The Seven Miracles
 Of The World A-I
 Saskatchewan—RE A2 U-I
 Satan Never Sleeps A3 Fox
 Satan In High Heels Misc.
 •Savage Sam BV
 •Savage Guns A2 MGM
 Sayonara—RE WB
 Scarface Mob, The Misc.
 •Schizo A-I
 •Sea Fighters, The A-I
 Second Time Around, The A1 Fox
 Secret File: Hollywood Misc.

Secrets Of The Nazi Criminals	A3	For.
Senilita		Col.
Seven Capital Sins		Emb.
Sergeants 3	A1	UA
Seven Seas To Calais		MGM
Seventh Commandment, The		Misc.
Shoot The Piano Player	B	For.
Siege Of Hell Street, The		For.
Siege Of Syracuse	B	Par.
Silent Call, The	A1	Fox
Singer Not The Song, The	A3	WB
Six Black Horses	A2	U-I
Sky Above—The Mud Below, The	SP.	Emb.
Small Hours, The		Misc.
Smashing Of The Reich, The		Misc.
Sodom And Gomorrah		Fox
Something Wild	A3	UA
Son Of Flubber		BV
Son Of Sanson		For.
Spencer's Mountain		WB
Spiral Road, The	A2	U-I
Spider's Web, The		UA
Stagecoach To Dancer's Rock	A2	U-I
Star Creatures		A-I
State Fair	A2	Fox
Strangers In The City	SP.	Emb.
Story Of The Count Of Monte Cristo, The	A1	WB
Stowaway In The Sky	A1	For.
Summer And Smoke	A3	Par.
Summer Magic		BV
Summer Flight		UA
Summer To Remember, A	A1	For.
Summerskin	B	For.
Sweet Ecstasy		For.
Sweet Bird Of Youth	A3	MGM
Swingin' Along	A1	Fox
Sword And The Dragon		For.
Sword Of The Conqueror	A2	UA
Swordsman Of Sienna		MGM

T

Take Me To The Fair		MGM
Tales Of Paris	C	For.
Tamahine		MGM
Tales Of Terror	A2	A1
Tammy And The Doctor		U-I
Taras Bulba		UA
Tartars, The	B	MGM
Tarzan Goes To India	A1	MGM
Taste Of Honey, A	A3	For.
Ten Girls Ago		U-I
Tender Is The Night	A3	Fox
Term Of Trial		WB
That Touch Of Mink	B	U-I
These Are The Damned		Col.
Then There Were Three		Misc.
13 West Street	A2	Col.
Three Lives Of Thomasina, The		BV
300 Spartans, The	A1	Fox
3 Stooges In Orbit	A1	Col.
3 Stooges Meet Hercules, The	A1	Col.
Three Way Match		U-I
Third Of A Man	A2	UA
Thrill Of It All, The		U-I
Throne Of Blood	A2	For.
Thirty Years Of Fun		Fox
Through A Glass Darkly	A3	For.
Time Bomb	A2	AA
Today We Live		MGM
To Kill A Mocking Bird		U-I
Tom Jones		UA
Tomorrow Is My Turn	B	For.
Too Late Blues	B	Par.
Too Young, Too Immoral	C	Misc.
Tower Of London, The	A3	UA
Toys In The Attic		UA
Trapeze—Reissue	B	UA
Travels Of Marco Polo		AA
Trojan Horse, The	A1	For.
Twenty Plus Two	A2	AA
20,000 Eyes	B	Fox
Twist All Night	A2	A-I
Twist Around The Clock	A2	Col.
Two Are Guilty		MGM
Two For The Seesaw	A3	UA
Two Little Bears	A1	Fox
Two Tickets To Paris	A2	Col.
Two Weeks In Another Town	B	MGM

U

Ugly American, The		U-I
Underwater City, The	A1	Col.

V

Valiant, The	A2	UA
Vampire And The Ballerina, The		UA
Very Private Affair, A	B	MGM
Vice And Virtue		MGM
Victim	SP.	For.
Victors, The		Col.
View From The Bridge	A3	Misc.
Vikings, The—Reissue	A3	UA
Village Of Daughters		MGM
Viridiana	C	For.

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

- 251 CHAPMAN REPORT, THE—D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns
- 160 COUGH, THE—MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
- 163 HOUSE OF WOMEN—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
- GAY PURR-EE—CAR-86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UFA
- 254 GYPSY—MU-149m.—(Technirama; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical
- 169 GUNS OF DARKNESS—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
- 158 LAD: A DOG—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngsters trade
- 153 MAJORITY OF ONE, A—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
- 161 MALAGA—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
- 156 MASK, THE—MD-83m.—(3d-C)—Paul Stevens, Claudette Nevins—4883 (11-8-61)—Novelty with some 3d sequences has angles
- 165 MERRIL'S MARAUDERS—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
- 168 MUSIC MAN, THE—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
- 162 ROME ADVENTURE—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
- 159 ROMAN SPRING OF MRS. STONE, THE—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
- 164 SAMAR—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in the Philippines
- 915 SAYONARA—D-147m.—(Technirama; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue
- 152 SINGER NOT THE SONG, THE—D-98m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
- 167 STORY OF THE COUNT OF MONTE CRISTO, THE—D-90m.—(Dyaliscope; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
- WORLD BY NIGHT NO. 2—COMP.-118m.—(Technirama; TC)—Produced by Francesco Mazzei—4954 (7-11-62)—Entertaining tour of some of the famous night spots of the world

COMING FEATURES IN ORDER OF RELEASE

Nov. **WHAT EVER HAPPENED TO BABY JANE?**—Bette Davis, Joan Crawford

COMING

- AMERICA, AMERICA—Stathis Giallelis
- BE CAREFUL HOW YOU WISH—(TC)—Don Knotts, Carole Cook
- BLACK GOLD—Philip Carey, Diane McBain
- CASTILIAN, THE—(C)—Cesar Romero, Frankie Avalon
- CRITIC'S CHOICE—(TC; Panavision)—Bob Hope Lucille Ball
- DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick
- NOT ON YOUR LIFE—(Panavision; TC)—Robert Preston Tony Randall
- PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
- PT 109—(Panavision; TC)—Cliff Robertson
- RAMPAGE—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins
- SPENCER'S MOUNTAIN—(Panavision; TC)—Henry Fonda, Maureen O'Hara
- TERM OF TRIAL—Laurence Olivier, Simone Signoret

MISCELLANEOUS

- BLAZE STARR GOES BACK TO NATURE—NOV.-79m.—(EC)—Blaze Starr—4983 (9-26-62)—Typical nudist film—Juri Prod.
- BLOODY BROOD, THE—MD-69m.—Jack Betts, Barbara Lord, Peter Falk—4965 (8-22-62)—For lower half—Sutton
- CAPTURE THAT CAPSULE—MD-73m.—Richard Miller, Dick O'Neil—4935 (5-16-62)—For the lower half—Riviera
- CREATURE FROM THE HAUNTED SEA—CMD-60m.—Anthony Carbone, Betsy Jones-Moreland—4883 (11-8-61)—Programs filler does not jell—Film Group
- DEVIL'S PARTNER, THE—MD-70m.—Edwin Nelson, Jean Allison—4883 (11-8-61)—Dualer deals with the super-natural—Film Group
- EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their bath for fast buck trade—Pad-Ram
- FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for dualers—Sutton
- FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for dualers—Sutton
- HAROLD LLOYD'S WORLD OF COMEDY—COMP.-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental
- HAVE FIGURE, WILL TRAVEL—NOV-70m.—(C)—Susan Baxter, Carol MacKenzie, Marge Anderson—4986 (10-10-62)—Good travel novelty includes visits to nudist camps—Fanfare
- HUNZA—THE HIMALAYAN SHANGRI-LA—TRAVEL-60m.—(EC)—4963 (8-8-62)—Produced and directed by Zygmunt Sulistrowski—Int. Film Ent.
- IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica
- INTRUDER, THE—D-80m.—William Slatner, Beverly Lunsford—4939 (5-30-62)—Topical tale of southern integration for discriminating audiences—Pathe America
- JACKTOWN—MD-62m.—Patty McCormick, Richard Meade—4962 (8-8-62)—Okay dualler—Pictorial Int. Products
- KAMIKAZE—COMP.-89m.—Produced and written by Perry Wolff—4991 (10-24-62)—Excellent record of the Japanese-U.S. war—Brigadier
- LUCKY PIERRE—NOV-66m.—(C)—Billy Falbo and "Playmates"—4986 (10-10-62)—Fair nudie novelty—Fanfare
- NIGHT OF EVIL—MD-88m.—Lisa Gaye, William Campbell—4965 (8-22-62)—For the lower half—Sutton
- PARADISE ALLEY—C-80m.—Hugo Haas, Carol Morris, Billy Gilbert—4983 (9-26-62)—Light-weight programmer for lower half—Sutton
- POOR WHITE TRASH—D-88m.—Peter Graves, Lita Milan—4983 (9-26-62)—Poor exploitation effort—A.N.F. Prod.
- SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films
- SCARFACE MOB, THE—MD-98m.—Robert Stack, Keenan Wynn, Pat Crowley—4983 (9-26-62)—TV's "Untouchables" actionful gangster programmer—Desilu
- SECRET FILE: HOLLYWOOD—MD-84m.—Robert Clarke, Francine York—4883 (11-8-61)—Fair blackmail meller for duals—Crown-Int.
- SEVENTH COMMANDMENT, THE—82m.—Jonathan Kidd, Lyn Statten—4883 (11-8-61)—Sordid blackmail meller for dualers—Crown Int.
- SMALL HOURS, THE—95m.—Michael Ryan, Lorraine Avins—4966 (8-22-62)—Talky, inferior entry for art and experimental spots—Chaitin
- SMASHING OF THE REICH, THE DOC.-84m.—Produced and written by Perry Wolff—4991 (10-24-62)—Good record of the last days of Nazis in World War II—Brigadier
- THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made in Italy
- TOO YOUNG, TOO IMMORAL—MD-87m.—R. A. Phelan—4991 (10-24-62)—The dope racket in New York City exposed; only fair but exploitable—Rialto Int.
- VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental
- WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
- WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers—Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

- ANTIGONE—D-88m.—Irene Papas, Manos Katrakis—4983 (9-26-62)—Well made classic for art spots and college situations—Greek, English titles—Ellis
- ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—German, English titles—Casino
- BADJAO—D-100m.—Rosa Rosal, Tony Santos—4991 (10-24-62)—Fairly interesting drama of South Seas natives—Philippine—English titles—Parallel
- BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well made religious film—French, dubbed in English—English titles—Parallel
- BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmarie, Moira Shearer, Cyd Charisse, Roland Petit—4910 (2-21-62)—Colorful and entertaining dance film—Filmed in Paris—Magna
- CINDERELLA—MU-80m.—(MAGICOLOR)—Bolshoi Ballet—4895 (12-20-61)—For ballet fans and art houses—Russian—Janus
- CLEO FROM 5 TO 7—D-90m.—Corinne Marchand, Antoine Bourseiller—4991 (10-24-62)—Interesting import—English titles—Zenith Int.

COMING OUT PARTY, A—C-98m.—James Robertson Justice, Leslie Phillips, Stanley Baker—4962 (8-8-62)—Fun filled import—English—Union

CONCRETE JUNGLE, THE—MD-86m.—Stanley Baker, Margit Saad—4941 (5-30-62)—Fair import of prisons and their inhabitants—English—Fanfare

DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeline Fischer—4910 (2-21-62)—Timely science fiction programmer—Italian, dubbed in English—Exelsior

DEVI (THE GODDESS)—D-96m.—Chhabi Biswas—4992 (10-24-62)—Off-beat Satyajit Ray subject for art houses—Indian—English titles—Harrison

DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor

DURING ONE NIGHT—D-82m.—Don Borisenko, Susan Hampshire—4942 (5-30-62)—Powerful adult drama of traumatic impotence during war time—English—Astor

END OF DESIRE—D-86m.—(EC)—Maria Schell, Christian Marquand—4959 (7-25-62)—Average entry for art houses—French, English titles—Continental

FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—French, English titles—Kingsley Int.

FLAME IN THE STREETS—D-93m.—(CS)—John Mills, Sylvia Syms—4987 (10-10-62)—Intriguing and controversial film on marriage between races—English—Atlantic

GINA—MD-92m.—(EC)—Simon Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—French; dubbed in English—Sutton

GIRL CHASERS, THE—D-76m.—Jacques Charrier, Anouk Aimee, Belinda Lee—4963 (8-8-62)—Well made and enacted Parisian vignettes—French; dubbed in English—Ajay

GIRL WITH THE GOLDEN EYES, THE—D-90m.—Marie LeForest, Paul Cuers—4979 (9-12-62)—Unpleasant import for art spots—French; English titles—Union

GREEN MARE, THE—CD-93m.—(SC; EC)—Bourvil, Sandra Milo—4884 (11-8-61)—Odd-beat import should cause stir in art and specialty houses—French; Titles—Zenith Int.

HORROR CHAMBER OF DR. FAUSTUS, THE—MD-84m.—Pierre Brasseur, Alida Valli—4942 (5-30-62)—Okay horror meller—French; dubbed in English—Lopert

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese Cast—4911 (2-21-62)—Enemy war film can be exploited—Japanese; dubbed in English—Toho-Parade

I SPIT ON YOUR GRAVE—MD-100m.—Christian Marquand, Antonella Luaidi—4987 (10-10-62)—Miscegenation theme makes this particularly potent for colored houses—French; dubbed in English—Audubon

IMPORTANT MAN, THE—D-99m.—(CS)—Toshira Mifune, Columbia Dominguez—4954 (7-11-62)—Art house entry has its moments—Mexican; English titles—Lopert

IT TAKES A THIEF—AD-91m.—Jayne Mansfield, Anthony Quale—4951 (6-27-62)—Actionful entry with Mansfield name—English—Valiant

JULES AND JIM—D-105m.—Jeanne Moreau, Oskar Werner—4942 (5-30-62)—Interesting entry for art spots—French; English titles—Janus

KIND OF LOVING, A—D-112m.—Alan Bates, June Ritchie—4983 (9-26-62)—Interesting and well made import—English—Governor

LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—French; English titles—Continental

LA NOTTE (THE NIGHT)—D-120m.—Marcello Mastroianni, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—Italian; English titles—Lopert

LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Luaidi—4911 (2-21-62)—Okay exploitation import—Italian; English titles—Miller Producing

LAST OF THE VIKINGS—MD-102m.—(EC; Dyliscope)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—Good action spectacle—Italian; Dubbed in English—Medallion

LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—French; English titles—Astor

LES LIAISONS DANGEREUSES—D-105m.—Gerard Phillippe, Jeanne Moreau—(12-6-61)—Questionable import sells sex and more sex—French; titles—Astor

MAGIC VOYAGE OF SINBAD, THE—Spec-79m.—(Vitascope; C)—Edward Stolar, Anna Larion—4947 (6-13-62)—Actionful Fairy Tale is okay programmer—European—Dubbed in English—Filmgroup

MAGNIFICENT TRAMP, THE—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining import—French—English Titles—Cameo Int.

MANSTER, THE—MD-72m.—Peter Dyneley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Japanese—Dubbed in English—Lopert

MARIZINIA—MD-80m.—(EC)—John Sutton, Gina Albert—4963 (8-8-72)—Okay art house filler—South American—Int. Film Ent.

MATTER OF WHO, A—CD-90m.—Terry Thomas, Sonja Ziemann—4959 (7-25-62)—Interesting import—English—Harts-Lion

MAXIME—MD-93m.—Charles Boyer, Michele Morgan—4980 (9-12-62)—Sophisticated but slow romancer with Boyer name—French—Dubbed in English—Interworld Dist.

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

MONEY, MONEY, MONEY—CMD-100m.—Jean Gabin, Martine Carol—4963 (8-8-62)—Entertaining import for art spots—French—English Titles—Times

NEVER LET GO—MD-90m.—Richard Todd, Peters Sellars, Elizabeth Sellars—4966 (8-22-62)—Suspenseful programmer for art and specialty spots—English—Continental

OPERATION SNATCH—C-83m.—Terry Thomas, George Sanders—4987 (10-10-62)—Moderately amusing entry—English—Continental

PARADISIO—NOV-82m.—(Partially in 3-D)—Arthur Howard, Eva Wagner—4963 (8-8-62)—Amusing but over-long nudie novelty—European—Fanfare

PASSION OF SLOW FIRE, THE—D-91m.—Jean DeSailly, Monique Melinand—4987 (10-10-62)—Fairly interesting import for art spots—French—Fanfare

PHAEDRA—D-115m.—Melina Mercouri, Anthony Perkins, Raf Vallone—4992 (10-24-62)—Provocative adult drama is potent art house entry—Greek—Spoken in English—Lopert

PLAYGIRL AFTER DARK—MD-92m.—(EC)—Jayne Mansfield, Leo Genn—4984 (9-26-62)—Familiar programmer on London strip club—English—Topaz

PSYCOSISSIMO—C-88m.—Ugo Tognazzi, Raimondo Vianello, Moniwue Just—4984 (9-26-62)—Fair comedy for art spots—Italian—English Titles—Ellis

PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—French—Titles or dubbed—Well-made, interesting import—Times

RELUCTANT SAINT, THE—D-105m.—Maximilian Schell, Lea Padovani—4980 (9-12-62)—Entertaining religious drama—Italian—Davis-Royal

SECRETS OF THE NAZI CRIMINALS—DOC-84m.—Narration by Claude Stephenson—4987 (10-10-62)—Strong documentary on Nazi leaders and regime—Swedish—Trans-Lux

SHOOT THE PIANO PLAYER—CD-85m.—Charles Aznavour, Marie Dubois—4955 (7-11-62)—Off-beat entry could please art house crowd—French—English Titles—Astor

SIEGE OF HELL STREET, THE—MD-93m.—(Dyaliscope)—Donald Sinden, Nicole Berger—4942 (5-30-62)—Supenseful programmer about Bobbies and Bolsheviks—English—United Producers Releasing Org.

SON OF SAMSON—MD-90m.—(totalscope; TC)—Mark Forest, Chelo Alonzo—4980 (9-12-62)—Another strong man spectacle from Italy—Dubbed in English—Medallion

STOWAWAY IN THE SKY—CD-82m.—(Helivision; EC)—Andre Bille, Maurice Baquet—4951 (6-27-62)—Entertaining family entry for art or regulation spots—French—Lopert

SUMMERSKIN—D-99m.—Alfredo Alcon, Graciela Borges—4955 (7-11-62)—Interesting import for art spots—South American—English Titles—Angel

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—U.S.S.R.—Kingsley Int.

SWEET ECSTASY—D-84m.—(CS)—Elke Sommer, Pierre Brice—4987 (10-10-62)—Juvenile delinquents on the French Riviera—French—Dubbed in English—Audubon

SWORD AND THE DRAGON, THE—SPEC-88m.—(Vitamotion; C)—Produced and directed by Alexander Ptushko—4947 (6-13-62)—Exciting import with epic sweep and broad appeal—European—Dubbed in English—Valiant

TALES OF PARIS—COMP-85m.—Dany Saval, Dany Robin, Francoise Arnoul, Catherine Deneuve—4989 (10-10-62)—Interesting import for art spots—French—English Titles—Times

TASTE OF HONEY, A—D-100m.—Dora Bryan, Robert Stephens—4943 (5-30-62)—Filmization of play should do well in art spots—English—Continental

THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Fair import for art spots—Japanese; Titles—Brandon

THOUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-63)—An unpleasant Ingmar Bergman entry—Swedish—English Titles—

TOMORROW IS MY TURN—D-117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—French—English titles—Showcorporation

TROJAN HORSE, THE—MD-105m.—(Euroscope; EC)—Steve Reeves, John Drew Barrymore—4955 (7-11-62)—Colorful spectacle has action and other angles—Italian—Colorama

VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly interesting and well made entry is best for discerning adults—English—Pathe-America

VIRIDIANA—D-90m.—Francisco Rabal, Silvia Pinti—4931 (5-2-62)—Off-beat drama should be important to art spots—Spanish; titles—Kingsley-Int.

WALTZ OF THE TOREADORS—CD-105m.—(C)—Peter Sellers, Dany Robin—4966 (8-22-62)—Entertaining import—English—Continental

WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—English—Victoria Films

YOJIMBO—D-110m.—(Tohoscope)—Toshiro Mifune, Eljino Tonó—4984 (9-26-62)—Highly entertaining entry for art spots—Japanese; English titles—Seneca Int.

ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—French—English titles—Nouvelles Editions de Films

W

Walk On The Wild Side SP. Col.
 Waltz Of The Toreadors B' For.
 War And Peace—RE A1 Par.
 War Hunt A2 UA
 War Lover, The B Col.
 • Warriors Five A-1
 • Watch It, Sailor Col.
 We'll Bury You A1 Col.
 West Side Story A3 UA
 Weekend With Lulu A2 Col.
 (No Place Like Homicide) What
 A Carve Up Emb.
 • What Ever Happened To Baby
 Jane? WB
 Where The Truth Lies A3 Par.
 Whistle Down The Wind A1 Misc.
 • White Slave Ship B A-1
 • Who's Got The Action A3 Par.
 Wild Harvest B Misc.
 Wild Westerners, The A1 Col.
 Wild For Kicks For.
 Woman Hunt A2 Fox
 • Woman In July, A Fox
 • Woman Warriors, The A2 UA
 Wonderful World Of The Brothers
 Grimm, The A1 MGM
 Wonders Of Aladdin, The B MGM
 World By Night No. 2 WB
 World In My Pocket A2 MGM

X

X15, The A1 UA

Y

Yojimbo For.
 • Young Guns Of Texas Fox
 • Young Racers, The A-1

Z

Zazie For.
 Zozti A1 Col.

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 Tested and Approved**

THEATRE FORMS AND SYSTEMS

**write to
 Exhibitor
 Book Shop!**

**Actual sample sheets
 of all "Plus Services"
 will be sent on written
 request**

The Shorts Parade

1961-62 Season

Buena Vista

WALT DISNEY CARTOONS (TECHNICOLOR) (REISSUES)

- 17101 Donald's Lucky Day
- 17102 Donald's Cousin Gus
- 17103 Fire Chief (DD)
- 17104 Early To Bed (DD)
- 17105 Canine Caddy (MM)
- 17106 Springtime For Pluto (P)
- 17107 Dog Watch (P)
- 17108 Art Of Skiing (G)
- 17109 How To Play Baseball (G)
- 17110 Mickey's Delayed Date (MM)
- 17111 Chicken Little
- 17112 Two Chips and A Miss (Chip 'n' Dale)

Columbia

SPECIAL COLOR FEATURETTES

- 6441 (Oct.) Images Of Luangua 18m.
- 6442 (Dec.) Wonderful Israel 19m.
- 6443 (Feb.) Wonders of Philadelphia 18m.
- 6444 () Wonders of Dallas

LOOPY DE LOOP COLOR CARTOONS

- 6701 (Sept.) Catch Meow
- 6702 (Nov.) Kooky Loopy
- 6703 (Dec.) Loopy's Hare-Do
- 6704 (Jan.) Bungle Uncle

MR. MAGOO CARTOONS (REISSUES)

- 6751 (Sept.) Safety Spin
- 6752 (Oct.) Calling Dr. Magoo (CS and Standard)
- 6753 (Nov.) Magoo's Masterpiece
- 6754 (Dec.) Magoo Beats The Heat (CS and Standard)
- 6755 (Feb.) Magoo Slept Here

COLOR FAVORITES CARTOONS (REISSUES)

- 6601 (Sept.) Red Riding Hood Rides Again
- 6602 (Sept.) The Magic Fluke
- 6603 (Oct.) Imagination
- 6604 (Nov.) The Miner's Daughters
- 6605 (Nov.) Grape-Nutty
- 6606 (Dec.) The Popcorn Story
- 6607 (Jan.) Cat-Tastrophe
- 6608 (Jan.) Wonder Gloves
- 6609 (Feb.) Dr. Bluebird

TWO REELERS THE THREE STOOGES (REISSUES)

- 6401 (Sept.) Quiz Whizz 15½m.
- 6402 (Oct.) Fifi Blows Her Top 15½m.
- 6403 (Nov.) Pies and Guys 16½m.
- 6404 (Jan.) Sweet and Hot 17m.
- 6405 (Feb.) Flying Saucer Daffy 17m.

COMEDY FAVORITES (REISSUES)

- 6431 (Oct.) Caught On The Bounce (Joe Besser) 15½m.
- 6432 (Nov.) Pleasure Treasure (Andy Clyde) 16m.
- 6433 (Dec.) Dance, Duncie, Dance (Eddie Foy, Jr.) 18½m.
- 6434 (Jan.) The Fire Chaser (Joe Besser) 16m.

ASSORTED FAVORITES (REISSUES)

- 6421 (Sept.) Hot Heir (Hugh Herbert) 16½m.
- 6422 (Nov.) Parlor, Bedroom and Wrath (Vernon & Quillan) 16m.
- 6423 (Dec.) Flung By Afling (Schilling & Lane) 16m.
- 6424 (Feb.) Flung By A Fling 16m.

WORLD OF SPORTS

- 6801 (Oct.) Aqua Ski Birds
- 6802 (Feb.) Clown Prince Of Rasslin

CANDID MICROPHONE (REISSUES)

- 6551 (Sept.) Candid Microphone No. 3, Series 3
- 6552 (Nov.) Candid Microphone No. 2, Series 3
- 6553 (Jan.) Candid Microphone No. 3, Series 3

SERIALS (REISSUES)

Cody Of The Pony Express

Metro-Goldwin-Mayer

TOM AND JERRY CARTOONS (METROCOLOR)

- W-361 (Sept.) Switchin' Kitten
- W-362 (Oct.) Down and Outing
- W-363 (Dec.) Greek To Me-ow

Paramount

SPORTS IN ACTION (COLOR)

Ten Pin Tour

- D20-5 Speedway
- D20-6 Gold Medal Divers
- D21-1 Symphony In Motion
- D21-2 Bow Test

TRAVELRAMAS (COLOR)

- T20-1 Porpoise Posse
- T20-2 Pee Wees On Ice
- T20-3 Waters Of Bangkok

NOVELTOONS (COLOR)

- P20-1 Northern Mites
- P20-2 Micenicks
- P20-3 The Lion's Busy
- P20-4 Goodie The Gremlin
- P20-5 Alvin's Solo Flight
- P20-6 Round About That
- P20-7 Trick For Tree
- P20-8 Cape Kidnaver
- P21-1 Munro
- P21-2 Turtle Scoop
- P21-3 Kozmo Goes To School
- P21-4 Perry Popgun
- P21-5 Without Time or Reason
- P21-6 Good and Guilty
- P21-7 T.V. or Not T.V.

MODERN MADCAPS (COLOR)

- M20-1 Galaxia
- M20-2 Bouncing Benny
- M20-3 Terry The Traitor
- M20-4 Phantom Moustacher
- M20-5 The Kid From Mars
- M20-6 The Mighty Termite
- M20-7 In The Nicotine
- M20-8 The Inquisit Visit
- M21-1 The Plot Sickens
- M21-2 Crumley Cogwell
- M21-3 Popcorn and Politics
- M21-4 Giddy Gadgets
- M21-5 Mi Fi Jinx
- M21-6 Funderful Suburbia
- M21-7 Samson Scrap and Delilah

THE CAT (COLOR)

- C20-1 Top Cat
- C-20-2 Bopin Hood
- C20-3 Cane and Able

COMIC KING

- F21-1 Home Sweet Swampy
- F21-2 Frog's Legs
- F21-3 Hero's Reward
- F21-4 Psychological Testing

TWO REEL SPECIALS (COLOR)

- B21-1 Lifeline To Hong Kong
- B21-2 Spring In Scandinavia
- B21-2 Fire Away, The Story of a Trotter

CARTOON SPECIAL (COLOR)

- A-21 Abner, The Baseball

20th Century-Fox

MOVIETONE SPORTS (CINEMASCOPE; DELUXE COLOR)

- 7201 (Jan.) Sports Fishing Family Style
- 7202 (Feb.) Football Highlights Of 1961
- 7203 (March) Primitive Fighters
- 7204 (April) Holiday In Ireland
- 7205 (May) Champion Angler
- 7206 (June) Quebec Sports Pageant
- 7207 (July) City Of The World
- 7208 (Aug.) Spirit of the Dance
- 7209 (Sept.) Story Book Wedding
- 7210 (Sept.) Killers and Clowns
- 7211 (Oct.) Vikings' Playground
- 7212 (Nov.) Lady of the Rapids

MOVIETONE ADVENTURES (CINEMASCOPE; DELUXE COLOR)

- 7110 (Oct.) Assignment India
- 7111 (Nov.) Assignment South Africa
- 7112 (Dec.) Sound Of Arizona

TERRYTOONS (CINEMASCOPE; DELUXE COLOR)

- 5201 (Jan.) Honorable House Cat
- 5202 (March) Honorable Family Problem
- 5203 (April) Peanut Battle
- 5204 (May) Loyal Royalty
- 5205 (July) Send Your Elephant To Camp
- 5206 (Sept.) Honorable Paint In Neck
- 5207 (Oct.) Fleet's Out
- 5208 (Nov.) Home Life

TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

- 5126 (Dec.) Sappy New Year
- 5221 (Jan.) Klondike Strikes Out
- 5222 (Feb.) Where There's Smoke
- 5223 (March) He-man Seaman
- 5224 (April) Nobody's Ghoul
- 5225 (May) Riverboat Mission
- 5226 (June) Rebel Trouble
- 5227 (July) Taming The Cat
- 5228 (Aug.) Runaway Mouse
- 5229 (Sept.) Big Chief No Treaty
- 5230 (Oct.) First Flight Up
- 5233 (Dec.) Bargain Daze
- 5234 (Dec.) A Fight to the Finish

Universal-International

TWO REEL SPECIALS IN COLOR (CINEMASCOPE)

- 4201 (Nov.) All That Oriental Jazz
- 4202 (Mar.) Land Of The Long White Cloud

SPECIAL

- 4203 (April) The Race to Space
- 4204 (Dec.) Football Highlights Of 1961

ONE REEL COLOR SPECIALS

- 4271 (Nov.) Treasure Of The Deep
- 4272 (Dec.) Caramba (CS)
- 4273 (Jan.) Mabuhay
- 4274 (Feb.) Leaping Dandies
- 4275 (Mar.) Pink Land Blue Waters
- 4276 (Apr.) Bahama Holiday
- 4277 (May) Fabled Island (CS)
- 4278 (June) Strictly Sydney (CS)

NEW WALTER LANTZ COLOR CARTUNES

- 4211 (Nov.) Doc's Last Stand
- 4212 (Dec.) Case Of The Rey-Eyed Ruby
- 4213 (Jan.) Rock-A-Bye Gator
- 4214 (Feb.) Home Sweet Homewrecker
- 4215 (Feb.) Pest Of Show
- 4216 (Mar.) Mackerel Moocher
- 4217 (Mar.) Room and Bored
- 4218 (Apr.) Fowled-Up Birthday
- 4219 (Apr.) Rocket Racket
- 4220 (May) Phoney Express
- 4221 (May) Careless Caretaker
- 4222 (June) Mother's Little Helper
- 4223 (July) Tragic Magic
- 4224 (July) Hyde and Sneak
- 4225 (Aug.) Voo-Doo Boo-Boo
- 4226 (Sept.) Crowin' Pains
- 4227 (Sept.) Punchy Pooch
- 4228 (Oct.) Little Woody Riding Hood
- 4229 (Oct.) Corny Concerto

WALTER LANTZ WOODY WOODPECKER REISSUE COLOR CARTUNES

- 4231 (Nov.) The Tree Medic
- 4232 (Dec.) After The Ball
- 4233 (Jan.) Chief Charlie Horse
- 4234 (Feb.) Woodpecker From Mars
- 4235 (Mar.) Calling All Cuckoos
- 4236 (Apr.) Niagara Fools
- 4237 (May) Arts and Flowers

Warner Bros.

MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

- 9701 (9-23-61) Daffy's Inn Trouble
- 9702 (10-21-61) What's My Lion?
- 9703 (11-11-61) Beep Prepared
- 9704 (12-2-61) Last Hungry Cat
- 9705 (12-30-61) Nelly's Folly
- 9706 (2-10-62) A Sheep In The Deep
- 9707 (3-10-62) Fish and Slips
- 9708 (3-31-62) Quackodile Tears
- 9709 (4-21-62) Crow's Feat
- 9710 (5-12-62) Mexican Boarders
- 9711 (6-30-62) Zoom At The Top
- 9712 (7-21-62) Slick Chick
- 9713 (8-18-62) Louvre Come Back To Me
- 1701 (9-1-62) Honey's Money
- 1702 (9-22-62) The Jet Cage
- 1703 (10-20-62) Mother Was A Rooster
- 1704 (11-10-62) Good Noose

BUGS BUNNY SPECIALS

- 9721 (9-2-61) Prince Violent
- 9722 (1-20-62) Wet Hare
- 9723 (6-9-62) Bill of Hare

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

- 9301 (9-6-61) A Hound For Trouble
- 9302 (9-30-61) Strife With Father
- 9303 (10-28-61) The Grey Hounded Hare
- 9304 (11-25-61) Leghorn Swaggled
- 9305 (12-23-61) A Peck Of Trouble
- 9306 (1-27-62) Tom Tom Tomcat
- 9307 (2-17-62) Sock-A-Doodle Do
- 9308 (3-17-62) Rabbit Hood
- 9309 (4-17-62) Ain't She Tweet
- 9310 (5-19-62) Bye Bye Bluebeard
- 9311 (6-16-62) Homeless Hare
- 9312 (7-14-62) Bird In A Guilty Cage
- 9313 (8-11-62) Fool Coverage
- 1301 (9-8-62) Hurdy-Gurdy Hare
- 1302 (9-29-62) Muscle Tussle
- 1303 (10-27-62) Fowl Weather
- 1304 (11-24-62) 8 Ball Bunny

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES) TWO-REELERS

- 9001 (10-7-61) Where The Trade Winds Play
- 9002 (1-6-62) Fabulous Mexico (New)
- 9003 (5-26-62) Land Of The Trembling Earth
- 1001 (10-6-62) A Touch Of Gold (New)

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR)

(REISSUES) ONE-REEL

- 9501 (11-18-61) This Sporting World
- 9502 (12-16-61) Emperor's Horses
- 9503 (1-24-62) Wild Water Champions
- 9504 (4-28-62) Racing Thrills
- 9505 (7-7-62) Kings Of The Outdoor
- 9506 (8-18-62) Water Wizards
- 1501 (11-17-62) Sporting Courage

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

BUSINESS BOOSTERS

BINGO CARDS DIE CUT! 1, 75-500 combinations. 1, 100-200 combination. Can be used for KENO \$3.50 per M. PREMIUM PRODUCTS, 339 West 44th St., New York 36, N. Y.

STIMULATE YOUR BOXOFFICE with Xmas ads, bicycle giveaways, Drive-In clock trailers, others. Phone, write HILROW FILM ADV. SERVICE, Box 54, Cohawkin Road, Paulsboro, N. J. HAZel 3-1888.

EQUIPMENT WANTED

CASH PAID FOR RCA, SIMPLEX SOUND-HEADS—Century, Super Simplex, DeVry, Simplex SP Portables, Hi-Intensity Rectifiers. BOX 241, % M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

IN-CAR HEATERS

ARVIN ELECTRIC - IN - CAR HEATERS. Brand new, 8 per ctn. Model T-90-1, 220 volt, 500 watts, 10 ft. cord. Price, \$7.75 each. ONTARIO EQUIPMENT CO., Toledo 1, Ohio.

1500 IN-CAR HEATERS, Electromode, 500 Watts, Good Condition. Cost \$22.50 new, will sell lot for \$8.50 ea. SHERWOOD THEATRES, 5327 W. 3rd St., Dayton, Ohio.

NEW EQUIPMENT

CLEAR UP THOSE DULL PICTURES—Replace with Brand New Variable Superscope Anamorphics— $\frac{1}{4}$ original cost. Limited quantity, pair \$195.00. S.O.S., 602 W. 62nd, New York 19.

ARE YOUR ATTRACTION SIGNS ATTRACTIVE?—Replace those battered marquee letters! Weatherproof Masonite black or red. Interchangeable all makes, 4"—50¢; 6"—65¢; 8"—75¢; 10"—90¢; 12"—\$1.05; 16"—\$1.75; 17"—\$2.00; 24"—\$3.00. Non sliding spring 10¢ additional. (10% discount 100 letters or over \$60.00 list). S.O.S., 602 W. 52nd, New York 19.

PLAYGROUND RIDES

DEIBLER "TRACKLESS TRAINS" . . . New for "1963." 914 Claflin, Manhattan, Kansas.

THEATRES FOR SALE

ILLNESS FORCES SACRIFICE sale modern brick theatre. Stereophonic sound; 36' screen; 420 seats. Three apartments and Beauty Shop rental. OTTO SORENSEN, Powers Lake, North Dakota.

THEATRES FOR LEASE OR SALE

FOR LEASE: Ace Theatre, Wilmington, Delaware. Air-conditioned, fully equipped, concession grosses are greater than rental. Contact MR. TONY BATTÀ, Palace Theatre, Topton, Pennsylvania.

FOR LEASE OR SALE in Southern part of New Hampshire, 475 car Drive-In Theatre—Well equipped concession stand. BOX 242, % M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

THEATRE SEATING

COMPLETE SEATING SERVICE. Sewn cushion and back covers. New cushion, parts. Chairs rebuilt in your theatre without interruption. MASSEY SEATING COMPANY, INC., 100 Taylor Street, Nashville 8, Tennessee.

USED EQUIPMENT

U.S. ARMY THEATRE OUTFITS COMPLETE projection and sound from \$895.00. Amplifiers, Soundheads, Projectors, Arclamps, Generators cheap. S.O.S., 602 W. 52nd, New York 19.

COMPLETE BOOTH EQUIPMENT: Two projectors, Simplex heads, RCA Sound (Simplex 7), two rectifiers, amplifier speakers, and movie screen. Theatre is closing January 1, 1963. Contact FRIEDA SCHUMACHER, 123 Santa Fe Avenue, Toluca, Illinois.

WINDOW CARDS

WEEKLY THEATRE and DRIVE-IN CARDS 100—14 x 22—\$6.00. All colors. Other prices and sizes on request. WINN PRINTING, 5809 Woodland Avenue, Philadelphia 43, Pennsylvania.

YOUR NEW 1962 ANNUAL BOOKING CALENDAR will be mailed to you with your copy of the Nov. 14 issue of MOTION PICTURE EXHIBITOR

The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. If you* are looking for a job . . . or IF you* are looking for a man . . . just describe your needs in 25 words or less and send to "the A-Man Corner." Add your name and address. Name and address will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60 day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

ADVERTISING AND PROMOTION! Available freelance for doing material about your theatre, pictures, and even columns for your local paper or theatre programs, etc. Mail only! Write Box A1017, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

MANAGER OR ASSISTANT wanted for eastern part of North Carolina. Any age that has pep. Reply BOX B1031, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

WANTED: Experienced managers; openings for aggressive, exploitation-minded showmen with ability to handle advertising. Small town or metropolitan situation. Excellent opportunity advancement. Give full resume, age, salary requirements, first letter. STANLEY WARNER THEATRES, 2216 Clark Bldg., Pittsburgh 22, Pa. (1017)

MANAGER, FILM BUYER and booker. 30 years experience in all phases of theatre operation. Available at once. Will relocate. BOX A1031, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

PROJECTIONIST, 8 years experience, drive-in and conventional, some management, desires position in Western or Central New York or in Northwest Pennsylvania. Do own maintenance on sound systems. 25, married. MAYNARD PETTIT, 29 Chapin St., Canandaigua, N. Y. (1031)

WANTED: Motion picture operator. Any age that has pep and knows projection. For eastern part of North Carolina. Reply BOX C1031, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

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MOTION PICTURE
EXHIBITOR

317 N. BROAD ST., PHILA. 7, PA.

Address all Correspondence to — **The A-MAN Corner**

{ Motion Picture Exhibitor
317 North Broad St., Phila. 7, Pa.

Thanks

The Prize Baby Thanks
the men and women of
The Associated
Motion Picture Advertisers
for the AMPA SERVICE AWARD
for 1962...



*...and thanks to
AMPA President*

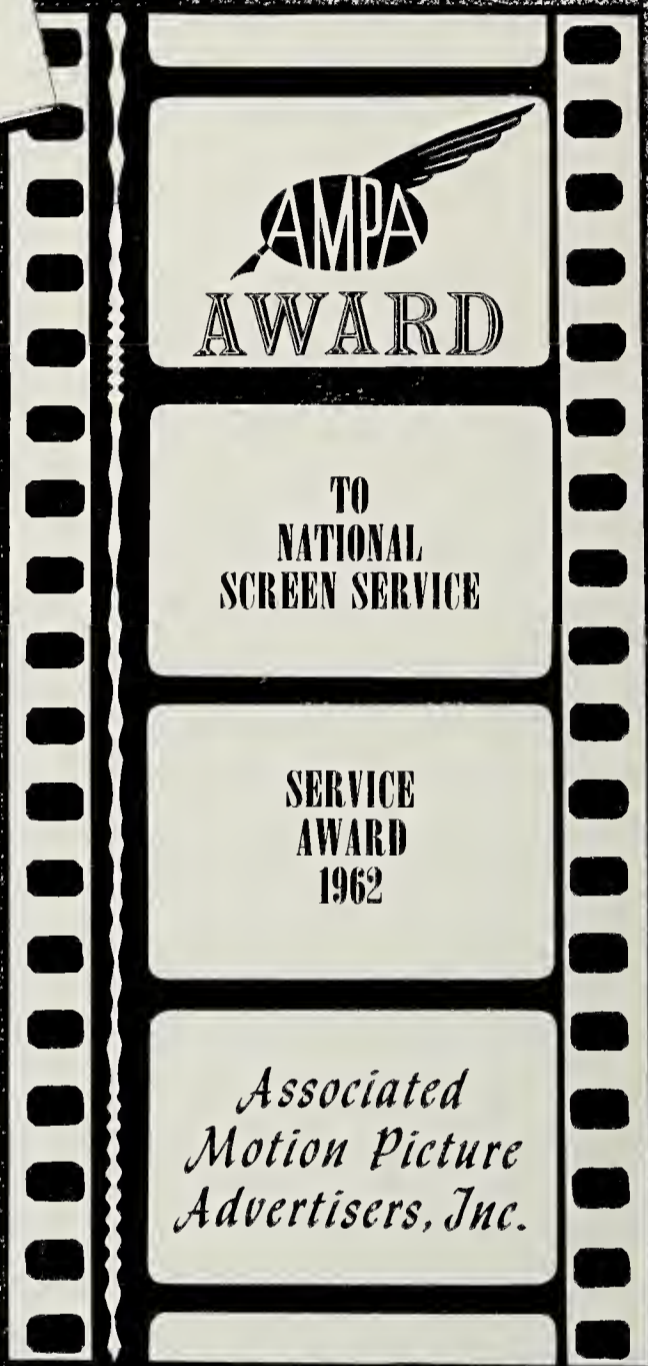
TED ARNOW

who, in presenting
the award, said:

"In an industry that has been beset with problems for quite a few years...we still take a lot of things for granted. We flip a light switch and expect the lights to come on. We lift a telephone and expect to get a dial tone. Sometimes, it doesn't happen.

For almost Fifty Years our industry has enjoyed a service that has fed Showmanship to our Lobbies and our Screens with very much the same regularity that the electric company has supplied light for our marquees.

Despite a constantly diminishing market...changing releasing procedures...increased operating costs...and most of the problems that beset Exhibitors themselves...NATIONAL SCREEN SERVICE continues to supply Trailers and Accessories nationally...to promote Showmanship in the theatres...to develop new advertising tools for Special Shows, the Holidays and for any purpose that might conceivably aid the Box Office, despite the financial risk involved. It is one company that provides a valuable service to Exhibitors and Distributors alike."



THANKS, TED!

— *Burton E. Robbins*

PRESIDENT - NATIONAL SCREEN SERVICE

MOTION PICTURE

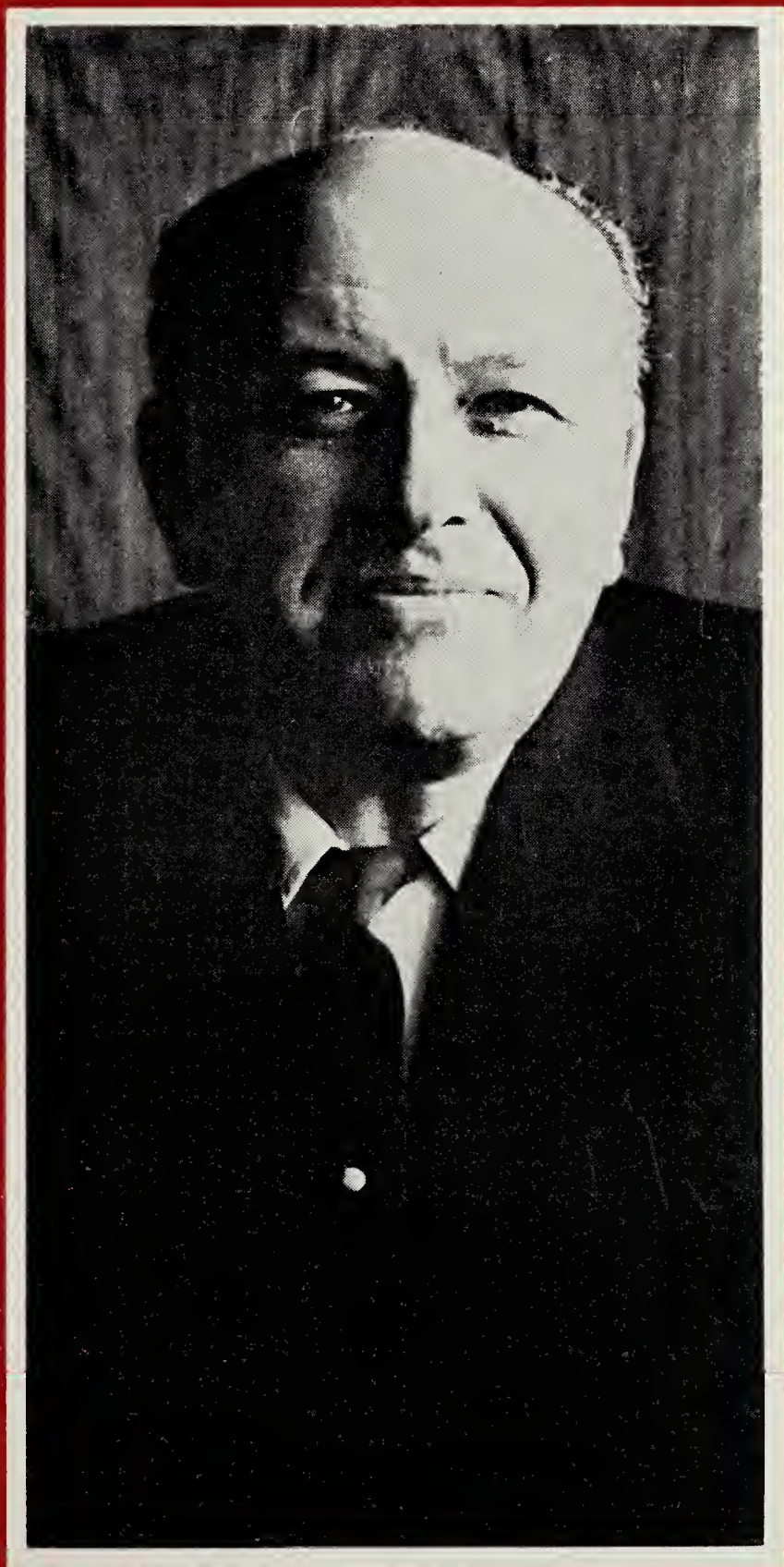
EXHIBITOR

NOVEMBER 7, 1962

Volume 68

Number 20

IN THREE SECTIONS • THIS IS SECTION ONE



TOA Convention Launched In Miami

(See Page 9)

"Connection" Wins Censorship Fight

(See Page 22)

Nicolas Reisini, president and chairman of the board of Cinerama, Inc., was the man of the hour as the epic MGM-Cinerama production, "How The West Was Won," had its world premiere at the Casino Theatre, London. (See story on page 20)

THE FTC BATTLES DISCRIMINATION . . . see editorial page 3

BOOKED SOLID IN THE SOUTHWEST!
BOOKED SOLID ON THE PACIFIC COAST



SET YOUR SIGHTS ON

WALT DISNEY'S

the legend of **LOBO**
... King of the Wolfpack

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 With the talents of REX ALLEN and The Sons of the Pioneers • **TECHNICOLOR**[®]
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**SET YOUR SIGHTS FOR
 IMMEDIATE PLAYDATES
 BOOK NOW!**



Contact Your Local Buena Vista Office NOW!

The Trade Paper Read by Choice — Not by Chance

Founded in 1918. Published weekly except first issue in January and first issue in September by Jay Emanuel Publications, Incorporated. General offices at 317 North Broad Street, Philadelphia 7, Pennsylvania. Publishing office at 32nd Street and Elm Avenue, Baltimore 11, Md. New York field office: 1600 Broadway, Suite 604, New York 19. West Coast field office: William M. Schary, 1219 S. Ridgeley Drive, Los Angeles 19, Calif. London Bureau: Jock MacGregor, 16 Leinster Mews, London, W. 2, England. Jay Emanuel, publisher and general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecuff, New York editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscription: \$2 per year (50 issues); and outside of the United States, Canada and Pan-American countries, \$5 per year (50 issues). Special rates for two and three years on application. Single copy 25¢. Second class postage paid at Baltimore, Maryland. Address all official communications to the Philadelphia offices.



Volume 68 • No. 20

NOVEMBER 7, 1962

THE FTC BATTLES DISCRIMINATION

THE FEDERAL TRADE COMMISSION has been studying several cases recently involving alleged discrimination in price from wholesaler to retailer and in the granting of cooperative advertising to favored customers. While these cases are in industries other than motion pictures at present, it is logical to assume that some of the same rulings would be applicable to this industry as well.

In one case the FTC ordered a gasoline firm to stop charging competing dealers different prices for the same product. The Commission stated that the law was violated if there was a reasonable possibility that competition would be lessened by such a practice.

It is not too difficult to carry this ruling over into the motion picture industry. It is well known that circuits, because they buy in quantity, can secure films cheaper for the same runs than their independent competitors. In the light of recent FTC rulings, it is hard to see how this practice could be defended if a complaint should be filed.

It would appear that this government agency frowns on the concept of a "favored customer." This is something that the motion picture industry should remember.

Another area in which the FTC is quite active is in the problem of cooperative advertising. It would seem that other businesses are plagued with the same difficulties in this regard as the motion picture industry. Recently, the FTC conducted a conference on cooperative advertising at the request of the American Retail Federation, the National Retail Merchants

Association, and other interested organizations. Perhaps some representatives of the motion picture industry should have attended as well.

According to the FTC, "Cooperative advertising is a type of advertising by which the manufacturer or distributor cooperates with the retailer in financing the retailer's advertisements." If you substitute "producer" for "manufacturer" and "exhibitor" for "retailer," you can see how properly it fits the situation in this industry.

Section 2(d) of the Robinson-Patman Amendment to the Clayton Act, which is administered by the FTC provides that if a seller chooses to make payments to his customers for service or facilities, such as advertising, such payments must be available on proportionally equal terms to competing customers.

It is no secret that certain independent theatre operators are victims of discrimination when it comes to cooperative advertising. In some situations, when an independent theatre owner has taken over a house formerly operated by a circuit, cooperative advertising opportunities have simply disappeared. Other independent operators are never given a chance at cooperative advertising, while their circuit competitors are offered such deals as a matter of course.

The FTC takes a dim view of such discrimination. The Commission has won many cases in the past on similar grounds in other businesses. Discrimination could turn out to be quite costly for violators and favored customers alike.

A VICIOUS BILL... A QUICK VETO

PRESIDENT KENNEDY has earned the thanks of the motion picture industry for the decisive manner in which he vetoed the Dowdy anti-obscenity bill passed by Congressmen anxious to prove to their constituents that they were good boys.

This particularly vicious piece of legislation would have permitted seizure of film equipment and padlocking of theatres in the District of Columbia. In the light of recent Supreme Court decisions, passage of such legislation is doubly reprehensible. Without regard to the obvious unconstitutionality of the measure, a few headline-happy legislators made utter fools of themselves. The legislation was unwanted and needless.

No one can deny that a few fast-buck grabbers are still ped-

dling filth and giving the entire industry a bad name in the bargain. MOTION PICTURE EXHIBITOR has always fought such unprincipled men with every weapon in our publication arsenal. Our news pages are not open to their publicity, nor will we carry their advertising.

Political censorship is not the way to battle them, however. It creates far more evils than it cures. Thanks, President Kennedy, for not allowing it to spread to the District of Columbia.

Fast-buck exhibitors, and you well know whom we mean, go hide your faces. As we read in the Bible, "What shall it gain a man if he possesses the whole world and loses his own soul?" (Matthew, Chapter 16 Verse 26)

MEDDLESOME TACTICS!

FINALLY, the drawn-out case of the Justice Department's anti-trust action against MCA has come to an end. Because of its delaying tactics which accomplished nothing beyond a government okay for the MCA-Decca deal, the Department is being referred to in some circles as the "Meddlesome Department."

Politics will always be with us, but it is difficult to understand the time wasted by the department on this matter while something like the James Hoffa matter has lain dormant for almost two years. Theatre owners, trade unions, etc., clamored

for a quick approval of MCA's plans, but picking on the motion picture industry seems to be everybody's delight and everybody's business. After all, it provides headlines.

Now that the smoke has cleared away—everyone having received his share of newspaper publicity, the voters supposedly will be satisfied. Realism and practicality are obviously too much to expect.

The net result of all the furor was an additional delay in furnishing vital product to an industry that needs pictures like the Department of Justice lawyers need blood.

NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

Max Bernstein, Allied Artists Philadelphia salesman, became the father of a baby girl named Marjorie, evidently named after the "El Cid" heroine.

Obituaries

Earl Quincy Benbow, 67, co-owner, Grand and Earl, Mount Airy, N.C., until his retirement in 1951, died. Surviving are his wife, two brothers, and a sister. He was a World War One veteran.

Allen Benn, who until his retirement had been active in the running of the Benn and Benson, in West Philadelphia, Pa., died. He was a member of Variety Club, Tent 13.

W. John Choate, 80, who started in the film business with the late Joe Erber in the old Lyric, East St. Louis, about 1907 and served Erber's theatres until about 1921, died in St. Mary's Hospital, East St. Louis. He was business representative of the Posters, Billers and Distributors Union Local Five for many years.

Harry Cooper, father of David Cooper, Warners' Philadelphia exchange, died. In addition to David, he is survived by two sisters.

Irving D. Epsteen, 56, vice president, NT&T Amusement Corporation which operates the Fox West Coast theatres in California, died at his Los Angeles home. He is survived by his wife, a son, two daughters, and four grandchildren.

Lee Kline, 65, died in Allentown, Pa., hospital of a heart attack. Surviving are his wife, two daughters and three grandchildren, as well as brothers, Vernon and George. He was in the theatre business all his life until he recently retired and was operating a motel in Allentown.

Blayne F. Matthews, 68, director of plant operations at Warner Brothers' studios since 1935, died at Burbank Hospital. For many years, he was in charge of internal and external security for the Motion Picture Academy of Arts and Sciences annual awards. He is survived by his wife, a daughter, two grandchildren, two brothers and four sisters.

Louis Rovner, 67, retired operator of a chain of Philadelphia and South Jersey motion picture theatres, died in Jefferson Hospital. He is survived by his wife, two sons, six grandchildren, his mother, two sisters and two brothers.

Frank O. Starz, publicity-advertising director emeritus for Interstate-Texas Consolidated Theatre Circuit, died in a Dallas Hospital after two and one half years poor health. A native of St. Louis, he was in newspaper work before going to Texas in the 1920's. He had been with Interstate since then, except for a brief period in 1930-31 when RKO took over operation. He served in the same capacity with RKO Southern Division until realignment and reorganization of the present Interstate Circuit in the early 1930's. Although semi-retired, he kept a desk and visited the office weekly for consultation. He is survived by two daughters.

FORMS FOR THIS PAGE CLOSED AT 5 P.M. ON MON., NOV. 5

Embassy Revamps Sales And Distrib Divisions

NEW YORK—Joseph E. Levine's Embassy Pictures, continuing the program to expand its distribution organization, has realigned its national sales and branch-office facilities, it was announced by Carl Peppercorn, general sales manager.

Two major divisions have been created, the Eastern Division and the Western and Metropolitan Division, to more thoroughly service exhibitors with the many and varied attractions being released under Embassy's banner, Peppercorn disclosed.

Jud Parker has been appointed Eastern Division Manager, supervising the New England, Mid-Eastern, South-Eastern, and South-Western Districts. Parker, a veteran of 26 years in the motion picture industry, joined Embassy Pictures in 1956, serving as home-office sales representative, prior to his new post.

Lou Steisel has been named Western and Metropolitan Division Manager. He will supervise the Metropolitan New York District as well as the Mid-Western and Western Districts.

TOA Reelects Stembler

BAR HARBOR, FLA.—John H. Stembler, president, Georgia Theatre Company, Atlanta, was unanimously elected to a second year's term as president of Theatre Owners of America. He headed the slate submitted to the annual meeting of TOA's board and executive committee at the Americana Hotel here by the nominating committee headed by Mitchell Wolfson, Miami, TOA past president.

With the exception of the secretary, all other officers were reelected. H. F. Kincey, head, Wilby-Kincey Theatres, Charlotte, retired as secretary and was succeeded by David Wallerstein, president, Balaban and Katz Theatres, Chicago. Edward L. Fabian, president, Fabian Theatres, New York, was named as assistant to the president.



Eddie Albert, one of the stars of 20th-Fox's "The Longest Day," is seen at the recent London premiere of the film with producer Darryl F. Zanuck and British actor Leslie Phillips, center.



BROADWAY GROSSES

Election Day Boosts Take

NEW YORK—With the reserved seat houses all doing well, and helped by Election Day, which boosted grosses, the Broadway first-runs all reported okay business last week.

"PERIOD OF ADJUSTMENT" (MGM). Paramount reported \$30,000 for the first week.

"GYPSY" (Warners). Radio City Music Hall did \$112,000 on Thursday through Sunday, with the first session sure of \$181,000. Stage show.

"THE LONGEST DAY" (20th-Fox). Warner did \$42,000 on the fifth reserved seat week.

"BARABBAS" (Columbia). DeMille announced \$18,000 for the fourth reserved seat week.

"THE WONDERFUL WORLD OF THE BROTHERS GRIMM" (MGM-Cinerama). Cinerama reported \$26,000 for the 13th reserved seat week.

"THE MANCHURIAN CANDIDATE" (UA). Astor had \$29,000 for the second session.

"THE CHAPMAN REPORT" (Warners). Victoria claimed \$23,000 for the third week.

"WE'LL BURY YOU" (Columbia). Forum had \$7,000 for the second week, including the last six days, with this anti-Communist documentary.

"REQUIEM FOR A HEAVYWEIGHT" (Columbia). Criterion reported \$28,500 for the third week.

"WEST SIDE STORY" (UA). Rivoli claimed \$27,000 for the 55th week at reserved seats.

"Two For The Seesaw"

The Mirisch Company, which recently celebrated its fifth anniversary, continues a truly remarkable string of successful films with "TWO FOR THE SEESAW," being distributed by United Artists.

Here is a warm, funny comedy-drama that is bound to entertain large audiences everywhere. Performances by Shirley MacLaine and Robert Mitchum are superb, and one or both of these fine stars are sure to be in the running when the Oscars are handed out.

Producer Walter Mirisch and director Robert Wise have fashioned an excellent film from a fine play. Isobel Lennart's screenplay from William Gibson's stage presentation couldn't be better. This is adult entertainment in the best sense of the word.

The Mirisch Company and UA have another winner, and their rewards should come from the critics as well as the box-office. In recent years, the term "adult" entertainment has come to mean a leer instead of a laugh and smut instead of drama. It is refreshing to be able to use the expression in praise of a film that has been made with skill and with taste. Every exhibitor can present "TWO FOR THE SEESAW" to his patrons with pride, and their word of mouth should keep the audience coming.

JAY EMANUEL

TOA Answers "Challenge of Progress"

S.F. Festival Launched; Hollywood Again Absent

SAN FRANCISCO—With the screening of Bulgaria's award-winning "Sun and Shadow," the curtain went up on the sixth annual San Francisco International Film festival at a gala invitational opening for a predominantly international society audience. Earlier this year, the Bulgarian entry won the FIBRESCI award at the Karlovy Vary festival in Czechoslovakia.

With more than 30 nations participating this year, there are 23 feature films from 18 countries competing for the coveted Golden Gate Awards. The five-man panel of judges is truly international, consisting of an American, Argentinian, Japanese, Frenchman, and Czech. They are Lewis Milestone, veteran Hollywood director; Leopoldo Torre-Nilsson, who directed "Summer Skin," the Argentine entry in the 1961 festival; Japan's Mrs. Kashiko Kawakita, who has previously served on the juries of the Cannes, Venice, and Berlin festivals and is a prominent leader in the Japanese film industry; Jiri Weiss, who directed the Czech entry "Romeo, Juliet and Darkness," a Golden Gate Award winner in 1960; and France's Darius Milhaud, who has composed the musical score for more than a score of films. In addition to serving on the main jury, Milhaud also will be sole judge in the music division, which offers an award for the feature with the best music track.

As in the past, Hollywood is snubbing the Frisco festival again, although there is an American entry, "David and Lisa," independently produced by Paul Heller and directed by Frank Perry. When it was announced that the Screen Producers Guild will sponsor a Hollywood festival "of major stature" in 1963, Irving M. Levin, managing director and founder of the Frisco fete, issued a cryptic comment:

"After six years of calculated non-participation in the San Francisco Festival, Hollywood is finally showing its ignorance. Instead of joining the rest of the world in San Francisco, they want to play ball in their own backyard."

Bloch to Para. Ad Dept.

NEW YORK—Merwin Bloch has joined the advertising department of Paramount Pictures here, working under the supervision of Jerry K. Levine, advertising manager, it is announced by Martin Davis, director of advertising and publicity.

Bloch was previously associated with Donahue & Coe advertising agency, as a copywriter for the MGM and Columbia Pictures accounts. He has also done free-lance writing for motion pictures, radio, and television in New York and Hollywood.

COMPO Plan For "Answers"

PITTSBURGH—The Central Exhibitors' Committee for the Allied-Compo Merchandising Plan in the western Pennsylvania territory under the direction of Allied-coordinator Harry Hendel, has selected Universal's "If A Man Answers" as their next picture. Twenty-five area theatres are scheduled to open with this picture on Nov. 21.

Hollywood Celebs Accept Pioneer Dinner Invitations

NEW YORK—A group of distinguished Hollywood film personalities headed by Rock Hudson, Gregory Peck, Alfred Hitchcock, Tony Randall, and Ross Hunter have accepted invitations to attend the 24th annual jubilee dinner of the Motion Picture Pioneers to be held at the Hotel Americana, Nov. 19, it was announced by Henry H. "Hi" Martin, chairman of this year's dinner.

Milton R. Rackmil, president of Universal Pictures Company, Decca Records, and vice-chairman of the board of directors of MCA, Inc., who has been selected as "Motion Picture Pioneer of the Year 1962," will be honored at the dinner.

Detroit Real Estate Firm Enters Exhibition Field

DETROIT—The Arundel Investment Co., which has up to now confined itself to oil and real estate, has entered the field of exhibition. United Detroit Theatres has assigned to it the lease on the Cinderella.

Attorney Peter Spivak heads Arundel as president. Vice-presidents are John Lane, Bruce D. White, and George Hall; Leo S. James is secretary; and William M. Campbell treasurer.

Asked if this diversification was a precursor to further moving in on the motion picture field, Lane said, "That depends on the success of this venture."

The Cinderella, which under UDT was on a pre key basis, will retain such status for the time being. However, new management looks forward to changing this to second run.

Buying and booking has been assigned to Cooperative Theatres of Michigan. Joseph Francis, who was manager under UDT, will henceforth receive his pay checks from Arundel.

Hitchcock's "Birds" To U

HOLLYWOOD—Milton R. Rackmil, president, Universal, announced that Alfred Hitchcock has concluded a deal whereby Universal will distribute his latest, "The Birds," plus an unspecified number of additional features in the future.

"The Birds" was filmed on the U lot without a distribution commitment. An April release of the Technicolor picture is planned.

Hitchcock is linked to MCA, U's parent company, and MCA has represented him in the past and, through Revue, produces his tv series. His pictures for a number of years, with one exception, have been released by Paramount.

Friedman Joins Embassy

NEW YORK—Arnold Friedman has joined the advertising staff of Embassy Pictures, it was announced by Robert Weston, advertising director for the company.

Friedman has resigned from the advertising staff of United Artists to accept the position. Prior to joining that company, he held various positions in the exploitation department of Columbia Pictures.

Delegates At Miami Meet Seek Solutions To Top Problems Of Product Lack, Competition From Pay-TV

MIAMI, FLA.—Exhibitors from everywhere are currently in session here at the Americana Hotel in the annual convention of Theatre Owners of America. The theme of this year's sessions is "The Challenge of Progress."

In his report to the annual meeting of the board of directors and executive committee of TOA, president John H. Stembler said, "TOA today is stronger, both in membership and in financial stability, than it has ever been. . . . The Independent Exhibitors, Inc., and Drive-In Theatres Association of New England, a long-established unit which dropped out of the Allied States Association several years ago, joined TOA during the past year."

"Our major problems are largely the same as those which confronted us last year in New Orleans. We continue to be hampered by a severe product shortage, and the threat of pay television is serious . . ."

"The major film companies will give us only about 204 new pictures in all 1962, the lowest total in our industry's modern history. However, there are signs that 1963 will be somewhat better, although still far short of any really substantial improvement . . ."

"An encouraging sign is the despite product shortages, exhibition is investing more than \$200,000,000 in remodeling and refurbishing existing theatres, and in building an additional 250 new theatres . . ."

"Although the development of TOA's Hollywood Preview Engagement Program could have far-reaching effect, the Maytime is Movietime Committee, organized to encourage the film companies to release quality pictures in the May period, was unable to achieve anything of consequence, and recommended abandonment of the program. . . . However, anticipating another severe shortage for the fall, heads of approximately 12 TOA member circuits attended a luncheon in New York City. From this meeting came the appointment of a special committee of experienced film buyers of some of the larger circuits, headed by Nat Fellman, of Stanley Warner, which developed the Hollywood Preview Engagement plan and got Warners' to move "What Ever Happened To Baby Jane?" into this period with exhibition promising guaranteed play dates, extended playing time, and a special nation-wide merchandising campaign. . . . Thus for the first time, a major film company was induced to move a film up into a period of scarcity; and if this first engagement is successful, we will be in a position next winter and next spring to again go to the film companies to ask for similar relief."

The TOA head continued, "20th Century-Fox has a new movie-making administration headed by Darryl F. Zanuck, which merits the support of all exhibition. The Music Corporation of America through Universal Pictures organization is entering the production field believing it can restore Hollywood to its former eminence as a source of films."

Stembler stated that "Philip Harling, our anti-pay tv chairman, will report in detail on the pay tv situation. However, despite the

(Continued on page 25)

20th-Fox Maps Huge "Sodom" Effort On National Scale For Local Impact

NEW YORK—The \$1,000,000 advertising and promotion campaign for 20th Century-Fox's "Sodom And Gomorrah" will be a national campaign aimed at the local level, according to vice-president Charles Einfeld, who conducted a special merchandising meeting with metropolitan area exhibitors.

Einfeld told the exhibitors that "we can no longer afford to put you in a position where we rush a print from the studio and put it on the screen two days later." Thus, this campaign is ready three full months prior to the release of the picture whose first dates will not begin before Jan. 25.

He pointed out that this is "the first new-concept campaign" under the Zanuck regime, and that each precinct, or area, will be covered with a thorough job, that the campaign sells "your own local patronage."

The presentation showed that there are 203 metropolitan areas in the United States with 34,858,200 households, and that each household should be multiplied by four to determine the potential patronage—approximately 120,000,000 people.

For example, in the Sunday supplements, there are 4,377,755 households who receive This Week; 15,001,198 who receive Sunday; and 3,791,321 who receive American Weekly, all of which will have full-page color ads on "Sodom And Gomorrah" with local playdate and theatre. These are in addition to independent supplements in individual towns.

In addition, there will be full-page color ads in every fan magazine, which have a total circulation in 5,027,566 households in addition to repeated use in professional offices and businesses.

For the first time, a motion picture will be heavily promoted in special audience magazines, those that cater particularly to men. These reach 4,068,262 households and, according to Einfeld, will reach one of the picture's most potential audiences.

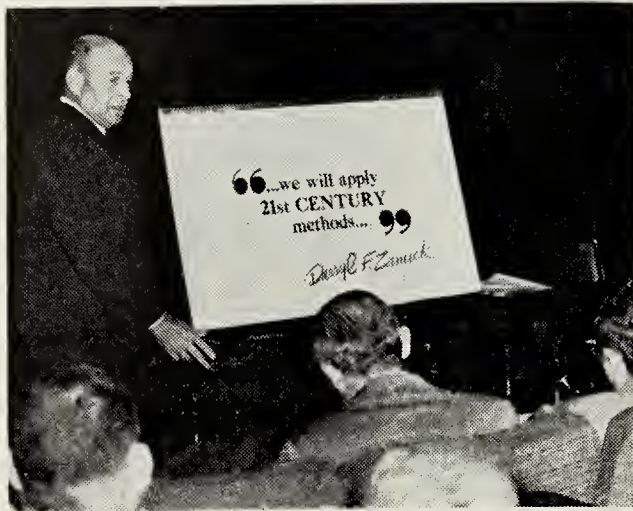
Two promotion devices are RCA Victor soundtrack album which, with the heavy "push" the record company will be giving it, should receive extraordinary radio exposure, and the paperback edition of the movie, for which 1,500,000 copies have already been ordered.

Another first for "Sodom And Gomorrah" will be the placement, in many newspapers, of two-page advertising spreads plus full-page ads. These are, of course, in addition to the daily ads which will be placed by the theatres.

One of the most potent facets to the campaign will be the utilization of the "Tonight" show over the NBC-TV Television Network. The picture will be featured in "spots" on five consecutive evenings which will reach a total of 23,544,000 households via 168 stations.

Einfeld stated that this multi-faceted, multi-media pre-sell campaign, plus the continuing breaks via such nationally syndicated columnists as Leonard Lyons, Earl Wilson, Sheilah Graham, means "maximum consumer coverage in your locality, massive impact in your locality, and meaningful merchandising in your locality."

He explained that in the metropolitan area there are 3,503,000 households and that the total coverage via these media would be 108 per cent of these households. This means that the picture will be sold to every age group,



Charles Einfeld, 20th-Fox vice-president, recently conducted a special merchandising meeting for metropolitan New York area exhibitors on "Sodom and Gomorrah" and stressed president Darryl F. Zanuck's slogan, "We will apply 21st Century methods."

Exhib Turns To Production

HARTFORD—Connecticut Valley exhibitor Vincent Blais is dropping his theatre interests to resume an active role in film production.

Blais, as president of Atlantic Coast Theatres, Inc., has closed the 952-seat Phillips, Springfield, Mass., on lease from the Nick Zeo interests, and plans to henceforth concentrate on feature motion picture shooting.

At the moment, Blais is raising capital for initial screen venture, to go before location cameras here by late fall.

John Fournier, house manager at the Phillips during Blais' year-and-a-half operations, will assist him.

Before coming here, Blais was a tv writer for Warner Bros. Studios, contributing to "Cheyenne" and "77 Sunset Strip," among other series. In addition, he was associated with film-maker Alex Gottlieb in a number of projects.

"I feel the promise and future in independent film production is greater than ever and therefore am dropping my theatre interests," he told MOTION PICTURE EXHIBITOR.

every income group, and every potential ticket buyer.

He concluded his presentation by saying that "Sodom And Gomorrah" will have more than 1,176,000,000 (billion) impressions in the United States by the time the picture will have been released.

Robert L. Conn, domestic sales chief, and Abe Dickstein, eastern division manager, also were present at the seminar. Among the circuits and theatres represented were RKO, Fabian, Interboro, Triangle Theatre Service, Century, Randforce, Stanley-Warner, Skouras, Brandt, Columbia Amusement Co., Hecht Theatres, Garden Theatre, Paterson; Ritz Theatre, Newburgh; Colonial, Poughkeepsie, and Adams, Newark.

Dickstein is now conducting a series of advertising and merchandising seminars on behalf of "Sodom And Gomorrah" in eight of his territories.

There is a separate presentation for each territory as the impact and penetration of each medium is different in the various areas. Eventually, every branch in the country will be covered by one of these seminars.

SMPTE Journal Probes Problem Of New Talent

NEW YORK—While most motion picture and television critics stress run-away production, high salaried stars and other financial enigmas when speaking of the future for Hollywood's entertainment film industry, the producers themselves are beginning to eye a different, and much more serious problem.

As early as 1959, the late Jerry Wald was asking "Where is the second team?"

"Where do we find and how do we train people for the executive and creative level of tomorrow in the motion picture industry? We desperately need a new bumper crop of writers, directors, cameramen, still men, etc.," Wald continued.

Wald's comments have been echoed, re-phrased and re-echoed across the industry. The problem is serious. One ace that Hollywood has been able to maintain as its hole card—in the face of growing foreign competition—is the technical excellence of its production crews.

Yet, a recent survey of a typical major studio's production facilities found that the average age of its crew managers was 63 years. Hollywood is truly capitalizing on the technical experience it banked during its short and turbulent history. However, the question now is whether it is drawing from savings which are not being replenished.

This entire quandary of where tomorrow's creative talent will come from has been explored in the September issue of the Journal of the Society of Motion Picture and Television Engineers. A series of eight articles written by motion picture industry and education leaders analyzed the many facets of this problem.

The general consensus of these articles was that the nation's educational institutions can help fill the gap by training bright young men and women to master the modern techniques available for motion-picture production. However, in order to do this successfully, they must have the fullest cooperation of the motion-picture industry.

Glen Alden Directors Meet

NEW YORK—In line with the Glen Alden Corporation's policy of informing all directors first-hand of the organization's many facets, Albert A. List, board chairman, has called a board meeting in Columbus, Ga., site of one of Glen Alden's newest acquisitions, Swift Manufacturing Company.

List also has revealed that future directors meetings may be held in areas where Glen Alden's operations are located. The June meeting was held in Wilkes-Barre, home of the corporation's coal division.

The directors meeting will include a tour of the Swift plant.

Stressing the integration of Glen Alden's divisions, List underlined the desirability of directors sharing a more intimate knowledge of the various operations.

Charlton H. Williams is president of Swift Manufacturing. Fred M. Lyon is president of Opp and Micolos Cotton Mills, another recent Glen Alden acquisition.

Directors of Glen Alden are: William Bel-lano, Frank Burnside, Ralph E. Case, T. R. Colburn, Milton Hubschman, Wentworth P. Johnson, List, Vera G. List, Harry Mandel, M. Lester Mendell, A. H. Parker, Jr., and Williams.



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THE SEVENTH JUROR

Stunned by an act of desire, he was forced to sit in judgement on his own crime.



PASSION OF SLOW FIRE

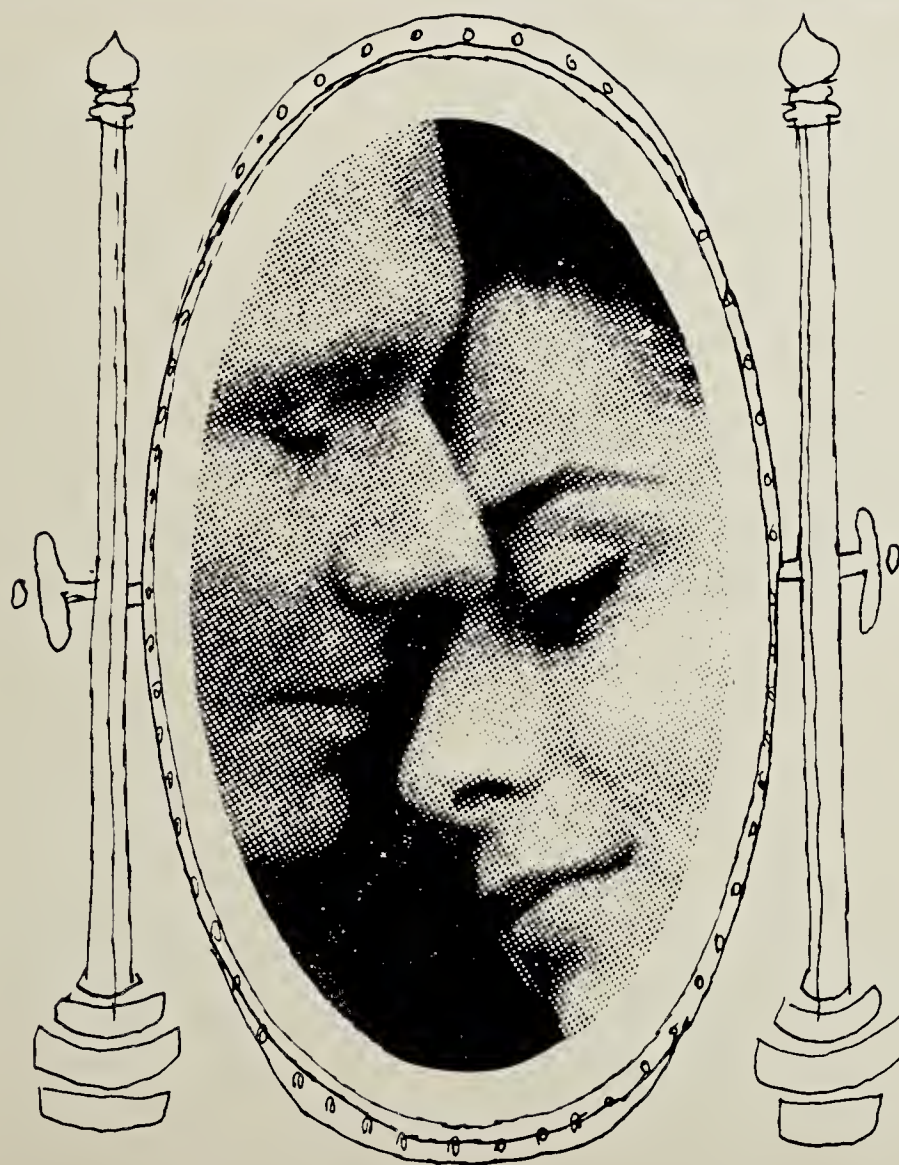
An unforgettable movie — filled with sex and suspense. Now in release.





QUADRILLE

A haunting thriller with a "Diabolique" twist. A movie to capture the audience.



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An adult mixture of crime and love: a fascinating puzzle to bring lines to the box-office.



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Gripping. Exciting.
Playing now to smash
box-office.



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Fla.'s Silver Springs Acquired By AB-PT

NEW YORK — American Broadcasting-Paramount Theatres, Inc., has acquired Florida's Silver Springs, one of the nation's most popular scenic attraction centers.

The 3,900 acre area includes the largest known single spring and group of springs in the world, among its many tourist attractions. More than 1,750,000 tourists annually visit Silver Springs, which is located near Ocala, Fla.

The most famous attraction at Silver Springs is the internationally known glass bottom boat ride over the main spring and the 14 other spring groups. A new feature is the Aquatorium, an underwater theatre overlooking the main spring basin where visitors can take pictures through large plate glass windows of life beneath the surface.

Other attractions include a five mile river boat trip through dense tropical jungle; a Seminole Indian Village; Ross Allen's Reptile Institute; Tommy Bartlett's Deer Ranch; the Prince of Peace Memorial and the Cavalcadia, which houses the largest known collection of horse-drawn vehicles and antique and classic cars.

Silver Springs, which was a known resort as far back as the late 1800's, was developed as a major attraction center starting in 1924 by W. C. Ray and W. M. Davidson, who have been the owners and operators since that time.

The present Silver Springs complex of buildings was erected in 1955. Victor A. Lundy, the architect of Silver Springs, received the 1956 Progressive Architecture Award for his design. The main structure contains more than 50,000 square feet of floor space. There are also a restaurant and numerous gift shops.

Silver Springs is the second attraction center in Florida acquired by AB-PT. The company also owns Weeki-Wachee Spring, near Tampa. The main attraction to the increasing number of tourists visiting Weeki-Wachee is an unusual underwater program viewed 14 feet below the surface of the water in a recently completed new auditorium which accommodates 500 persons.

UA To Handle "Buddha"

NEW YORK—Arnold M. Picker, executive vice-president of United Artists, announced that UA has acquired distribution rights to the Japanese feature, "Buddha," in the U.S. and the remainder of the Western Hemisphere.

Boasberg Hails New Para. Product; Forecasts Strong Business Upsurge

Mirisch-UA Buy Interest In Big Statewide Circuit

HOLLYWOOD—A deal said to involve close to \$5,000,000 has been signed by Mirisch Brothers and United Artists with Fred Stein, president, Statewide Theatres, for a substantial interest in the 30 theatre circuit plus three more to be built.

Stein and his son, Robert, will remain in control of operation and management.

Two years ago, Stein bought 12 Electrovision Theatres from Robert L. Lippert and Ed Zabel for \$2,500,000.

Sher Aids IFIDA Fete

NEW YORK—Louis K. Sher has accepted the exhibitor chairmanship, western division, for the IFIDA International Film Awards Dinner-Dance, according to an announcement from Richard Brandt, dinner chairman. Donald Rugoff has already been announced as eastern chairman.

The International Film Awards are presented by IFIDA to films from abroad and includes the highly prized Joseph Burstyn Award to the most distinguished foreign film in domestic distribution during the past year. Presentation will be made at a dinner-dance at the Hotel Americana in New York on Tuesday evening, Jan. 15, 1963, in the Imperial Ballroom.

Sher is president of Art Theatre Guild, Inc., with theatres in California, Colorado, Illinois, Kentucky, Missouri, and Ohio.

Dr. Eitel Monaco, president of both ANICA, the Italian Producers and Distributors Association, and Unitalia, the organization which promotes Italian films throughout the world, has become the chairman of IFIDA's International Film Awards Dinner-Dance for Italy.

Schlaifer Keynotes Health Meet

NEW YORK—Charles Schlaifer, New York and west coast advertising agency president, was keynote speaker at the Western States Leadership Conference sponsored by the National Association for Mental Health at Tucson, Ariz.

Schlaifer is secretary-treasurer of the Joint Commission on Mental Illness and Health.

NEW YORK—Paramount Pictures' present product position, in terms of both quality and quantity, clearly indicates that the year ahead will be one of pronounced business upsurge for the company and its customers, Charles Boasberg, vice-president and general sales manager of Paramount Film Distributing Corporation, declared.

Boasberg's optimistic observation was made at the conclusion of regional sales meetings in New York. Similar meetings were to be held later in New Orleans, Chicago, and San Francisco.

George Weltner, executive vice-president of Paramount Pictures, in a talk to the assembled regional sales managers, branch managers, and home office executives, said that he was greatly impressed by the planning and preparation that produced the sales policies and patterns discussed at the meetings. He was similarly impressed, he added, by the merchandising approaches that will support the company's forthcoming program of releases.

The regional and branch managers returned to their respective headquarters advised by Boasberg to reaffirm at every industry level Paramount's unqualified faith in the future of the business. Boasberg said that Paramount's tangible evidence of this faith is an array of completed, filming, and planned productions that is one of the most outstanding in the history of the company.

Pictures cited by Boasberg included: Hal Wallis' "Girls! Girls! Girls!" in Panavision and Technicolor, starring Elvis Presley; Jerry Lewis' "It's Only Money"; Jack Rose's "Who Got The Action?," in Panavision and Technicolor, starring Dean Martin and Lana Turner; Hal Wallis' "A Girl Named Tamiko," in Panavision and Technicolor, starring Laurence Harvey and France Nuyen; "Wonderful To Be Young," in CinemaScope and Technicolor, starring Cliff Richard; Jack Rose's "Papa's Delicate Condition," in Technicolor, starring Jackie Gleason; Tandem-Essex's "Come Blow Your Horn," in Technicolor, starring Frank Sinatra.

Also, Gant Gaither's "My Six Loves," in Technicolor, starring Debbie Reynolds; "Hud Bannon," starring Paul Newman; Quine-Axelrod's "Paris When It Sizzles," in Panavision and Technicolor, starring William Holden and Audrey Hepburn; John Ford's "Donovan's Reef," in Technicolor, starring John Wayne; Hal Wallis' "First Wife," in Technicolor, starring Shirley MacLaine and Van Johnson.

Also, Jerry Lewis' "The Nutty Professor," in Technicolor; Mel Shavelon's "Samantha," in Technicolor, starring Paul Newman and Joanne Woodward; Hal Wallis' "Becket," in Technicolor, starring Richard Burton and Peter O'Toole; David Susskind's "All The Way Home," starring Robert Preston and Jean Simmons; Joseph E. Levine's "The Carpetbaggers," with an all-star cast; and Samuel Bronston's "Circus," starring John Wayne.

Fellerman Appointed

NEW YORK—Harry Fellerman has been appointed to the post of general sales manager of Astor Pictures, succeeding Ernest Sands, who has resigned to become general sales manager of Allied Artists.



Seen at a recent invitational sneak preview of Warners' "What Ever Happened To Baby Jane?" at the RKO 86th Street Theatre, New York City, were, left to right, Stanley Warner zone manager Charles Smakwitz; Warner Brothers president Jack L. Warner; RKO Theatres vice-president Matthew Polon; and Warners' general sales manager Morey (Razz) Goldstein.

Exhibs, Pay-TV Can Live Together; Future In Wired Systems—Minsky

NEW YORK—Pay tv will not drive theatres out of business. Instead, it will encourage a new kind of programming never seen before which will have sub-run theatres playing pictures day and date with pay tv. It can be done electronically and technically. People will always want to go out and there will always be a theatre.

Thus spoke Howard Minsky, recently named president of International Telemeter, at his first press conference. He expected to see a "bright new spectrum" in show business as a result of the pay tv activities by his company. He also opined that if pay tv is successful, more pictures will have to be made to take care of the increased demand.

Pictures today are only playing to six per cent of their potential, or to one out of every 20 people. The bigger ones, Minsky estimated, are realizing 12 to 15 per cent of their potential. When pay tv comes in, these figures will be greatly expanded, thought he.

Said Minsky, "Theatremen who get into Telemeter are astute and intelligent."

Community antenna systems will play a key role in the introduction of pay television in the United States, Minsky said. "Our laboratories in California have been working on the compatability of CATV with Telemeter and have developed our system to a degree where it can be used in conjunction with CATV," he remarked.

Minsky added that he had held meetings with top CATV operators who were extremely interested in deals involving the Telemeter system. He noted that the community antenna systems currently operating in the United States have about 1,200,000 subscribers.

Telemeter is convinced that the future of pay television, especially in the United States, rests with a wired, closed-circuit system, rather than with over-the-air transmission, Minsky said.

The first such operation in the U.S. is likely to be one conducted by Home Theatres, Inc., using the Telemeter system, it was revealed. This recently formed company, owned by a number of leading business executives, newspaper interests and show business personalities, has its sights on four major cities, including one that has already been "thoroughly investigated and mapped out," Minsky said. "It is going to take us about 10 months to get the Telemeter boxes ready."

Trans Canada Telemeter's pay-TV operation in Etobicoke, a suburb of Toronto, "has been a screaming success for every purpose we intended," Minsky said. "Technically and sociologically, we have proved without a doubt that pay television can work. We have not made money, but never expected that we would."

Telemeter's recent presentations of closed-circuit sports events in the College Theatre, Toronto, at the same time they were being shown in Telemeter subscriber homes have pointed up "a coming marriage" of theatres and pay television, Minsky noted. "You would be surprised by the number of exhibitors who have told me that closed-circuit presentations in their theatres of events such as the recent Patterson-Liston championship fight, is the big thing for the future."

Minsky said that in many ways the development of pay television is comparable to the development of drive-in theatres. At their



Preston Robert Tisch, Loew's Theatres, New York City, recently visited with Mrs. Ruth Colbin, newly appointed manager of Loew's Poli, Hartford, Conn.

Trans-Lux Earnings Up

NEW YORK—Percival E. Furber, chairman of the board, announced that earnings for the first nine months of the fiscal year of Trans-Lux Corporation ended Sept. 30 showed an improvement over the comparable period of 1961.

Net profits, unaudited, for the nine months amounted to \$532,235, or 72 cents per share. This compared to a net profit of \$465,815, or 63 cents per share, on the basis of 743,037 shares of common stock outstanding for the corresponding period of 1961.

NSS Ups Winningham

KANSAS CITY—Jack Winningham, acting manager of National Screen's local office, has been promoted to branch manager, it was announced by Burton E. Robbins, president.

Winningham has been affiliated with NSS since 1947, as a salesman in the Kansas City area, and has been acting manager of the Kansas City office since June of this year.

Inception, drive-ins were bitterly opposed by exhibitors and relegated to last-run status. Today, they account for 25 per cent of national grosses and play day-and-date with conventional theatres.

Commenting that "we are now on the eve of one of the most exciting developments in show business," Minsky said that the spread of pay-tv will be on a world-wide basis. A go-ahead signal from the Postmaster General is being awaited in England, while France, Germany, and other countries in Western Europe are also mapping plans for the introduction of pay television.

In the United States, International Telemeter is accelerating its public relations activities by introducing a special newsletter to be issued "five or six times a year," according to Minsky. The first issue was mailed Nov. 1 to exhibitors, press, and radio and television stations throughout the country.

Participating in the meeting, which was attended by members of the motion picture, radio and television, and advertising trade press, were Leslie Winik, executive vice-president of International Telemeter Company, and Phil Isaacs, vice-president in charge of franchise operations.

"West" Cinerama Epic Premieres In London

LONDON—One of the most heralded events in recent years took place here when the Metro-Goldwyn-Mayer-Cinerama production, "How the West Was Won," had its world premiere at the Casino Theatre before a distinguished audience of royalty, government, society, entertainment and industry notables.

The benefit performance, held on behalf of the King George Sailors Fund, was highlighted by the appearance of Princess Margaret and Lord Snowden, in addition to Lord Louis Mountbatten and David K. E. Bruce, United States Ambassador to England.

Joseph R. Vogel, president of Metro-Goldwyn-Mayer, and Nicolas Reisini, president and chairman of the board of Cinerama, Inc., arrived from New York to take part in the gala premiere festivities.

Also on hand to greet the evening's guests were the picture's producer, Bernard Smith, and two of its stars, Henry Fonda and George Peppard. They arrived at the theatre in an original Arizona stage coach and were greeted by a host of American Indians and cowgirls.

The premiere climaxed the biggest pre-opening advance ticket sale in the history of London. Already the picture has established an advance of nearly \$500,000 with all performances sold out for the first three weeks.

The opening of "How the West Was Won" followed the highly successful world preview of the picture last month at the L'Empire-Abel Gance Theatre in Paris, where the 250 members of the press and exhibitor groups predicted that the film will become one of the most successful in the history of motion pictures.

The next opening of the epic film is scheduled for Paris on Nov. 27, and will be followed by openings in Japan, Belgium, New Zealand, Australia, Sweden, and Denmark.

Vogel and Reisini entertained at a luncheon for trade press publishers from America who were flown here to especially attend the world premiere.

Highest praise and acclaim was unanimous. The London Daily Mail said, "Splendidorous all-star story should outrun even 'The Mousetrap,' which is now in its 10th year in London. The picture tells its story superbly."

The Daily Sketch said, "Widest western of them all in a million miles of western celluloid. You have never seen anything to even slightly approach this picture. Wonderful slice of giant entertainment."

The Daily Express said, "A film with a lot to recommend it with sweep and go. This is one of the big pictures."

The London Times said, "On the largest possible screen with surge and splendor of realism in its most emphatic form . . . Overpowering."

The Evening Standard said, "If we ever heard the sound of success, this is it. Rush for your tickets at once."

The Evening News said, "Marvelous stuff. Its climax is the greatest train wreck ever filmed. The buffalo stampede alone is worth your money."

Marcus Leaves Embassy


NEW YORK—Morey Marcus has resigned as foreign sales manager of Embassy International Pictures. A veteran sales executive, Marcus had been vice-president in charge of foreign and domestic sales for Republic Pictures International prior to joining Embassy.



Sharp...
all
the way!

SHARP NEGATIVES RATE SHARP PRINTS! That's the only way to get and hold audience attention—to do full justice to a script. Answer: Go Eastman *all the way*—negative and print-stock. And give the print-maker time to do his job right. Also, in the case of questions—production, processing, projection—always get in touch with Eastman Technical Service.

For more information, write or phone: Motion Picture Film Department, **EASTMAN KODAK COMPANY, Rochester 4, N. Y.** Or—for the purchase of film: **W. J. German, Inc.** Agents for the sale and distribution of EASTMAN Professional Film for Motion Pictures and Television, Fort Lee, N. J., Chicago, Ill., Hollywood, Calif.



EASTMAN FILM

N. Y. Court Of Appeals Backs Ruling Favoring "Connection" Distributor

ALBANY—The Court of Appeals unanimously upheld the ruling of a lower court that "The Connection," controversial film dealing with narcotic addiction, could be publicly exhibited.

The State Board of Regents found the picture "obscene" on the basis that a slang word for excrement was used on several occasions. The Appellate Division had previously ruled that the word, in context, was "at the most vulgar, but not obscene."

Dr. Charles A. Brind, Jr., counsel for the Regents, and Ephraim S. London, noted attorney and foe of censorship engaged by the company distributing "The Connection," argued the case. The Court of Appeals did not, however, strike down the licensing statute as unconstitutional.

It was in one of London's repeated pleas that the Court of Appeals pass on "the constitutional issue" of film licensing that Judge Desmond inquired, "Why not ask the Legislature to change the reviewing procedures?"

London asserted that the average time for the adjudication of a motion picture licensing appeal is six months, which was denied by Dr. Brind.

London's verbal foray against the Regents' findings was buttressed by a lengthy brief filed with the Appellate Division. In this, he contended, as he did before the Court, that "obscenity" under the U.S. Supreme Court decision in the Roth case, was the only basis for pre-censorship, and provided the matter was designed to "appeal to the prurient interest" of the average adult in a community plus the fact the "dominant theme as a whole" was deemed to have "prurient appeal" judged by community standards.

Dr. Brind said that it was ridiculous to consider the objectionable word, and the three phrases, as referring solely to heroin.

Brind and London clashed openly after Judge Fuld had asked about exhibiting "The Connection" without a license, and London replied, "We did, but were stayed in an order by Justice MacAffer, Albany Supreme Court, which ended the exhibition at the D. W. Griffith Theatre, New York City, after two showings.

London observed that the Board should not have such power to "hold back a picture for over a year," which had been described by U.S. Supreme Court Justice Clark as "almost unbridled censorship." He urged that the Court of Appeals pass upon the constitutionality of the film licensing law, but Judge Desmond said, "We take varying positions in different cases. We decide case by case."

"I don't think this Court can find for the Regents here, unless it also finds a constitutional statute," London exclaimed.

If the respondent loses before the Court of Appeals, it could carry the case to the U.S. Supreme Court, but if the former were to uphold the Appellate Division, the Regents would be at the end of the legal road in the addiction picture, informed sources said.

The Court of Appeals agreed to take under advisement London's request for the announcement of a decision before writing of an opinion. He based the plea on the fact that thousands of dollars had been spent in advertising and the theatre where the showing took place had to go dark.

Community Lauds UA For "Premiere Showcase"

NEW YORK—In recognition of United Artists' "new and farsighted" "Premiere Showcase" policy which has "made it possible for Nassau (County) residents to see top flight motion pictures at the same time they are presented in New York City," Eugene H. Nickerson, executive of Nassau County, N.Y., has presented United Artists Corporation a Certificate of Merit on behalf of the citizens of the county.

Nickerson, in presenting the citation, stated: "We will achieve progress in our economy and in the arts only if we are willing to depart from traditional patterns and have the courage to adopt new ideas."

The county executive saw the "Premiere Showcase" program as "a further reflection of the growing importance of the suburban community in our cultural and business life."

Bernard Mack Reelected

CHICAGO—Bernard Mack was reelected president of the Filmack Corporation at the annual stockholders and board of directors meeting.

Other Filmack officers include Joseph Mack, vice-president; Donald Mack, vice-president and treasurer; and Vi Dane, secretary.

Irving Mack will continue as chairman of the board, and Charles King and Morry Silver will continue as board members.

Commonwealth Sets Dividend

SAN JUAN, PUERTO RICO—The directors of Commonwealth Theatres of Puerto Rico, Inc., have declared a 12½-cent quarterly dividend on the company's common stock, payable Jan. 20 to holders of record Dec. 20.

Commonwealth Theatres, which is the largest exhibitor of motion pictures in Puerto Rico, has an island-wide chain of 42 theatres. The company is also engaged in vending and concession operations.

"Greatest Story" Launched On Utah Location Site

CROSSING OF THE FATHERS, UTAH—Filming of George Stevens' production of "The Greatest Story Ever Told," based on the life of Jesus of Nazareth, began here on the backwaters of the Colorado River.

Cameras started turning on the film version of the Fulton Oursler best-seller following an invocation by Ward Bishop LeVon Gifford, of the Church of Jesus Christ of Latter Day Saints, (Mormon); Father John Sullivan, of the Roman Catholic Church of the Immaculate Heart of Mary; and the Reverend Fred Ferguson of Community Methodist Church, all of nearby Page, Ariz.

The sequence on which filming began is that of Christ's baptism. The site for the sequence was chosen by producer-director Stevens as one most nearly approximating the traditional place of the baptism on the Jordan River as it was nearly 2,000 years ago.

To lend further authenticity to the site, Stevens signalled the start of production by pouring into the Colorado a gift of actual waters from the Jordan presented to him by Mordechai Shalev, Consul General of Israel, on behalf of the Israeli Government.

Max von Sydow, distinguished Swedish actor, is portraying the figure of Jesus in the film, with Charlton Heston as John the Baptist. Others chosen so far for roles in the picture are John Wayne, as the Centurion; Ed Wynn, as Aram; Roddy McDowall, as Matthew; Sidney Poitier, as Simon of Cyrene; Michael Anderson, Jr., as Little James; and David McCallison, as Judas.

To be filmed in Technicolor, and the Panavision and Cinerama processes, "The Greatest Story Ever Told" will be distributed by United Artists, with a projected release expected to be at the end of 1963 or early 1964.

The start of filming marks the conclusion of nearly four years of intensive research, study, and preparation.

With a script by James Lee Barrett and Stevens, written in collaboration with the poet-historian and Pulitzer Prize-winner, Carl Sandburg, "The Greatest Story Ever Told" will continue in production in scenic southern Utah until nearly Christmas. The company then will move to the studio in Culver City, Calif., where a replica of the city of Jerusalem, as it existed in Christ's time, has been erected on the back lot.



Pictured at a recent press conference in the Columbia Pictures home office in New York are, left to right, producer-director William Castle, who announced plans for a new Hollywood production, "The Candy Web"; exhibitor Adolph Herman; Robert S. Ferguson, Columbia national director of advertising, publicity, and exploitation; and Jonas Rosenfield, Jr., Columbia's vice-president in charge of advertising and publicity.

WARNER BROS.

PICTURES PRESENTS

THE VOICE OF

JUDY GARLAND

IN A UPA PRODUCTION

"GAY PURR-EE"



ALL the "cats" at Warner Brothers are "purring" with delight, and the comment is considerably more than a pun.

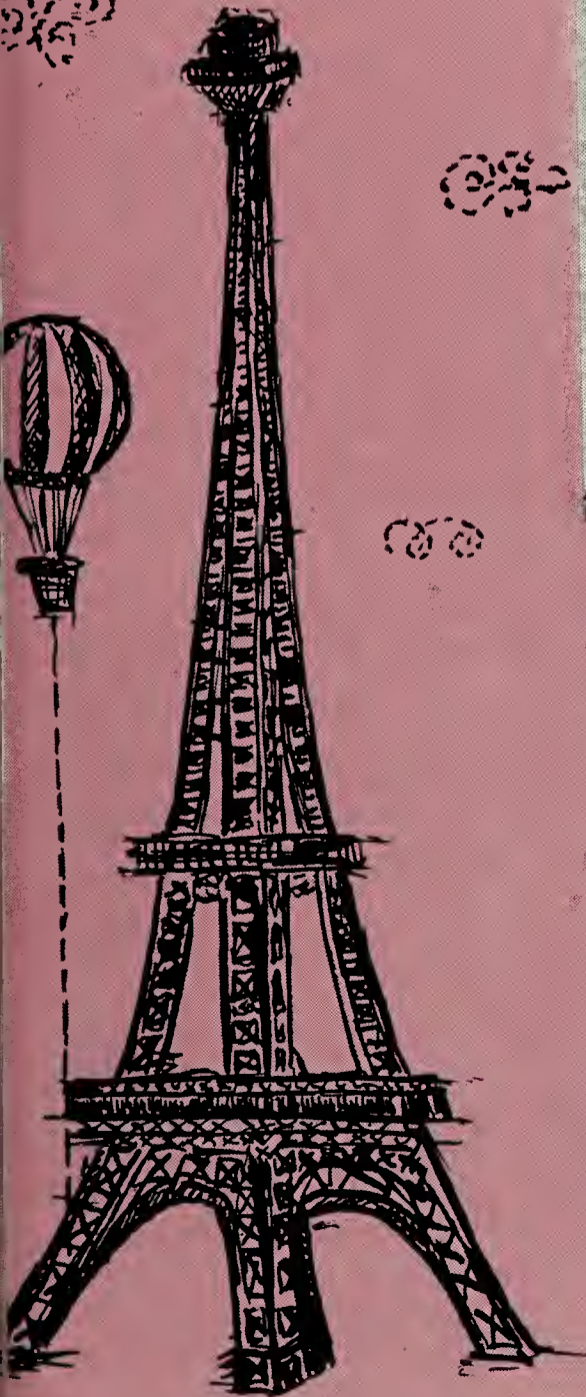
The merry tune being played at boxoffices everywhere by "THE MUSIC MAN" and "GYPSY" continues strong, and waiting in the wings is "GAY PURR-EE," animated Technicolor musical feature produced by UPA studios for Warner Brothers release. The happy newcomer promises to continue the winning ways of its song and dance predecessors.

The film gave colorful life to the plushiest period in French history when can-can girls were in full squeal, cafes were peopled with wine-sipping painters and writers, and boulevards were swinging with saucy models and carefree lovers.

"GAY PURR-EE" brings to the screen the magnificent voice of the incomparable Judy Garland and Broadway heartthrob Robert Goulet, portraying feline lovers who set the City of Lights on its collective ear with the help of song hits by the wonderful team of Harold Arlen and "Yip" Harburg.

Warner Brothers has put together an eye-opening merchandising, advertising, publicity, and exploitation campaign that captures the pulse of the great music and voices of "GAY PURR-EE." It is this editor's happy task to impart to our readers some campaign highlights.

"GAY PURR-EE" should make the world's exhibitors a bunch of happy "cats."



GREAT MUSIC



GREAT ARTISTS

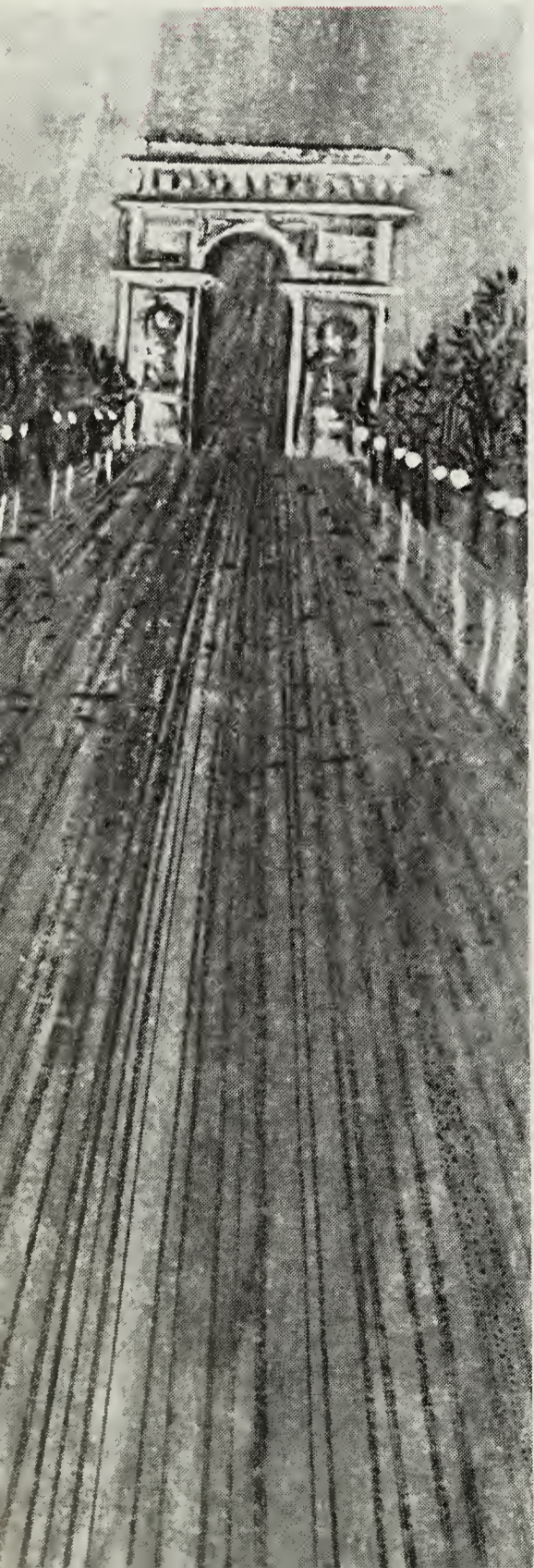


Judy Garland
as Mewsette

Gay Purr-ee



Robert Goulet
as Jaune Tom



H EADING the list of stars whose vocalizing makes "GAY PURR-EE" a new type animated musical delight is JUDY GARLAND, now riding the crest of a fabulous career. More than any other performer, Judy typifies the perfect musical star, a fact well proven by enchanted audiences of every entertainment medium. In "GAY PURR-EE," she is the voice of "Mewsette," a lovely feline from the farm who becomes the toast of Paris in the gay '90s.

Robert Goulet, singing star whose rich voice thrilled Broadway audiences in the hit play, "Camelot," is the voice of Mewsette's stalwart country admirer, "Jaune-Tom," the greatest mouse-catcher in the cat-world.

Also starring are the voices of RED BUTTONS, HERMIONE GINGOLD, and PAUL FREES. Buttons is the delightful "Robespierre," small in stature but fiercely loyal companion of Jaune-Tom. Miss Gingold is "Mme. Ruben-Chatte," worldly Parisian beautician of questionable reputation. Frees is "Meowrice," a slick city cat and as despicable a villain as ever led a lovely puss astray.

Rounding out the potent cast are the voices of Morey Amsterdam, Julie Bennett, Mel Blanc, and Joan Gardner.

Mewsette is a country cat but longs for the color and excitement of the big city. Spurning the love of Jaune-Tom, she hitches a ride on a train, searching for romance and adventure in Paris. Jaune-Tom and his tiny companion, Robespierre, follow on foot. At the Paris station, the naive country cat is led astray by Meowrice, leader of the Parisian cat underworld. He takes her to the salon operated by Mme. Ruben-Chatte to be glamorized. For Mewsette, it is all a delightful adventure for she doesn't know that Meowrice plans

new entertainment form



Red Buttons
as Robespierre



Hermione Gingold
as Mme. Rubens-Chatte

to sell her as a wife to a rich, old coal cat in Pittsburgh.

Meanwhile, Jaune-Tom and Robespierre comb the city looking for Mewsette. They stumble on the salon, but a watchful cat-napper who works for Meowrice shoves Robespierre down a manhole. Jaune-Tom rushes to the rescue. Jaune-Tom displays his magnificent prowess as a mouse catcher, and Meawrice recognizes him as Mewsette's boy friend. He gets the two country cats drunk and has them shanghaied on a boat bound for Alaska.

Back in Paris, Mewsette progresses to a point where she is the feline darling of Paris. Her portrait is painted by Cezanne, Monet, Braque, Seurat, Modigliani, Degas, Toulouse-Lautrec, Rousseau, Gauguin, Van Gogh, Renoir, and Picasso. She has arrived.

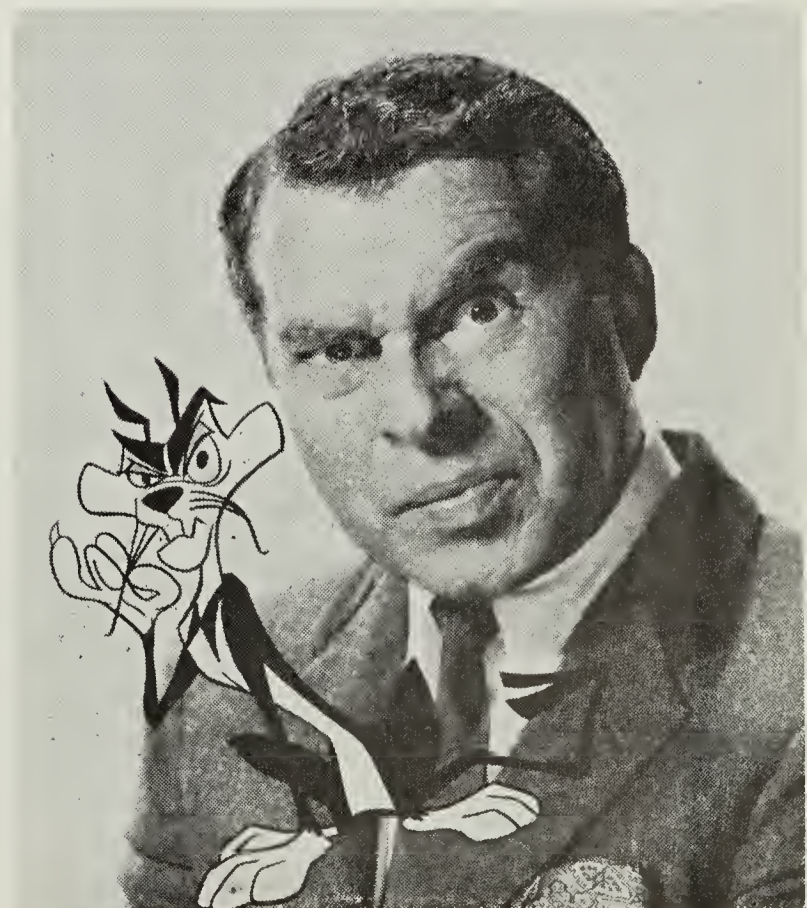
In Alaska, Jaune-Tom and Robespierre discover gold and return to France as the richest cats of them all. They renew efforts to locate Mewsette. Meowrice locks Mewsette in a basket labeled for mailing to Pittsburgh, but Jaune-Tom foils his plot in a climactic battle.

The happy cats are reunited and return to the City of Light in triumph.

"GAY PURR-EE" is a winner on many counts. Its color and charming animation will delight the youngsters, and the music, voices of the stars, and clever use of new artistic techniques should find wide appeal among adults. It's a tune-filled, toe-tapping treat, and as colorful a film package as has ever been presented.

If Paris wasn't exactly like this in the gay '90s, it should have been, and moviegoers the world over will agree.

Paul Frees
as Meowrice



Merchandising
Designed To Make
Gay Purr-ee A
Booming Success

Judy Garland

and the whole wonderful cast will be singing

GAY PURR-EE



ORIGINAL SOUND TRACK ALBUM PROMOTION

Warner Bros. is taking full advantage of the popular appeal of Judy Garland and will promote the "GAY PURR-EE" original sound track album in a nationwide effort.

The Harold Arlen and E. Y. Harburg songs: "Take My Hand, Patee," "Paris Is A Lovely Town," and "Roses Red" are sung by Miss Garland, and "Little Drop Of Rain" is a duet by Judy and Robert Goulet. Goulet also sings "Mewsette" and teams with Red Buttons in a ditty called "Bubbles." Paul Frees sings

"The Horse Won't Talk" and, with a quartet, "The Money Cat."

The promotion will feature key independent and network radio stations; record stores coast to coast; and all major FM radio stations. Music stores will display the album in window and counter displays.

Warners is also offering special discount albums to exhibitors for promotional use in lobbies, intermission music, etc.

**YOU CAN HELP...
AND HELP YOURSELF!**

Every Warner Bros. Records Distributor Has Been Alerted... He's Waiting for Your Call... To Help Make "Gay Purr-ee" the Biggest Sound in Sound Tracks... He Can Help You with Lobby Displays, Radio-TV Tie-ups, AC Campaigns, Etc!... Contact Your Nearest Distributor

WARNER BROS. RECORDS DISTRIBUTORS (Check the listing for the nearest office)

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MEWSETTE as seen by

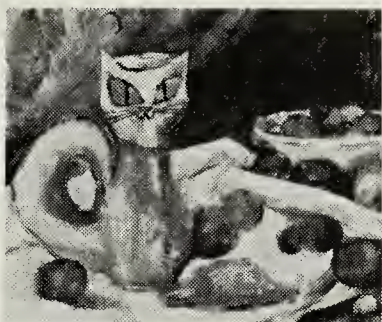
RENOIR

DEGAS

CEZANNE

LAUTREC

VAN GOGH



Paintings of Mewsette by some of France's greatest artists: Renoir, Monet, Modigliani, Toulouse-Lautrec, Manet, Van Gogh, Rousseau, Degas, and Picasso (a sequence in "GAY PURR-EE") lends itself to a "natural" tie-in with art galleries, art and supply stores, and book stores that feature books on art or painting.

A colorful, easy to prepare window sign headlined: MEWSETTE as seen by Picasso, Renoir, etc., together with scene stills of the various depictions of MEWSETTE which are available from Warners, displayed in the store window, is sure to attract attention. An additional sign or banner can mention that "GAY PURR-EE" is coming or now playing at your theatre.

15,000 GROCERS TO PARTICIPATE IN *Friskies* CAMPAIGN

Friskies Ads on television and in Life Magazine will spearhead a unique nationwide ticket selling promotion for "GAY PURR-EE" simultaneous with national release.

Backing up the tv and Life ads will be special packaging and displays of the Friskies products in over 15,000 grocery stores.

Free childrens admissions

This unique promotion offers free admission to "GAY PURR-EE" to any child under 12 who presents a label from Friskies canned cat food (15 oz. size) or boxtop from Little Friskies Cat Food. Child must be accompanied by adult who has purchased a regular admission.



GET FREE KID'S MOVIE TICKETS HERE TO "GAY PURR-EE!" FROM WARNER BROS.



see Friskies cat food labels for details

FREE HERE!
Kid's movie tickets to "GAY PURR-EE!" from Warner Bros.



see Friskies cat food labels for details

As shown in the sketches above, the free admission offer will be printed on millions of cans and boxes of Friskies by the Carnation Company, manufacturers of Friskies Cat Foods.

Carnation will use the full color, full page ad at right in Life, calling attention to the offer, and has prepared colorful point-of-purchase display material and mats to be used by grocers in their newspaper ads.

NOW *Friskies* CAT FOOD LABELS ARE

FREE MOVIE TICKETS

for children under 12 when accompanied by adult paying regular admission

WHAT AN OFFER!

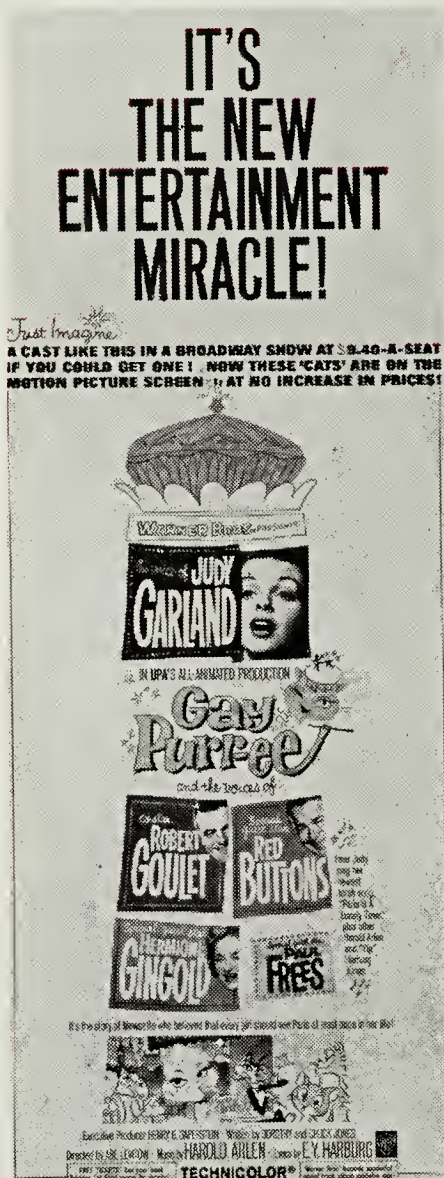
Just treat your cat to a 15-oz. size can of Friskies Fish Flavor or Friskies Chicken Flavor cat foods, or to a box of Little Friskies cat food. (She'll love them. All three are fully nourishing and have that tantalizing, tempting taste cats love!) Each label or box top (plus admission taxes, if any) admits one child (under 12) to any theater showing "GAY PURR-EE" when accompanied by an adult paying the full admission price.

Void wherever licensed, taxed, restricted, or prohibited by law. This offer expires December 31, 1963. Treat your cat to Friskies—and your family to the movies—soon.

See the newest movie idea in years as guests of Friskies—a musical in full color animation! You'll watch wonderful U.P.A. cartoon characters on the screen while you listen to the thrilling voices of stars Judy Garland, Robert Goulet, Red Buttons, and Hermione Gingold!

Enjoy the original sound track music from "GAY PURR-EE!" Get this Warner Bros. 12" LP album wherever records are sold.

Advertising Reflects Airy French Musical Background of Gay Purr-ee



NEWSPAPER ADS

Combining the appeal of Judy Garland, the hit music, and public-loved animated cartoons, Warner Brothers put together a surefire boxoffice campaign. The ads shown on these two pages are aimed at saturation on the local level for the exhibitor who judiciously times his advertising to coincide with other GAY PURR-EE exploitation and promotional activities.

Radio

Capitalizing on the vast audience which Judy Garland has built through the years, the radio spot announce-

Club Mails 50,000 Flyers

In conjunction with international Cat Week sponsored by the American Feline Society, 50,000 copies of the special leaflet shown were sent cat fanciers around the world. The 8½ x 11 flyer, prominently featuring photos of Judy Garland, Robert Goulet and Red Buttons went into the mails the first week in October.



Cats, Garland, Goulet Spotlited In GAY PURR-EE

In a day and age familiar with politicians' cries for "equal time," the motion picture screen has finally taken a big stride toward awarding equal time to cats, who have long been overshadowed by dogs in the realm of full-length features. GAY PURR-EE, a full-length animated musical produced in Technicolor by UFA for Warner Bros. release in November, features the singing and speaking voices of Judy Garland, Robert Goulet, Red Buttons, Hermione Gingold and Paul Frees. Miss Garland provides the voice for a young French farm cat named Meswette, who goes to Paris in the 1890's to find the better things in life. Goulet vocalizes for Jaune Tom, Meswette's country admirer; Buttons is Tobaspierre, Tom's small companion; Miss Gingold is Mme. Rubens Chatte, a Parisian beautician of questionable ethics; Frees vocalizes for Meowrice, a slick boulevardier who enlists Mme. Rubens Chatte's help in attempting to corrupt Meswette. With the exception of Meowrice and a few of his friends, the cat characters of GAY PURR-EE are admirable and high-minded and their activities are calculated to give cats in general some favorable publicity. In GAY PURR-EE Miss Garland sings four of the eight songs written by Harold Arlen and E. Y. Harburg. The film was produced by Henry Saperstein and directed by Abe Levitow.



TOP MAGAZINE COVERAGE

Typical of the widespread interest of national magazines in the unique entertainment value of GAY PURR-EE is the striking cover of "Junior Scholastic" shown at left. "Senior Scholastic" is planning identical cover treatment. These two magazines alone have a circulation of over 2 million among the country's school children. At press time, the film was already slated to receive "Parent's Magazine's" Family Medal for November, and outstanding feature treatment in "Life," "Seventeen," "American Weekly," "Family Weekly," "McCalls," "Playboy," and "Suburbia Today." These breaks are certain to stimulate audience enthusiasm.

Speaking of entertainment surprises,
you're in for the biggest one of your life!

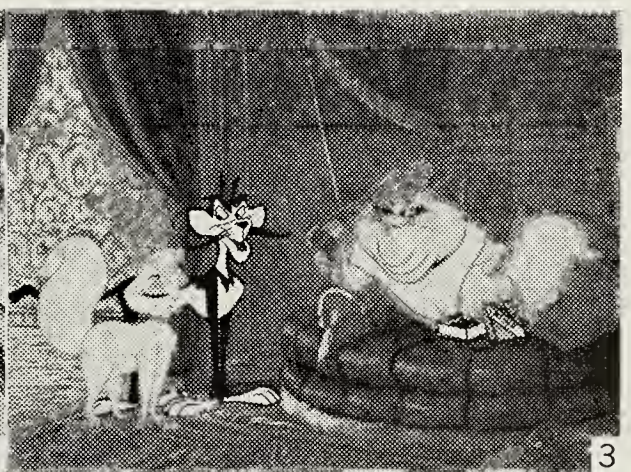
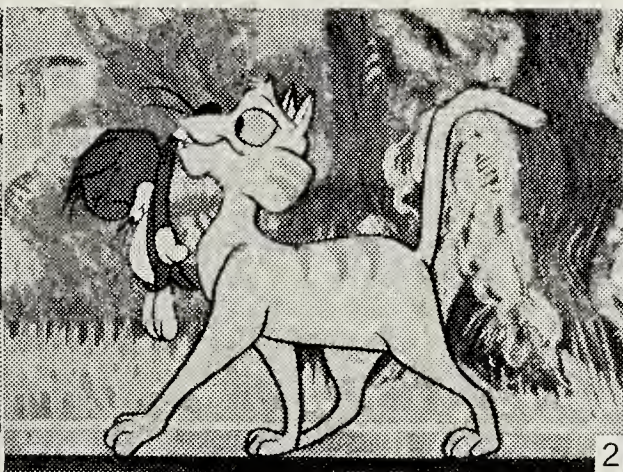
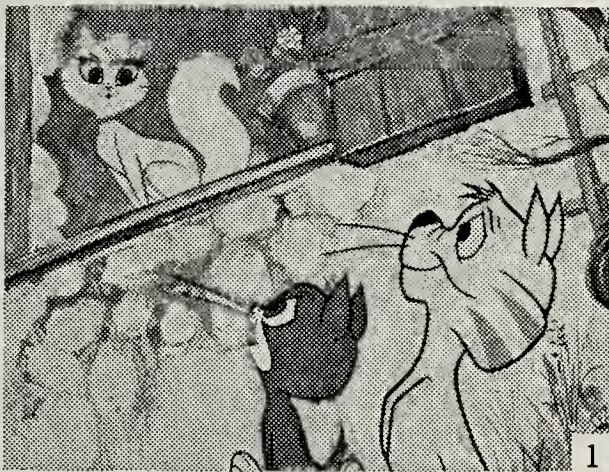
ments prepared for GAY PURR-EE from the film feature Garland and Robert Goulet. These spots can play a vital role in your campaign, particularly if placed to command the attention of music-loving listeners.

TV

Catching the charm of the film's delightful cartoon characters and the audience appeal of Judy Garland's voice, eight TV trailers have been prepared: Three 1-minute, four 20-second and one 10-second TV trailers and spots are available.

Theatre Trailers

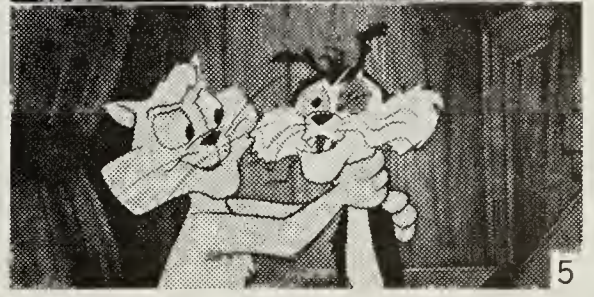
The regular production trailer and the special teaser trailer now available emphasize the unique entertainment offered in this unusual motion picture. These trailers will whet your audiences' appetite and stimulate wide interest in GAY PURR-EE.



The singing voice of the incomparable Judy Garland is starred in "Gay Purr-ee," the UPA animated full-length musical feature opening at the Theatre. The voices of Broadway and TV star Robert Goulet, Red Buttons, Hermione Gingold and Paul Frees are co-starred in the Warner Bros. release filmed in Technicolor. "Gay Purr-ee" was produced by Henry Saperstein and directed by Abe Levitow from a script by Dorothy and Chuck Jones with a score by Harold Arlen and E. Y. Harburg.

Mewsette (JUDY GARLAND) tells Jaune-Tom (ROBERT GOULET), right, and his buddy Robespierre (RED BUTTONS) that she's bored with life on a French farm and takes off for the heady atmosphere of Paris in the Gay '90's (No. 1). Jaune-Tom decides to follow his true love to Paris and is accompanied by Robespierre, who requires an assist as they take the railroad track route to the City of Light (No. 2). In Paris, lovely Mewsette meets a smoothy named Meowrice (PAUL FREES), who introduces her to Mme.

Rubens-Chatte (HERMIONE GINGOLD), owner of a famed beauty salon and tells her to make the little farm feline the most beautiful creature in Paris (No. 3). Meowrice learns that Jaune-Tom and Robespierre are searching for Mewsette and has them shanghaied to Alaska, never suspecting that they will strike it rich there. Meanwhile, Mewsette becomes the toast of Paris and is painted by some of France's greatest artists: Renoir, Monet, Modigliani, Toulouse-Lautrec, Manet, Van Gogh, Rousseau, Degas and Picasso. But when Mewsette discovers Meowrice is grooming her for a rich old coal cat in Pittsburgh who will pay Meowrice well for a beautiful bride, she attempts to flee. Meowrice's gang, the Catnappers, recapture her (No. 4). However Jaune-Tom and Robespierre return to Paris in the nick of time. In an epic battle on a speeding train, Jaune-Tom overwhelms the Catnappers and Meowrice and ships Meowrice to America in the crate in which Meowrice had planned to ship Mewsette (No. 5).



GAY PURR-EE



OPENING CAMPAIGN

THE CAT'S MEOW

Warner Brothers Sets Successful Pattern
In Chicago Opening of Lively "Cat-toon"



RECORD PROMOTION

Because of the tremendous public interest in Judy Garland and the music of GAY PURR-EE, special emphasis was placed on a sound track record tie-in. The theatre worked closely with Warner Brothers record distributor in Chicago for maximum cooperation from Dealers, Disc-Jockeys, Program Directors, and Stations, TV & Radio personalities & high school art and music teachers.

CROSS-PLUGS, INTERMISSION MUSIC

Beginning six weeks in advance the GAY PURR-EE Sound Track Album was played during intermission at B & K theatres and cross-plug trailers were started one week in advance.

SCREENINGS

Special Advance screenings were held for opinion makers and promotional contacts. Critics, columnists, general press, disc-jockeys, T.V. and radio personalities, high school art and music teachers, high school editors, and key area retailers of Carnation Friskies and Warner Brothers records were invited.

THROW AWAYS

Some 400,000 throw aways slanted to the teenagers were distributed through B. & K. Theatre candy stands, at record store counters (along with counter displays of the Sound Track Album) and distributed by hand to students at all High Schools in Chicago and Suburbs.

MERCHANT AD

A special GAY PURR-EE BONANZA sale was sponsored by Webcor & Polk Brothers appliance stores. The promotion made available two guest tickets to see GAY PURR-EE for purchases of any one of three Webcor Stereo Phonograph and Tape Recorder models. Two full page ads were arranged on the promotion—the first one 7 days before the opening and the second one on opening day. Special window and indoor display also supported the promotion.

TALKING DISPLAYS

Special arrangements were made with Webcor for use of hit songs from the GAY PURR-EE Sound Track Album to make a unique talking counter display. The spot announcement heard after each song in a talking display co-sold both the Webcor equipment and GAY PURR-EE. Additionally, full color display material featuring GAY PURR-EE ad art and the theatre play date was used.

NAME THE KITTEN PROMOTION

A name the kitten promotion was arranged with the local T.V. station aimed at the young viewers who were asked to find a name for a kitten introduced on a kiddie show. The winning entry received the kitten plus a year's supply of Friskies cat food and was the guest of the theatre to see GAY PURR-EE along with his family. Runner-ups received Warner Brothers Sound Track Album.



The Ideal Toy Corp. is marketing stuffed versions of Meowrice, Mewsette and Robespierre, as shown above.

Shown below are five items for pre-school or early teen youngsters prepared by Whitman Publishing Company, of Racine, Wis.



LEFT, The beautiful flower-decked float will be seen by some 40 million TV viewers of the Rose Bowl Parade on New Year's Day. This should prove a highly successful middle of the play-off "hypo" for GAY-PUREE.

IN the initial opening of GAY PURR-EE, Warner Brothers has covered many promotion angles, all of which should lead to a highly successful run at Chicago's State Lake Theatre. Many or all of the promotions can be picked up and used by exhibitors everywhere and applied to their local situations. Properly applied by alert showmen, the promotions will pay off big at the boxoffice.

Producer DeLaurentiis Forms American Firm

ROME—Dino De Laurentiis, one of the world's leading film producers, is expanding his huge production organization to include the United States.

In an unprecedented move by a European producer, the 43-year-old De Laurentiis, announces the formation of an American company; The Dino De Laurentiis Corporation of America, with headquarters in New York.

The new New York company will also supervise the exploitation of all De Laurentiis product in the Americas, the first time a wholly-owned and operated European company has established such a service.

"Today," explains the producer, "motion pictures have become completely international and must be produced and distributed that way. A film made purely for local consumption is no longer able to pay for itself. It must have an international audience.

"For too long now, European films have been distributed world-wide and especially in the profitable American market on a hit or miss basis. I want to try and correct this as far as my own product is concerned by setting up my own organization to follow through on a film from the time it leaves the studio here in Rome until it reaches theatres all over the world."

Officers of the new company are president, Dino De Laurentiis; vice-president, Mario Borgognoni; production manager, Ralph Serpe; treasurer and secretary, Jack Abraham; assistant secretary and treasurer, Lillian Matthews.

De Laurentiis also announces that he has signed Arthur Manson, formerly with Columbia Pictures, New York, to handle exploitation for his films in the United States. Manson, who is campaign director on the exploitation of "Barabbas," will work directly with Lon Jones, the producer's director of international publicity and advertising, who is based in Rome.

Currently, De Laurentiis is completing the erection of a huge new studio complex on the outskirts of Rome, which will be his world headquarters. Costing approximately \$20,000,000, this is the first new film studio built anywhere in many years. It will be ready for occupancy in April.

Mersay Joins Continental

NEW YORK—Harry Mersay has joined Continental Distributing, Inc., as head of the national booking office.



Terence Stamp, who makes his cinema debut in the title role of Allied Artists' "Billy Budd," is seen with Samantha Eggar at the recent world premiere of the film at London's Leicester Square Theatre.

LONDON Observations

By Jock MacGregor

THE SMARTEST showmanship idea in a long while was Jim Carreras' for the release of his "Pirates of Blood River" and Charles Schnee's "Mysterious Island" as a unit program through Columbia. He suggested that every ABC manager whose take exceeded the 50 per cent break figure—that is the top rental in the UK—should receive a tenner (\$28.00), and those exceeding the 40 per cent a fiver (\$14.00).

The plan was agreed. Though the individual money was not large, the incentive was there, and managers really got to work, with the result that no less than 154 of 242 were in the money. The response was beyond the wildest dreams and no less than \$3766 was paid out.

It was not practical to bring so many managers to London to receive the lolly. Instead, the ABC district managers were invited to lunch. And what a lunch it was! The trade columnist is immuned to having meals soused with superlatives. This time no punches were pulled. The truth was said about the pictures which had been long on the shelf. Mike Frankovich, Jack Goodlatte, and Victor Hoare all said what they thought about the prospects before the two were put together as a family program, released at holiday time, and backed with a \$140,000 advertising campaign.

Jim took the leg pulling and answered in the same vein, unveiling a poster revealing "The Old Dark House" and "Son of Captain Blood" as the family program for Easter, which he hoped ABC would also book. Charles was equally unperturbed. They can afford to be with a smashing \$980,000 already in the bank and more than 40 per cent Eady levy to come for this all British program. It was particularly nice to hear the tributes paid to David Jones and his ABC publicity boys by Columbia publicity chief Pat Williamson in his maiden speech since promotion. He handed each a lighter as a memento of their efforts. David responded.

TALKING OF DAVID JONES. He can take a bow for the superb annual report which he has prepared for the Variety Club. Running to 132 pages, it is a labor of love in itself. It presents the day to day workings which make the Tent Britain's most active and imaginative charity. Special sections are devoted to the six mobile cinemas which cover most of the country's children's homes, etc., the boys' club scheme which involves 13 new ventures, and the Sunshine Coaches which are specially designed with hydraulic tailboards so that severely handicapped children can be taken for trips. Two are operating while five are being constructed. A survey shows that 20 more are required. One resulted from a recent Frank Sinatra concert. The report provides the answer to those who say Variety is doing too much. It is that the money is needed. How well it is spent.

COLUMBIA EXECUTIVES have been much in evidence. Mo Rothman announces that Kenneth Rive, whom this column tipped as the next bright young man to make the top in film row, will handle all Columbia's foreign language pictures through Gala Distributors and Gala Theatres, which are likely to be extended to about 50. This will prevent the two companies bidding against each other and give Ken a near monopoly. Jonas Rosenfield has been in town checking with British producers and attending with Bill Blowitz and British and continental publicists conferences on Sam Spiegel's "Lawrence of Arabia." Bobby Cohn, who tells me that he keeps in touch with the British scene now that he is Hollywood based through this column, has been pre-selling "The Interns" and querying the censor's "X Adult only" certificate. I suspect all the return he got was the lunch which John Trevelyan gave him at the White Elephant Club.

THE CENSOR'S REPORT for September spotlights the alarming decrease in product—only 13 English speaking top features, four of which have "X" certificates. For two weeks, theatres playing the third release have had to scrape around for re-issues, etc. In turn, "Advise and Consent" has run into severe resistance. A number of theatres have dropped it in favor of the third release, "The Boys." Some South London Rank theatres have set a precedent by retaining the fabulously successful "Dr. No" for a second week. Also on the treasure trail is "The Chapman Report," which has recorded the third best opening ever at the Warner despite a pretty blistering press. "Spartacus" is another smash hit on release at standard prices. . . . The world premiere of MGM-7 Arts "The Main Attraction" at the Plaza was preceded by Pat Boone singing for half an hour on the stage. In his finale, he was aided by publicity chief Ron Lee making his West End debut as "Speedy Gonzales." . . . Princess Margaret will attend the world premiere of Walt Disney's "In Search of the Castaways" at the Plaza on Nov. 14 in aid of Lady Hoare's Thalidomide Appeal. . . . Don't you believe that critics have a cushy, danger free life. After the preview of "Cleo Between 5 and 7," which up and coming Sebricon is distributing, there was a ghastly accident! A publicist opened a bottle of champagne. The cork shot to the ceiling shattering the ornamental glass and spraying the scribes. I am proud to report that I did not spill a drop.

Reade-Sterling Ups Turell

NEW YORK—Norman Turell has been named president of Walter Reade-Sterling's Screen News Digest sales division, it was announced by Walter Reade, Jr., board chairman of this integrated film production-distribution-exhibition company. Turell retains his position as a vice-president of the parent company.

UA's Feldun To Germany

PARIS—Eric Pleskow, vice-president of United Artists, announced the appointment of Leon Feldun as general manager of UA in Germany.

Feldun, who is UA manager in Belgium, will assume his new duties Jan. 1, 1963, succeeding Karl Heinz Kreuger, who resigned to join his father's theatre-circuit business.

New Dartmouth Center Scene Of "Freud" Bow

NEW YORK—The premiere preview showing of "Freud," the new John Huston motion picture starring Montgomery Clift and Susannah York, will be a highlight of ceremonies and special events marking the opening of Dartmouth College's new \$7,500,000 Hopkins Center. "Freud" has been chosen as the first film to be shown at the Spaulding Auditorium. A distinguished audience of nine hundred guests will witness the initial showing on Sunday evening, Nov. 11. Spaulding is one of the major structures of the Center.

In a stage ceremony that will precede the preview, John Huston will receive an award from Hopkins Center for the outstanding contributions he has made to the cinema art. Also present for the event will be screen star Susan Kohner, who plays the role of Mrs. Freud in the film.

The showing of the film at the Spaulding Auditorium and a second presentation the following day for undergraduates will be the only public preview of "Freud" prior to its world premiere in New York City early in December.

The Hopkins Center is Dartmouth's new multi-million dollar home for the visual and performing arts. It was named for Ernest Martin Hopkins, Dartmouth's president from 1916 to 1945. Wallace Harrison, who participated in the design of the United Nations Building, Rockefeller Center, and Lincoln Center, was the architect.

Universal, producer of "Freud," has approved the turning over of all proceeds accruing at the preview for the use of the center.

Montgomery Clift plays the title role. Susannah York appears as Cecily Koertner, the neurosis-ridden young woman who proved to be one of Freud's most baffling patients. The cast also includes Miss Kohner, Larry Parks as Dr. Joseph Breuer, an associate of Freud who sympathized with his theories; Eric Portman as Dr. Theodore Maynert, one of Freud's most outspoken opponents; and Eileen Herlie, who portrays the mother of Cecily Koertner.

The film was photographed in Vienna and Munich and employs a radically new camera technique in which different degrees of sharpness were employed to differentiate between the scenes of reality, dreams, and recollections.

It is the 21st motion picture directed by John Huston and the first in which he assumed the responsibilities of producer. His previous films include "The Treasure of the Sierra Madre," "The African Queen," "Moulin Rouge," "The Asphalt Jungle," "Key Largo" and "The Misfits." He is currently engaged in the direction of "The List of Adrian Messenger."

New PR Post For Levy

NEW YORK—Marvin J. Levy will join Blowitz, Thomas, and Canton as eastern publicity manager. He will resign his position at Metro-Goldwyn-Mayer, Inc., to accept the new post with the publicity and public relations firm.

Since 1954, he has been with MGM's New York publicity and advertising department. For the past two years, he has been coordinating special publicity and promotion campaigns.

Prior to joining MGM, he was a radio and television producer and writer.

The NEW YORK Scene

By Mel Konecoff

IT WAS DOWN to the sea in ships and back last week as we lurched down the harbor of New York in a tiny tug that was waging a constant battle with waves and wind to a rendezvous with the three-masted sailing vessel, the H.M.S. Bounty, in the outer bay area. Once contact was made, the two vessels came reasonably close, and we transferred aboard the sturdy ship that was built expressly for MGM's "Mutiny on the Bounty."

At that point, it was "on Diesels" and we were away (it was too windy to unfurl the sails, we were told). A tour through the innards demonstrated that it was pretty up-to-date beneath decks, what with radio, radar, washing machine, dryer, etc. The living was pretty good, too, what with steaks, turkey, and capon being on the daily menu. Purser Brian Backman related that trips have been fun, and they got quite a jolt being buzzed by several Coast Guard planes on duty in the quarantine of Cuba as they headed towards the U.S. from a successful London visit.

She made a pretty picture, her masts leaning against the Manhattan skyline, escorted by fireboats sending up giant sprays of water, covered by circling helicopters, and pocketed by Coast Guard cutters, tug boats, and assorted small craft. The big liners berthed at the docks in the Hudson River blasted their horns of welcome as well.

When the Bounty was berthed, welcoming officials from the city and U.S. Merchant Marine Academy were on hand, as were the band and cadets. Following the ceremonies, the public was invited to board the ship for a first-hand inspection free of charge during the 10 days she was to remain in port.

The ship, which arrived just prior to the world premiere at Loew's State, was an exact replica, but a bit longer, of the famous ship commanded by Captain Bligh. She was built in Nova Scotia at a cost of over \$750,000, and is probably the last three-masted wooden vessel that will be built.

A MATTER OF DIFFERENCES: Darryl F. Zanuck was annoyed at the fuss that was created by his termination of Joseph Mankiewicz's contract as director of "Cleopatra." According to Zanuck, who read a mass of correspondence to a presidential type press conference the other day at the home office, Mankiewicz wanted the picture turned over to him to edit as he sees fit or have his contract terminated. Zanuck felt he didn't have the right to turn such an expensive property over to one man, so he terminated his contract with the company, which called for him to direct, supervise the writing, and to correct the literary material.

Regarding the expense of the film, as of now it costs 35 million dollars, for which the banks are collecting five per cent interest, amounting to \$7,000 per day, and will continue to do so until the film is completed and in theatres starting to recoup some of the cost. By the time this is done in mid-May 1963 in key situations, it will probably cost a couple of millions more.

Zanuck thought that Mankiewicz was paid handsomely for his work on the film, which commenced Jan. 31, 1961, and continued through this October, during which time he received \$1,500,000 capital gains in a deal for his corporation, which he insisted Fox buy out to get his services, plus \$260,000 in salary, plus \$100 per day in expenses for a total of \$60,000.

Zanuck stated that he left the door open for Mankiewicz to come back and work on the editing of the film, and if he does not do so, then Zanuck and his assistants will concentrate on readying the picture. He expected that it would run about four hours and that it would command a record admission price, stating that what he saw to date was very impressive indeed.

A MATTER OF TRAVEL AND BROADENING: Richard Lederer, advertising and publicity director of Warner Bros. Pictures, returned from a two week trip abroad, which took him to Rome, Madrid, and Athens, so that he could inspect several pictures in the works, map campaigns, etc.

In Spain, he looked at rushes and the filming of "The Castilian," which is a big, historical type spectacle being filmed in color, in English, and at a budget of \$1,600,000. Americans in the cast are Broderick Crawford, Cesar Romero, and Frankie Avalon. It's the biggest film to go before the cameras there since "El Cid," he said. Lederer, incidentally, an old bone enthusiast, took the time to dig a few bones at some of the location sites. Presumably, they'll be used for exploitation purposes.

The other production he witnessed was Elia Kazan's "America, America," which Kazan wrote, directed, and produced, based on the adventures of an uncle of his when he was an immigrant. Shooting on this will be completed in New York as the finale calls for the lead to arrive in America. An unknown Greek lad is being starred in his first screen role, and Lederer predicted a bright future for the newcomer. It's in black and white, and he thought it would be one of the company's bigger films in the forthcoming year.

Since they are being made abroad, the subject of runaway production come up, and he emphasized that the policy of the company forbade going abroad to make pictures unless it was absolutely necessary and because the story demanded it. This is the dictum laid down by president Jack L. Warner.

While abroad, he didn't find any evidence that American pictures were creating a bad image of us there, feeling that audiences can sense what is fact on screen and what is fiction. . . . He said European exhibitors were puzzled as to how to sell the sex in "The Chapman Report," since the subject is not as exploitive nor as explosive over there. . . . The Italian government, he noted, has passed a ruling restricting movie advertising to the equivalent of 350 lines per picture, which will protect the smaller Italian producer-distributors. . . . Musicals generally are finding the going rough abroad, he felt. . . . European audiences are "dying" for big westerns, which are in short supply, he indicated. . . . Picture business is following the same pattern overseas that it did here. The rise of television signals the falling off of theatre business. . . . Local production is still proceeding at a rapid rate everywhere. . . . He discovered that this was the first time that a Warner home office representative has gone abroad to help on production planning with an eye towards the later release of the film.

No "B" Pix In Fox Plan; Lippert To Go Elsewhere

NEW YORK—With 20th Century-Fox dropping "B" production, it was learned that Robert L. Lippert, whose contract was suspended some time ago, was bowing out of the company. His last remaining picture will be "House Of The Damned," with Erica Peters, Ronald Foster, and Merry Anders.

Lippert, a west coast exhibitor and former distributor, as well as producer, is now in London and is reported talking co-production deals there, and will do the same when he goes to Rome. If he doesn't make that kind of a deal, he will continue discussions with MGM and Paramount, it is reported. A few years ago he made as many as 25 or 26 "B's" for 20th-Fox.

Ginsberg To New T-L Post

NEW YORK—Sidney Ginsberg has been appointed assistant vice-president of Trans-Lux Pictures Corporation, Trans-Lux Distributing Corporation, Trans-Lux Television Corporation, and Trans-Lux Television (E.S.) Corporation it was announced by Richard Brandt, president of Trans-Lux Corporation.

Ginsberg will function as assistant to Richard Brandt. According to Brandt, this post was created due to the rapid expansion of the entertainment division, and Ginsberg will be responsible for the acquisition of new product.

Brandt further announced the appointment of Harry Semels as production head of Trans-Lux Television Corporation. Semels, an industry veteran, comes to Trans-Lux from the National Screen Service Corporation.

Ginsberg has been with Trans-Lux for 20 years and started with the company in the theatre department.

TOA (Continued from page 5)

fact that Phonevision is on the air in Hartford, Conn., and Teleglobe has received a go-ahead for a three-year test in Denver, Colo., it has failed to make any appreciable progress. Paramount's Telemeter experiment in Canada, in its third year, has fewer than 6,000 subscribers; Hartford has only 1,000, and both have fallen far short of fulfilling their promises of exciting programming.

"The Department of Justice, however, this past summer wrote to all the major film companies, advising that Phonevision was having difficulties conducting its test because only a few of the film companies were making film available, and asking each why it had not sold, and what its future policy would be regarding the selling of its pictures to Phonevision. Since successful pay tv and successful theatre operation cannot co-exist, many in TOA were disturbed; and we arranged to see the Attorney General and told the Department of Justice of exhibitors' reasons for having opposed pay tv these past nine years, and why we intended to continue our opposition . . .

"We have continued our efforts to forestall the spread in prior censorship and mandatory classification; and E. LaMar Sarra, chairman of our Legislative Committee, will report to you in greater detail on this problem . . .

"Another problem certain to face us in many states this winter is proposed wage and hour legislation. . . . Concentrated effort will be necessary in many areas by exhibitors to get specific theatre exemptions written into

(Continued on page 26)

\$40 Million Production Slate From Bronston

MADRID, SPAIN—At a two-day meeting here with representatives and distributors from 21 countries, producer Samuel Bronston revealed plans for international film making in his \$40,000,000 production slate.

"We will continue to base our operations in Spain, where an extensive program of expansion at the Chamartin Studios has provided us with one of the finest film plants in the world, but now plan to extend our filming to the countries in which our stories are laid," Bronston said.

He added that "The Fall of the Roman Empire" will be made in Italy; "The Circus," which starts next spring for Paramount release, has a European background and will be filmed in the several countries in which the action occurs; "The French Revolution" will entail considerable filming in France; and "Paris Exposition, 1889," will have location work in both London and Paris.

Bronston said, "Among the story ideas under consideration is one which might best be filmed in California, and in such case we would, of course, employ Hollywood facilities."

Paul N. Lazarus, Jr., executive vice-presi-

dent of Bronston Productions, also stressed the global aspects of the company, saying, "Motion pictures are truly the most international entertainment in the world; and under its plan of operation by which distributors from all over the world virtually are our partners, Bronston Productions is unquestionably the industry's leading international producing company today.

"We are extremely gratified by the worldwide success of 'El Cid' and greatly encouraged by the enthusiastic response to our screening of '55 Days At Peking' footage. I am confident we have embarked on a production and distribution plan which will benefit and help to revitalize the entire motion picture industry."

The two-day "on the spot" meeting combined business sessions with a visit to the City of Peking set to watch the filming of battle scenes; and a screening of one and one half hours of assembled footage.

A business session was held by Milton Goldstein, foreign sales manager, and a merchandising meeting was presided over by Ralph Wheelwright, vice-president in charge of publicity and advertising.

"Grimm" Soars To \$4 Million

NEW YORK—MGM has announced that its Cinerama production, "The Wonderful World Of The Brothers Grimm," had grossed over \$4,200,000 in its first 11 weeks, representing 33 engagements, many of which are only in their first and second weeks.

Loew's Cinerama, New York City, reportedly grossed over \$425,000; Warner's Hollywood, Los Angeles, over \$360,000; McVicker's, Chicago, \$303,000; Cooper, Denver, \$180,000.

Isley In New Quarters

DALLAS—Phil Isley, owner and operator, Phil Isley Theatre Circuit, has leased, with an option to purchase, the building at 408 South Harwood street, Dallas.

He is in the process of moving his home office from 2031 Jackson street to the new location which is adjacent to the Rowley Film Center.

The new Isley home office quarters are quite luxurious and colorful.

Now In Release . . .

"POOR WHITE TRASH"

'63 RELEASES

"THE GARBAGE MAN"*

"COMMON LAW WIFE"*

"SIN AND SYMBOLISM"*

"I HATE YOUR GUTS"

Formerly "The Intruder"

In Production . . .

"WHEN THE SAINTS GO MARCHING IN"

C. D. A., inc.

*Copyright Union AD 1962

the proposed state laws, just as there is in the Federal Code."

In his report, A. Julian Brylawski, Washington, D.C., chairman, TOA's National Legislation Committee, stated, "Actually there was no national legislation affecting exhibition passed or seriously considered in the second session of the 87th Congress, although several bills on censorship and advertising were offered. There were, however, two bills introduced affecting exhibition in the District of Columbia adversely.

"These were two bills both introduced by Congressman John Dowdy, of Texas. The Commissioners of the District of Columbia and the Department of Justice questioned the constitutionality of one bill, and the President withheld his approval of H.R. 4670.

"The 88th Congress will convene in less than three months and this legislation is sure

to be reintroduced. Then we must muster our combined forces to see we are amply protected.

"The other bill, H.R. 2886, would have set up a form of censorship in the District and we were able to have the bill withdrawn, but it will probably pop up again next year."

**Convention Highlights:
Full And Varied Agenda**

Highlights of the annual TOA convention, Nov. 6-10, were meetings of the nominating committee chairmanned by Mitchell Wolfson; and a finance committee meeting chairmanned by Myron Blank on Nov. 5.

Nov. 6 had a board of directors and executive committee meeting and a luncheon, as well as the opening of the trade show in the exhibit hall.

At the opening session on Nov. 7, Wolfson was to give an address of welcome and a report of the election of officers, along with addresses on "The TOA Challenge" by John H. Stembler, Atlanta; "The Product Challenge" by Richard Brandt, New York City; Joseph Levine, New York City; and Paul Lazarus, Madrid, Spain; "The Release Challenge" by Nat Fellman and Matthew Polon, both of New York City; and "Hollywood News Report" by Sam Berns, Hollywood, Calif.

National Screen Service was to have hosted a luncheon with C. L. Patrick, Columbus, Ga., toastmaster; and Hon. George Smathers, U.S. Senator, Florida; Martin Starr, New York City; and Dale Robertson, Hollywood, as guest speakers.

A committee meeting chairmanned by Stanley Stern on "Theatre Safety and How It Effects Your Profits" was scheduled for the afternoon of Nov. 7; while Cathy Bauby, sponsored by Continental-Apco Inc., West-

bury, L.I., N.Y., was to address the ladies at a luncheon on "Charm and Personality."

Alexander Film Company, Colorado Springs, Colo., will host a breakfast on Nov. 8 with Tommy Hyde, Vero Beach, Fla., acting as chairman. "Small Town Theatres Challenge" is the subject of a panel discussion chairmanned by Max Connett, Newton, Miss., with J. W. Crosby, New York City; Allen Preville, Oakhurst, N.J.; and Chris Gorder, Poplar, Mont., comprising the panel.

At the morning session, "Exhibition and the Law" will be the topic, with Herman M. Levy, New Haven, Conn., moderator; "The Exhibitor and Legislation" by E. LaMar Sarra, Jacksonville; "The Exhibitor and Newspaper Censorship" by Felix Bilgrey, New York City; "The Exhibitor and The Court" by Stuart Aarons, New York City; "The Exhibitor and Production" by Ellis Pinkney, London, England; "The Exhibitor and Changing Runs and Clearances" by Sumner Redstone, Boston; and "The Exhibitor and The Department Of Justice" by Maurice Silverman, Washington, D. C.

American International Pictures will host the luncheon at which John Rowley, Dallas, is toastmaster; and Samuel Arkoff, Hollywood; James Nicholson, Hollywood; Rotus Harvey, San Francisco; Philip F. Harling, New York City; and Marcus Cohn, Washington, D.C., are speakers.

Columbia Pictures will hold a reception in the early evening in the Medallion and Bal Masque Rooms.

Features for the ladies include a trip to Indian Village and luncheon at the South Pacific Polynesian Restaurant.

TOA and NAC will host the breakfast on Nov. 9, with Loyd Franklin, Clovis, N.M., chairman.

"A Concession Revue" moderated by Philip Lowe, Boston, will take up the morning session. The panel comprises Don Mayborn, Flip Follon, Irving Shapiro, Nat Buchman, Chuck Glass, Larry Moyer, Chuck Sweeney, Bill Slaughter, and Jim Hoover. Speakers scheduled are Morris Strassman, New York City; Addison H. Verrill, New York City; Louis Abramson, Chicago; and Spiro Papas, Chicago.

The Motion Picture Advertising Service, New Orleans, will host the luncheon, with Abe Blumenfeld, San Francisco, toastmaster; and Dr. Martin J. FitzPatrick, New York City; Max Youngstein, New York City; and Fred Gebhardt, Hollywood, guest speakers.

The Pepsi-Cola twist party, reception, and buffet supper will be an early evening event.

The ladies program consists of a sight-seeing boat trip and a visit to the seaquarium show, and tour and luncheon aboard boat.

On Nov. 10, the program calls for breakfast hosted by Eprad, Inc., Toledo, Ohio; and a morning session on the topic of "The Challenge For Drive-In Theatres," chairmanned by Julian Rifkin, Boston; with a panel consisting of Earl Podolnick, Spiro Papas, Richard Smith, and Albert Boudouris.

Motion Picture Association of America will host a luncheon at which Bernard Levy, New York City, is toastmaster; and Robert Conn and Rube Jackter as guest speakers.

In the evening, National Carbon Company will host a reception in the Bal Masque and Madallion Rooms; while the President's Banquet follows in the Grand Ballroom with S. H. Fabian, New York City, as toastmaster. Coca-Cola Company is host, and the "Star of the Year" award will go to Gregory Peck.

In the morning, the ladies will attend a screening of the Children's Adventure Series, with Continental Distributing, Inc., the host.

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ALBANY

Michael S. Artist, promotion manager of Stanley Warner operated television station WAST and previously associated with the publicity operation of SW Theatres zone offices in Newark, N.J., as well as with Cinerama, is the new chief barker of Albany Variety Club. He had been serving as press guy and editor of Tent Nine's "Playbill," and succeeds E. David Rosen. The new officers took over on November 1; and elected with Artist were John Costas, orchestra leader, as assistant chief barker; Martin Burnett, SW district manager and Strand manager, second assistant chief barker; Jack Kaufman, Universal salesman, renamed dcugh guy, and Jack Merritt, general manager, Fabian-owned Latham Corners Shopping Center, property master. . . . Dick Hayes, for many years a local salesman for Paramount, has returned to the local exchange as a booker. He served with United Artists in Minneapolis for a time; and recently had been with the Paramount Buffalo branch. Hayes now replaces Milt Levine, who resigned to accept a position outside of the industry. . . . Schine Theatres are playing the MGM "Golden Operetta" series of reissues one night weekly. . . . Amsterdam native-son Kirk Douglas, star, "Lonely Are The Brave," personally recorded a message to his home towners which was played back prior to two night screenings of the UI feature at the Mohawk, that city, under the auspices of the local Hadassah organization.

ATLANTA

A resolution adopted by International WOMPI adds impetus to the sales managers' \$1,000,000 drive for the Will Rogers Memorial Hospital. . . . Hugh Owen, Paramount executive from the home office in New York, was in at the local office. . . . Weber Howell, Paramount office manager and head booker, resigned to enter business outside of the industry. . . . Frankie English, secretary to Gordon Bradley, Paramount southeastern division manager, has been appointed chairman of the WOMPI International publicity. . . . Polly Duckett, formerly with Capital Releasing Company, has joined Embassy Pictures. . . . Nell Middleton, MGM, has been promoted to be secretary to Herbert Bemnin, sales manager for the southern division sales office. . . . James V. Frew has left Continental to join Embassy Pictures here. . . . Howard Schuessler has resigned from the R. C. Cobb circuit with theatres in Georgia and Alabama. . . . Johnny Howell, formerly with Martin Theatres and later with Lam Amusement Company, Rome, Ga., has resigned from the company. . . . Four military reserve units from Atlanta were presented with certificates of appreciation from the Reserve Officers Association at the premiere of 20th-Fox's "The Longest Day," Roxy. This premiere was a benefit sponsored by ROA with Maj. Gen. Carl T. Sutherland, City of Atlanta personnel director, a former national president of ROA and commanding general of the 81st Infantry Reserve Division, as honorary chairman of the event.

BUFFALO

The Little Hippodrome, oldest motion picture theatre in Buffalo, closed its doors Oct. 30. Art Bailey has been managing the house for many years, taking over the management from the late Charlie Bailey. The Little Hipp was built in 1909. The Marine Trust Company has purchased the property and will

probably expand its big bank building. The Little Hipp began as a nickelodeon on Jan. 25, 1909. It is the last of three theatres that stood as neighbors in that section of lower Main street. Both the Academy and Keith's closed several years ago. The Little Hipp is one of several properties acquired by the Marine Trust Company, which is planning a massive rehabilitation and redevelopment of the area between the present Marine building and Swan street. . . . Russ Calosi, a former employee of the local branch of National Screen, is now working for Olim Film Delivery, a local film carrier. Colosi recently returned from a two year hitch in Uncle Sam's army, stationed in Germany. . . . John Woollenden, Hollywood, was in to do some advance work on "Lawrence of Arabia," which is expected to open in Buffalo soon after the first of the year. Woollenden said the Royal premiere will be Dec. 10 in London. . . . James J. Hayes, chief barker, Tent 7, Variety Club of Buffalo, announced that the crew members of the club were to hold a meeting in the clubrooms Monday evening, Nov. 5, when several important subjects were to be discussed, including plans for the holding of the 1964 convention of Variety International in Buffalo. Election of officers for 1963 were to be held. . . . Barbara Quinlivan, one of the most popular girls along Film Row, office manager of the Columbia exchange, is recovering from a recent illness in St. Francis Hospital. . . . Rita Inda, assistant to Charlie Funk, managing director of the Century, downtown Buffalo, is recovering from illness in the Millard Fillmore Hospital. . . . Cliff Richard, star of Paramount's "It's Wonderful To Be Young," visited and spent a busy day being interviewed by press, radio, and tv. He was presented the key to the city by Mayor Chester Kowal. Several parties were held in his honor in the Statler Hilton where he met record dealers and radio and tv personalities. There also was a Pepsi Cola party, with teenagers and disc jockeys in attendance. Cliff is returning to Buffalo for the opening of "It's Wonderful To Be Young," on Nov. 7, when he will appear on the stage of the Paramount with The Shadows, the musical group which he organized and which is featured with him in the picture. Arnold Van Lear, Paramount field representative, who headquarters in Buffalo, was working with manager Edward Miller of the Paramount on the Richard schedule. . . . There was a capacity house in attendance at the Fashion Shows put on by the Buffalo downtown merchants on the stage of the Paramount, when actress Ilka Chase was the star guest and Bee Carpenter the coordinator. Music was provided by the Irv Shire orchestra. Admission tickets were distributed by the various merchants. The shows brought the Paramount a lot of good will, and many of those who attended the fashion revue remained for the regular program in the theatre. . . . Ike Erlichman, manager, Buffalo branch of Universal, put on a double preview of "If a Man Answers" in the downtown Cinema and the suburban Amherst. Both of the houses will play the picture day and date soon. . . . Frank Arena, city manager, Loew-Shea Theatres, sent out a novel invitation to a preview of "The Manchurian Candidate." He enclosed a playing card which was good for two admissions and which was presented to the doorman. Each card has a stamp on the back. Said the invitation: "Because this unusual picture must be seen from the very beginning to be understood and enjoyed, you will not be admitted after the preview starts. This policy will be strictly enforced. Not even the President will be admitted if he is late. Re-

Catholic Paper Praises Lutheran-Made Feature

BOSTON—The Pilot, official publication of the Catholic Archdiocese of Boston, which recently struck out at sexy film advertising, came out editorially in praise of a film, "Question 7."

"The charge is heard frequently that Catholic publications are more interested in pointing out the bad features of the film industry than they are in saluting any worthwhile achievements," the editorial said. "This is not to say that an equal balance exists between what might be criticized and what might be complimented. It often happens that the advertising or advance publicity might be more offensive than the picture itself, and in point of fact, mislead some patrons seeking the sensational. Only a week ago in these columns a long litany of random movie ads was cited as typical of the pitch made to attract theatre goers.

"While it was not intended to work out in this fashion, we now find ourselves in the position of heaping praise on a motion picture and encouraging people to see it—'Question 7.' This powerful motion picture, produced by the DeRochemont Associates in conjunction with Lutheran Film Associates, opens at the Fenway Theatre, in Boston for two weeks beginning Nov. 1. Based on actual incidents in East Germany involving an Evangelical pastor and his teenage son, this film is an excellent treatment of the conflict between conscience and Communism, human dignity and degradation, teaching an example of the home against the training of the state.

"Most religious films are pious without the real character of piety, men creating thereby the image of weakness and sentiment, rather than strength. Such is not the case with 'Question 7.'

"This speaks a message much deeper than that of a Lutheran pastor and his family's conflict with Communism, since it gives voice to the struggle of all those who live behind the Iron Curtain, whatever be their religious beliefs. The Lutherans have made an important contribution with this film and we can do no better than to support their efforts by seeing it. It might have one side effect too, and that is to make us realize that 'religious spectacles' do not catch the real spirit of religion. This picture, on the other hand, is an authentic description of life in a land where it is inconvenient and difficult to be a Christian—and this is what makes it truly spectacular.

"The title 'Question 7' is unusual, but it is the very answer to this question that makes this motion picture so meaningful. It may even be considered controversial in some quarters, but more than anything else, the film is a warm human interest story with a timely theme. Not without some significance is the fact that a movie produced by American Lutherans has been recommended for every movie goer by the Legion of Decency. Furthermore 'Question 7' has won international awards as an outstanding presentation and these from Catholic groups among others in Berlin and Paris. Where it has been shown, this film has enjoyed wide acclaim, and it seems unlikely that Boston customers would be less discerning."

member, the preview will start at 8:00 p.m., so be on time if you want to get in."

CHICAGO

Edens Theatre, Northbrook, Ill., presently under construction, is already becoming a traffic-stopper. The saddle-like roof, measuring 221 feet across and beginning to take shape, looks as though a huge bird was ready to take off in flight. This roof bears the mouth-filling name of hyperbolic paraboloid, and when completed will be the largest roof of its type (poured concrete) in the United States. Perkins and Will designed the structure, and the contractor is Chell and Anderson Co. . . . Valencia, Evanston, Ill., has completed its Thursday series of filmed operettas, the results of which were highly gratifying. . . . "Kali Nihta, Socrates" (Good Night, Socrates), a movie made more than a year ago and which is just now being shown to the Chicago public via church groups and club meetings, is considered by the critics to be the best film ever created in and about Chicago. The moving film was written and directed by two 22-year-olds, Maria Moraites and Stuart Hagmann. Filmed on a shoestring and with a 16mm. camera, the movie won first prize at last spring's Midwest Film Festival and was awarded first place in the narrative short division of this year's Venice Film Festival, winning the Golden Lion of St. Mark. Hagmann and Miss Moraites are former Northwestern theatre students. . . . Nat Nathanson, Variety Club's chief barker, crowned Sam Lesner, veteran Daily News motion picture and night club editor, Variety Club of Chicago's 1962 "King for a Day." Lesner was saluted for his "unending and continual efforts in behalf of the entertainment world." Johnny Weissmuller, swimming and motion picture star, and Forrest Tucker, stage and screen star, acted as host of celebrities at the ceremonial luncheon of the club in the Pick-Congress Hotel. . . . Mary Waggoner is a busy gal these days, booking theatre parties and benefit performances for the exclusive midwest engagement of "The Longest Day," showing at B and K's Roosevelt in Chicago's loop. . . . Melina Mercouri, glamour girl from Greece, made the press rounds with U-A's Wally Heim, along with Jules Dassin, who directed her latest picture, "Phaedra." . . . Henry Saperstein, producer of the UPA animated feature, "Gay Parr-ee," was here for two days of screenings and press rounds. Paul Frees, one of Hollywood's busiest "voices," also spent a four-day stay here in connection with the film. Harold Arlen, who did all the songs for the film, will arrive early in November for a week's visit. Judy Garland, who along with Robert Goulet gives voice to the leads in the film, was to come to Chicago a few days before her one-night concert at McCormick Place on Nov. 7. . . . Joe Pasternak, producer of Billy Rose's "Jumbo" holiday film for the State-Lake, visited Chicago. He will personally prepare the food for his press dinner here (chef extraordinaire in Hungarian goulash). . . . Chicago lobby will display an 18-foot photo of Natalie Wood as the eye-catching peeler in "Gypsy," during its showing of the film during this Christmas season. . . . Ross Hunter had to cancel his trip here for the world premiere opening of "If a Man Answers" at the Chicago because of a virus infection.

CINCINNATI

Interest by movie patrons in the varied film fare played here was reflected by the pleasant jingle at the boxoffices at all first-run houses. "Longest Day" opened with a sell-out at the RKO Grand Nov. 1, and seems, if advance reservations are a criterion, set for a nice



Four employees of the Centre, Corpus Christi, were dressed up to kill for the sneak preview of "Phantom Of The Opera," creating quite a stir on the sidewalk in front of the theatre. A stiff wind showed that cotton bloomers can still be found, if you look hard enough.

run. . . . "Gigot," opening at the Valley, seemed to charm its viewers, and will continue to gain by the "word of mouth" routine. . . . Cliff Richard, young London singing star and lead in "Wonderful to be Young," made quite an impression at his personal appearances at the film's mid-west premiere at the RKO Palace. . . . Fraulein Angelica was in to promote MGM's "Escape From East Berlin," due to play here soon. . . . "West Side Story" in its suburban runs opened very well. . . . Promotions for MGM's "Mutiny on the Bounty," opening Dec. 20 at the Valley, are shaping up very nicely. Emery Austin, MGM publicity head, and his assistant, Morgan Hudgens, were in, as were Morris Lefko and Kal Bruss, to confer with exchange executives and Esther Nemo, local manager of group sales. . . . Also in this week were Carl Olson, Paramount assistant sales manager, and Edward Adleman of States Film Services. . . . Ida Drees, 20th-Fox inspector, a familiar figure on Film Row for 32 years, was the guest of honor at an office party upon her retirement Oct. 11. . . . Mae Scholle, district manager, States Film Services, is the proud grandmother of Stephanie Ann, born Oct. 12.

DALLAS

The Capri will convert to a regular screen policy with two new films, including the Texas premiere of "Boccaccio '70," scheduled to open Nov. 15. The Cinerama production "The Wonderful World of the Brothers Grimm" closes Nov. 6, to be followed by "Requiem for a Heavyweight," Nov. 8. . . . Interstate Circuit is making plans to book into its theatres in December the Columbia documentary, "We'll Bury You," a film which traces the rise and spread of Communism. . . . Robert L. White, manager, Majestic, was the winner in this year's Pepsi 'n Popcorn contest. He was the runnerup in the 1961 event. . . . Other Texas winners included Don Burroughs, Burnett Drive-In, Glynn J. Morsbach, Chief Drive-In, both of Austin, Tex. . . . Frank O. Starz, publicity director emeritus, 71, of the vast Interstate Circuit since 1921, died at the Medical Arts Hospital. He was one of the best showmen in the United States. He took a special assignment as a newspaperman to help publicize the opening of the present Majestic in 1921. Shortly afterward, he became publicity manager for both the mother half of the circuit and the circuit in general. He retained his position through the various mergers, changes in management, and even ownership. Although in semi-retirement in 1960, he kept a

desk in the Majestic Theatre Bldg. and reported for consultation and other duties several times a week. He is survived by two daughters, Miss Frankie Lou Starz and Miss Barbara Starz. . . . James Steel, booker, and Bernice Cole, secretary to J. L. Williams, office manager at the Paramount film exchange, were married. . . . Phil Brockstein, publicist for Metro-Goldwyn-Mayer, attended the special showing in Denver of "Mutiny on the Bounty." . . . J. A. Pritchard, division manager of Allied Artists, was serving on the grand jury. . . . Donna Sparks, Universal exchange, became the mother of a baby son. . . . The Dallas Chapter of Women of the Motion Picture Industry have changed the days of their regular monthly meetings from the fourth Thursday of each month to the third Wednesday of each month.

DETROIT

Herb Martinez, Universal branch manager, is the recipient of a beautiful, powerful, all-wave radio set to which is attached an engraved plate. This informs that he is the winner of the Universal 1962 Jubilee Golden Anniversary Drive. . . . A silver plaque has been ordered to be installed on a new tv set which arrived at the Variety Club of Detroit. It will honor Carl Buermele. It was purchased with funds left over after presenting him with an engraved silver tray at a luncheon commemorating 50 years in show business and as a founder of Tent 5. . . . Sad ad appeared in the Edmore, Mich., "The Advertiser." In it was the advertisement of "The Coliseum, Edmore's High Quality Theatre." Tacked on the bottom of the attractions to be played over the week end was appended: "THIS WILL BE THE LAST PICTURE AS WE ARE CLOSING THE THEATRE AFTER THE SHOW. This Theatre is FOR SALE. Anyone interested contact Mrs. Elmer Wood, Edmore." . . . The United Artists is closing to redecorate until the opening of "Mutiny on the Bounty." . . . The industry in Michigan has for some years had a friend in the legislature in the form of Don R. Pears (R), Speaker of the House and former exhibitor. This year he failed in the primaries. However, could be the industry again will have a listening post. William F. McLaughlin is running for State Representative on the Republican ticket in the 2nd District of Macomb County. He is regional advertising and publicity director for Cinedome Theatres, Inc., which shows Cinerama here, in five other cities, and recently acquired the legitimate Cass for conversion to movies in downtown Detroit. . . . Phil Stone, international representative, journeyed from Toronto to Detroit to be present at Tent 5's annual election meeting. . . . Marty Zide is going to do it next June. He will marry Nancy, daughter of Mr. and Mrs. Herman Tann of this city. Marty works for dad Jack, who operates film exchanges in Detroit, Cleveland, Cincinnati, and Indianapolis. Jack's other son, Mickey, left his father's firm a year ago to join American International in Hollywood.

HOUSTON

A modern 1,000-1,200 seat indoor motion picture theatre, especially designed for wide screen entertainment, will be built in the Oak Village Shopping Center and will be known as the Oak Village. Operators of the project will be the newly formed Spring Branch Theatre Co., headed by Alfred Mortensen, president, and H. D. Griffith, vice-president. Other officers are Herbert C. Graham, treasurer; Tom S. Vincent, secretary;

and Harold N. Mitchamore and J. W. Hill, members of the board. Mortensen said that the estimated cost of the building is \$500,000 and that he expects the project to be completed by February. Some of the features of the Oak Village will include a 25x60 foot screen, with the latest in modern film projection; floor space of 16,000 square feet, with between 1,000 and 1,200 seats; decorative plaster walls; carpeted floors; a concession area lobby under cover; and a drive-in undercover area for dispersing passengers. . . . Albert Zarzana and Ray Boriski have reopened the Al-Ray as an art house and now are operating two subsequent run houses and the Fiesta. The latter was formerly the Avalon, which had been running "nudies" before Zarzana and Boriski took it over and turned it into a Spanish language house catering to the family and renamed it.

JACKSONVILLE

Claudia Fortwengler, a newcomer on Film Row, has taken over as Florida State Theatres' local newspaper ad writer, replacing Jane Davis who recently moved to Atlanta. . . . John Meehan served as relief manager at the downtown Empress while Mrs. Iva Lowe vacationed at St. Augustine. . . . Mrs. B. B. Garner, Lakeland, the former Jan Corbett, was a visitor here at the home of Mr. and Mrs. Clint Ezell. The Ezells left shortly afterward on a vacation trip to Atlanta. . . . WOMPI President Anne Dillon has returned from Miami where she visited her daughter. . . . Paul Hargette, Columbia's branch manager in Atlanta, came in for business sessions with Ed McLaughlin, local Columbia manager, and his staff. . . . Bill Williams, formerly a 20th-Fox booker, has replaced O. Glenn Gryder on the staff of Bob Bowers at Allied Artists. . . . H. E. Case has reopened his Negro-patronage Carver, Dania. . . . John Lawson, who operates the New, Palatka, announced that he has taken over the Negro-patronage Madison, Palatka, which was formerly a unit of Bailey Theatres of Atlanta. . . . The October program guide of radio station WKTX contains a laudatory article about the fine screen offerings of the new San Marco Art. . . . Al Hildreth, manager, San Marco, has become the first local exhibitor ever to be honored with a membership in the Jacksonville Council of the Arts. . . . Marty Shearn, manager, downtown Center, staged an advance sneak preview of "The Manchurian Candidate." . . . Walt Meier had a week's run with the timely anti-Communist documentary, "We'll Bury You," at the downtown Florida, while he shaped up an advance exploitation program for his major Thanksgiving attraction, "Girls, Girls, Girls."

MEMPHIS

The remodeled Ritz, a house in the Negro section, reopened to a capacity audience. The theatre is one of 27 owned by the Bijou chain of Nashville, Tenn. The chain has long range plans to develop all of its theatres on an equal basis. The new Ritz features the latest in R.C.A. sound and projection equipment, and has a new screen. William M. Prim is general manager, and John Williams is manager. . . . W. C. Handy, another Negro house, has been completely remodeled. William George is manager. . . . Howard Nicholson, veteran branch manager here for Paramount, is now manager of the Pittsburgh exchange. He is replaced by Tom Donahue, former film salesman. . . . Loew's State is one of hundreds of theatres participating in the World Heritage Film and Book Program, a cooperative venture of Metro-Goldwyn-Mayer and Scho-



Janet Leigh is seen pinning a button on David Milgram, owner, Fox, Philadelphia, while Al Glaubinger, United Artists Philadelphia branch manager, center, looks on, while in town for a campaign on "The Manchurian Candidate," which opened at the Fox.

lastic Magazines. The State is showing eight film classics at the rate of one a month. . . . Ackerman, Ackerman, Miss., has closed. . . . A. N. Rossie, theatre owner of Clarksdale, Miss., was buried in Clarksdale on Oct. 18. . . . Rowley United Theatres has closed the Malvern Drive-In, Malvern, Ark. . . . Mr. and Mrs. Charles W. Gifford, winners of a trip to Paris in connection with "Seven Wonders of the World" Loew's Palace contest, received a bonus in connection with their award. The couple's expense allowance was increased from the original commitment of \$210 to \$280, and after they jetted to New York via Scandinavian Airlines, the Giffords stopped there as guests of Loew's Hotels' new Summit, dining in the new Gaucho Room. Prior to leaving, the Memphis paper, co-sponsor of the contest, pictured Zeva Yovan, Loew's Palace manager, bidding them farewell. . . . In celebration of Cinerama's 10th birthday, Loew's Palace treated patrons to a slice of an enormous Cinerama birthday cake. Also during one day of the celebration, every 10th person to buy a ticket for "Wonderful World of the Brothers Grimm," current attraction, was admitted free. . . . In Kentucky: J. N. Holland has reopened Balco, Lacerter; Marbro Drive-In, Fulton, has closed for the season; and Sunset Drive-In, Calvert City, has closed. . . . In Arkansas: New, Caraway, operated by C. W. Tipton, closed Oct. 21; Rocket Drive-In, Magnolia, closed on Oct. 27, as did Skyvue Drive-In, Arkadelphia. . . . Dickson Drive-In, Dickson, Tenn., closed on Oct. 28. . . . "Almost Angels" was selected by the Better Films Council as the best Family-Movie-Of-The-Month, and "The Pigeon That Took Rome" as the best Adult-Movie-Of-The-Month. . . . Malco opened "Wonderful to be Young" on Oct. 25 by having the star of the show, Cliff Richard, and "The Shadows" in person on the stage.

NEW HAVEN

In Hartford, a metropolitan area known for its exhibitor "go-it-alone" policy, six suburban theatres joined together, for the first time since pay-tv started in a cooperative advertising-promotion venture, not indirectly cognizant of RKO General-Zenith Radio's \$10 million pay tv project. Six theatres reported an "encouraging" patron response to cooperative advertising for Warner Bros.' "The Music Man," the attraction, incidentally, booked day-and-date with pay-tv's WHCT-TV. The pay-tv outlet devoted a customary amount of two column by five inch deep ad display. . . . A comprehensive campaign was served up by Ray McNamara,

Allyn, Hartford, for Paramount's "The Pigeon That Took Rome." He mailed letters to two score Italian religious affiliated groups and veterans organizations, reminding them of the World War II occupied city theme. In addition, through Allen M. Widem's Hartford Times "Coast-to-Coast" column, he extended an invitation to all area veterans who participated in the liberation of Rome to identify themselves at the boxoffice; the gesture entitled the veteran to be admitted free when accompanied by an adult ticket-buying patron. . . . Lockwood and Gordon has named a third female theatre manager in metropolitan Hartford, appointing Mrs. Audrey Rushon, formerly assistant manager at the first-run Cine Webb, as manager of the subsequent-run Plaza, Windsor, succeeding Oscar Combs, shifted to managership of the East Windsor Drive-In, replacing Ben Smith, who has left the circuit. . . . In an unprecedented gesture, Franklin E. Ferguson, Frank McQueeney, and Charles LaFlamme, operators of the first-run art outlet, the Rivoli, Hartford, extended an offer of "Preview Guest Passes" during first two days of Columbia's "The Best of Enemies," presentation at the boxoffice of a newspaper ad entitling bearer to buy two tickets for the price of one. . . . The long-shuttered Luxor, Unionville, has been converted into a floor covering discount store. Industry pioneer Joe Faith, who operated the suburban theatre for many years, died several weeks ago. . . . It's a boy—their first child—for Mr. and Mrs. Charles Tolis (he's general manager, Tolis Theatres of Connecticut). Youngster's been named Paul after proud paternal grandfather, Paul Tolis, Tolis Theatres president. . . . An experiment in two-for-one admissions at the Adorno Theatres' hard-top Palace, Middletown, and the Sal Adorno, Jr.-owned Middletown Drive-In has concluded; under the plan, a dollar admission admitted two patrons on Wednesday nights at the theatres. The Saraceno Capitol, Middletown, continues its 50 cents-per-admission plan on the same evening, however. . . . Howard Richardson, who once operated the subsequent-run State, New Britain, is now projectionist at the John Scanlon III-operated Strand, Winsted, succeeding Rudy Gaudet, who resigned to return to Fitchburg, Mass. . . . The New Britain Symphony Orchestra rented the 2800-seat Stanley-Warner Strand, that city, for Nov. 7 and Feb. 26 concerts.

NEW ORLEANS

Thurmond Rials has taken over the management-operation of the Wisner, La., theatre from Mrs. Edna Bondurant. . . . Mrs. Jack Poelman III and her mother, Mrs. F. F. Goodrow, have been in Houston, Texas, for several weeks to be close to the bedside of the Poelman's three-year-old youngster, Evelyn, confined to the Houston City Children's Hospital with a serious heart condition. . . . Columbia publicist Hank Howard was in, in the interest of "The War Lover." . . . Judson Moses, MGM press representative, was in, in connection with "Jumbo" scheduled for Loew's State Christmas and New Year's attraction. He was joined here by Joe Pasternak, also here in the interest of this film. . . . The local Variety Club has set up headquarters in the former Hodges Theatre Supply quarters, 1309 Cleveland Avenue. . . . The National, a United Theatre art showcase, held an Ingmar Bergman film festival. . . . Variety Club Tent 45 will sponsor the opening of Martin's Cinerama with "The Wonderful World of the Brothers Grimm" on Dec. 20 as a benefit for the Heart Fund. Dough guy Carl Mabry is chairman of the committee in charge of arrangements. . . .

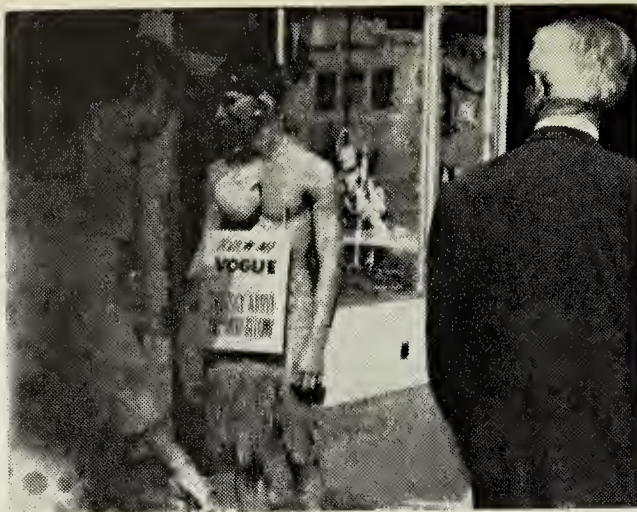
Cecil Howard shuttered the Rex, Jackson, La. . . Mrs. Edity Gee closed the Village, Bonita, La., until spring. . . Ben Jordan, Allied Artists' manager, spent his vacation in Washington on a visit with his daughter, Carol. . . Bob Hames, former Paramount branch manager now with Continental, was in. . . Leonard Allen, Paramount publicist, was in, in the interest of "Wonderful To Be Young" scheduled for the Saenger soon. Allen with Walt Guarino, Saenger manager, were hosts at a sneak preview of the film at the neighborhood Pitt with Cliff Richard, star of the picture, on board. Richard and his four-some musical aggregation, "The Shadows," will also appear on the Saenger's stage for afternoon and night performances opening day. . . WOMPI's hospitalized recently were Bernice Chauvin, MGM staffer, with asthma; Amanda Gaudet, head, NSS accounting department, at Baptist for a physical examination; and Myrtice Swearington, Joy Theatres manager, for surgery. The latter is doing nicely and her release from the hospital is imminent.

PHILADELPHIA

Officers elected by Tent 13 Variety Club for 1963 are Charles Zagrans, chief barker; Roger Clipp, first assistant; David Rosen, second assistant; Meyer Lewis, dough guy; and Ruben Shapiro, property master. . . Joe Solomon, Fanfare Films, hosted area exhibitors at a screening of "First Space Ship On Venus" and "Varan, The Unbelievable" followed by cocktails and luncheon at the Warwick Hotel along with a discussion of the ad campaign planned for the films. . . Ellis' Broad is now conducting its 21st grand opera series. The films are shown every Tuesday; admission is \$1.00, or four of a series for \$3.00. . . Rube Robinovitz has been supplementing his screen attractions at the Howard with some local stage attractions such as hypnotists, string bands, and Jack Howard's "cowboy" recording stars.

ST. LOUIS

John D. Giachetto, Frisina Amusement Co., Springfield, Ill., will be the speaker at the fifth annual V.I.P. dinner given by the WOMPIs. The event will be held Nov. 14 at Kemoll's Italian Restaurant. Dave Arthur, Arthur Enterprises, will be the toastmaster, and Tommy James will give the invocation. At their last meeting, WOMPI discussed service projects for the coming year. Marge Collins, Allied Artists, was named chairman of the social committee. Attendance prizes were won by May Madeline, Local B1, retired; Pauline Wrozier, Paramount; Dorothy Dressel, Realart; Grace Engelhard, Realart; and Ladonna Pruitt, 20th-Fox. . . Janet Leigh was in town promoting "The Manchurian Candidate," and whirled in and out of dozens of guest appearances. She had time, however, to visit with the local United Artists office and pose for pictures with the office staff. Bernie Evens, publicist from Kansas City, accompanied her. . . Columbia exploiter Irving Shiffrin was in town on his way to Kansas City. . . Suzy Diebold, Columbia, was given a shower attended by all the staff. She is to be married Thanksgiving to John Grana. . . Reserved seat tickets for the showing of "The Longest Day," which opens Nov. 8 at the Ambassador, went on sale. The Nov. 8 showing is to benefit the Variety Club charities. . . The annual Cinema Tea of the Better Films Council of Greater St. Louis, Inc., took place under the chairmanship of Mrs. Arretus F. Burt, founder



Al Sachs, manager, Vogue, Hollywood, Cal., recently had this street bally out for Embassy's "The Sky Above—The Mud Below." The stunt created considerable interest and curiosity among shoppers and tourists.

and honorary president. The event was held at the St. Louis Theatre. Six color movies of Australia, Ireland, Greece, Mexico, Germany, and the United States were shown. Mrs. Leslie T. Barco was in charge of the tea, assisted by Mrs. Guy Randall, Mrs. Karl Kurth, Mrs. Leo Lundergan, Mrs. V. Ray Alexander, and Mrs. Richard Moll, all past presidents.

SAN ANTONIO

The Cinema Arts introduced a new system of showing double features. At their nabe houses, they show the last portion of one of the features to open the house, followed by the complete showing of the second double feature, which is followed by the first portion of the first picture. This is finding favor with people who are working and unable to leave their jobs early. . . Work has been started on San Antonio's first Cinerama theatre by Martin Theatres. . . James Wilson, eight year old son of Carter Wilson, projectionist at the Lyric, El Paso, Tex., was recently killed by an automobile. . . Brad Rushing has been named city manager of the Interstate Circuit at Corsicana, Tex. He has moved there with his wife and baby son. No replacement has been named to his former post as house manager of the Esquire, Amarillo, Tex. . . The Community Film Society at Canyon, Tex., has begun its third annual art feature season at Charles Donnell's Olympic. Members pay \$1.50 for a card enabling them to buy admissions to each showing for 60 cents. Non-members have to pay \$1. . . S. J. Neyland, Jr., Wallace Theatres general manager, has named Leonard Barnes as manager at Tahoka, replacing Mrs. Jack Waldrip, who recently resigned to accept a teaching position. Barnes was transferred from Andrews, Tex., where he had been with the circuit for three years. . . Bill Chambers, manager, Plaza, El Paso, Tex., utilized a novel promotion stunt prior to and during the showing of "The Phantom of the Opera." With the theatre in absolute darkness, the organ was heard playing Bach's "Toccat" and "Fugue in D," and the pipe organ rose from the pit. As the lights were suddenly turned on, there was Don Shearer, a member of the Theatre Organ Club, who aided in rebuilding the organ, seated at the console in a complete makeup as the "Phantom" of the film. . . Interstate Theatres will usher in the Christmas season early with a special two day showing of "Santa Claus" during the afternoon hours. The regular film will be shown after 6 p.m. . . One of the World War II bombers which were used in the filming of "The War Lover" in England will

Flinn Outlines Campaign For Col.'s "Diamond Head"

SAN FRANCISCO—John C. Flinn, Columbia studio advertising-publicity director, here from Hollywood on the first leg of a five-city tour, outlined to a group of 60 top Bay Area exhibitors and advertising representatives the over-all advertising, exploitation, and publicity plans the company has prepared for Jerry Bresler's production, "Diamond Head," scheduled for release nationally in late January and early February. Flinn's remarks preceded a special showing of "Diamond Head" at the Royal Theatre, where the exhibitors attended a luncheon, hosted by Columbia.

Flinn, who also was to visit Chicago, Cleveland, Atlanta, and Dallas, screening the Panavision-Eastman color film and meeting local groups of exhibitors in each city before returning to his studio headquarters, stressed the contributions made to recent Columbia product from the studio by Sol Schwartz, vice-president in charge of studio operations. Citing four pictures, "Diamond Head," "Bye Bye Birdie," "The Interns," and "The Man from the Diners' Club" as the "Big Showmanship Four," Flinn said that Schwartz, with his long exhibition background prior to joining Columbia, is always on the lookout for the right showmanship "handle" to be worked into each picture.

The advertising-publicity executive outlined for the exhibitors here the comprehensive plans for "Diamond Head's" promotion, including a nation-wide trip of Holu Kani, the seven-foot-tall Hawaiian official greeter who is being flown in from the Islands. Holu Kani will be accompanied on his tour by a Hollywood publicist carrying with him written material to service editors with sufficient copy to continue breaking through the release of the picture in each area.

Flinn also stated that a premiere of "Diamond Head" was planned to take place on a Matson liner steaming between San Francisco and Los Angeles with attendant national press coverage. Other items detailed by Flinn as part of the extensive "Diamond Head" promotion include a seven-minute featurette, "The Story Behind the Making of 'Diamond Head,'" in color for distribution to theatres and tv stations; a teaser-trailer, in addition to the regular color theatrical trailer; three tv filmed interviews with stars Charlton Heston, George Chakiris, and James Darren, which will be serviced free of charge to tv stations; and two one-minute and four 20-second trailers for tv.

Extensive national magazine advertising space has been set, Flinn said, in such publications as McCall's, Look, Glamour, Seventeen, and Ebony, designed to attract the women and teen-age audiences as well as special interest groups.

make a visit to the city on behalf of the film. . . The protests are growing from various military and civic organizations concerning the failure to book "The Longest Day" into San Antonio the same time the film is to be shown in Dallas and Houston. The film will not be shown here until early 1963. The protest started with the local Chamber of Commerce and has steadily increased in vigor. . . Solon May, State, Amarillo, Tex., suffered two broken ribs. . . Lloyd Stone opened his new Pam, Madisonville, Tex., which was named after his seeing eye dog.

REVIEWS

The famous pink paper **SAVEABLE SECTION** in which
Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper **SERVISECTION** indexes to the past 12 months' product, and the alternating every second week pink paper **REVIEWS**, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO
VOL. 68, No. 20 NOVEMBER 7, 1962

AMERICAN-INT.

Warriors Five

MELODRAMA
84M.

American International
(Filmed in Italy)
(Dubbed into English)

ESTIMATE: Action entry for program.

CAST: Jack Palance, Go-Anna Ralli, Serge Reggiani, Folco Lulli, Venantino Venantini, Franco Balducci, Mina Balok, Vera Murco, Vida Levstik. Executive producers, James Nicholson and Samuel Z. Arkoff; produced by Fulvio Lucisano; directed by Leopoldo Savona; associate producer, Salvatore Billitteri.

STORY: In September, 1943, in wartime Italy shortly after the Allied landings, the Germans start retreating northward. To a military prison filled with disillusioned Italian officers and men comes American paratrooper Jack Palance, who was captured in civilian clothes while on an assignment to sabotage bridges, etc. News of an armistice with the Italians empties the jail. Four of the Italians, Serge Reggiani, Folco Lulli, Venantino Venantini, and Franco Balducci, board a train bound south on which prostitute Go-Anna Ralli falls in love with Venantini. When the train is stopped by Germans, they flee into the hills, where they meet Palance, who has donned his uniform and will attempt to carry out his mission. He persuades them to join him. They are stopped by townspeople fleeing the Germans, who have taken young men as hostages, and Palance and the others decide to go in and free them. Several of his friends are killed including Venantini as the town and hostages are liberated, after which Palance and others take to the hills to start a delaying action against the Germans.

X-RAY: The yarn to be found here has some moments of high interest and others that are average, as well as some that are filled with action. Performances are okay, and direction and production are fair. The entry could do alright as part of the show, with the "name" of Jack Palance helping in some spots. The screenplay is by Gino De Sanctis and Leopoldo Savona.

AD LINES: "Rough Action Behind Enemy Lines With Vengeance-Bent Guerrillas"; "Action-Packed Adventure."

White Slave Ship

MELODRAMA
92M.

American International
(Color by Pathe)
(Colorscope)
(Filmed abroad)
(Dubbed into English)

ESTIMATE: Adventure on the high seas for lower half.

CAST: Pier Angeli, Edmund Purdom, Armand Mestral, Ivan Desny, Michele Girardon, Franca Parisi, Mirko Ellis. Directed by Silvio Amadio; Italo-French-American Production.

STORY: In 1675, with the colonization of the Americas in the works, young and strong women are taken from London falls to be sent to the new continent, and among these is Pier Angeli. Aboard the same vessel are a

nobleman, his wife, and a sister and her young brother, as well as a large number of male prisoners in the hold, among whom is Dr. Edmund Purdom. Angeli is in love with one of the convicts, and when she sees her chance, she sets them free. Her man is through with her, preferring to concentrate on the young girl aboard when the convicts take over the ship. Purdom too is attracted to her and protects her. It is soon evident that the convicts will have trouble getting the vessel to a safe harbor, and they are forced to free the captain. Purdom opposes many of the decisions of the pirates, and comes time for a showdown, he sides with the captain and the other survivors, overpowering the convict-killers. Purdom and the girl, obviously in love, face a new life when the captain clears him and doesn't reveal he was one of the convicts, all of whom perish as a British man of war arrives to help them into port.

X-RAY: There's lots of action, grimacing, and women to be found here, but interest lags as the story takes too long in the telling, and performances, direction, and production are just fair. The use of color helps, but it's just another entry for the lower half of the program. The "names" of Pier Angeli and Edmund Purdom are familiar to American audiences. The dubbing is adequate.

AD LINES: "A Rough, Tough Adventure Tale Of Murder On The High Seas"; "Dead Men Tell No Tales Was The Cry Of Convicts On The Loose On The High Seas."

BUENA VISTA

The Legend Of Lobo

NOVELTY
67M.

Buena Vista
(Technicolor)

ESTIMATE: Fascinating animal study from Disney.

CREDITS: Told in song and story by Rex Allen and the Sons of the Pioneers. Field producer, Jack Couffer; photographed by Couffer and Lloyd Beebe; co-producer, James Algar.

STORY: El Feroz is a strong, cunning wolf who roams the western plains in 1889. He fathers a pup destined to become even more famous, Lobo. Lobo becomes a lone wolf when hunters kill his parents. He joins a new pack as leader and takes a mate. He has his own family and must step up his hunting. His fame spreads as the reward for his capture grows. A professional hunter tries to capture him, but Lobo is too smart for his trailing dogs and wolfhound. The hunter captures Lobo's mate, but Lobo and the rest of the wolf pack stampede the cattle on the ranch where she is imprisoned. In the resultant confusion, Lobo frees her and he and the wolfpack move to wilder territory where man has not yet invaded.

X-RAY: This is another magnificent animal adventure from Disney's almost magical staff. The character of the wolf as a noble family lover and brave fighter is developed in fascinating fashion. Photography is superb, and the life of a wolf in the old west is seen in an interesting story line that holds together

well. Children should be fascinated, and their parents will enjoy the film just as much. In short, Disney again provides perfect family entertainment. The short running time may necessitate filling out the program, but the folks at Buena Vista are famous for putting together a successful package. The narration and song, "Legend of Lobo," are decided plus factors. Lobo is one of the most interesting western heroes we have ever encountered. Enough said. Screenplay is by Dwight Hauser and James Algar, from a story by Ernest Thompson-Seton.

AD LINES: "The Legend Of Lobo . . . The Bravest Wolf Of Them All . . . The Scourge Of The Southwest"; "Lobo Ruled His Pack And His Name Was Whispered In Awe Wherever Cowboys Gathered."

EMBASSY

Crime Does Not Pay

DRAMA
159M.

Embassy Pictures
(French-made)
(English titles)
(Dyaliscope)

ESTIMATE: Interesting import, is art house natural.

CAST: (In alphabetical order) Pierre Brasseur, Gino Cervi, Danielle Darrieux, Gabriele Ferzetti, Edwige Feuillere, Annie Giradot, Paul Guers, Serge Lifar, Raymond Loyer, Christian Marquand, Rina Morelli, Michele Morgan, Philippe Noiret, Perrette Pradier, Rosanna Schiaffino, Jean Servais, Richard Todd. Produced by Gilbert Bokanowski; directed by Gerard Oury.

STORY: Raymond Loyer goes into a Paris movie house to catch the film, "Crime Does Not Pay," which is made up of three parts: "The Mask" takes place in Venice in 1450, where Edwige Feuillere wants revenge because her lover, Gabriele Ferzetti, has switched his attentions to young Rosanna Schiaffino. She arranges for funeral services in his honor and then invites him to attend, where her killers do their work. Schiaffino, with the aid of a chamber maid who was also in love with the dead man, coats Feuillere's beauty mask with a disfiguring acid which does its work well according to her screams.

"The Hugues Case" has Michele Morgan as the happily married wife of a member of Parliament, Philippe Noiret, a radical, who has many enemies. She is accused of being the mistress of a man she does not even know in 1878 by a private detective. Efforts to clear her are slow and laborious, and finally she can stand the pressure no longer. She shoots the detective. The truth will out at her trial.

"The Fenayrou Case" has attractive Annie Giradot in 1913 married to older Pierre Brasseur. She also has a young lover, Christian Marquand, who will desert her when he gets married. She is also attracted to young, handsome Dr. Paul Guers. She arranges for her husband to kill Marquand making it look like murder instead of self defense, which it was. When she and the doctor celebrate, they drink poisoned wine which had been prepared by Brasseur.

When the movie ends, Loyer leaves the theatre and is accidentally hit by a car driven by British Colonel Richard Todd. He dies from the blow. Todd goes to inform the victim's widow, Danielle Darrieux, only to find that the dead man had planned to kill her with the aid of his mistress in such a fashion so that he would be innocent of all complication in it. Fate decreed otherwise.

X-RAY: This import is well done and interesting, with some sequences holding more attraction than others. A bit of closer editing would have improved the end result even more, but as matters stand, art house audiences should certainly get their money's worth. Suspense is well maintained, and some of the plots are ingenious. The acting is generally good, as are the direction and production. The last portion establishing this as a movie-within-a-movie is a different touch. The first three episodes are made up of three true-life stories.

AD LINES: "Mystery Fans Will Love This Absorbing Import"; "An Unusual Thriller."

MGM

Period Of Adjustment

COMEDY
112M.

MGM

ESTIMATE: Superior comedy should please a wide audience.

CAST: Tony Franciosa, Jane Fonda, Jim Hutton, Lois Nettleton, John McGiver, Mabel Albertson, Jack Albertson. Produced by Lawrence Weingarten; directed by George Roy Hill.

STORY: Jim Hutton, who hides a perpetual nervousness with a great deal of bluster, marries nurse's aid Jane Fonda after a whirlwind courtship in the hospital where he has been treated for "the shakes." The couple embarks on a honeymoon in a hearse purchased by Hutton because it was a bargain. Hutton is unsure of how to proceed with his new wife, and Fonda is quickly disenchanted with marriage. They are constantly bickering. Desperate, Hutton drives to the home of war buddy Tony Franciosa, who is having his own marital problems. He has finally told off his domineering father-in-law, John McGiver, and his wife, Lois Nettleton, has left him. Christmas finds Franciosa alone until the arrival of Hutton and Fonda. He tries to help the young couple through their "period of adjustment." Finally, his wife returns and they realize that they too, after six years, have their own "period of adjustment" to overcome. Both couples find a new understanding and reaffirm their love. Hutton finds that tenderness is the answer to the problems he and Fonda have encountered. Two marriages seem to have a reasonable chance of success.

X-RAY: This is Tennessee Williams' only major comedy, and it has been brought to the screen in fine fashion. The emphasis is still on the eternal man-woman relationship, but the heart that seems to be missing in so many of Williams' works is shown here to good advantage. Dialogue is crisp and always interesting, and the young married folk in the audience will have no trouble identifying with the principals. Comedy situations abound and laughs are plentiful, but the more serious message also comes through. Production and direction are first rate. Franciosa displays an able comic talent, and Hutton and Fonda generate plenty of laughs as the slightly kooky young couple. Sex is an ever-present ingredient, but the subject is handled with excellent taste and never offends. The film should have most appeal for young adults, and the Williams name is a potent selling factor. Nettleton delivers a fine character portrayal as the uncertain wife, and McGiver gets more than a few laughs as a father-in-law we hope is not typical of the breed. A good running gag involves a group of Christmas carolers who get increasingly

tipsy as the film progresses. This is a superior motion picture in all departments, and should find wide public favor. It is the kind of adult entertainment that adults can be proud to support, and that the important later teens can appreciate as well. The screen play by Isobel Lennart is another decided plus.

TIP ON BIDDING: Better rates.

AD LINES: "Are Honeymoons Necessary? Here Is The Good Humored, Warm Hearted Answer From Tennessee Williams"; "They All Went Through A Period Of Adjustment . . . And A More Hilarious Tale Of Marriage Has Never Been Told."

PARAMOUNT

Girls, Girls, Girls

COMEDY DRAMA
WITH MUSIC 106M.

Paramount
(Panavision)
(Technicolor)

ESTIMATE: It's a colorful Presley picture.

CAST: Elvis Presley, Stella Stevens, Laurel Goodwin, Jeremy Slate, Guy Lee, Benson Fong, Beulah Quo, Robert Strauss, Frank Puglia, Lili Valenty, Nestor Paiva. Produced by Hal Dallis; directed by Norman Taurog.

STORY: Elvis Presley skips a charter fishing boat for Frank Puglia, who also owns a sleek sailboat built by Presley and his father just prior to the latter's death. Presley expects to buy it some day when he has gotten together enough money. This plan is interrupted when Puglia is informed that he must take his wife to the dry climate of Arizona, and he is forced to sell the boat to opportunist Jeremy Slate. Presley goes along with the boat to see how things work out, with the thought of buying the sailboat and paying for it out of his earnings as a fishing vessel skipper and also as an entertainer in a night club owned by Robert Strauss, where Presley's sometime girl friend, Stella Stevens, also sings. Presley meets Laurel Goodwin, and they become friendly as well as a bit romantic, with Goodwin mysterious about her past and identity. Slate and Presley have some run-ins, and he finds it tough working for him. When Goodwin sees how much the sailboat means to him, she buys it, revealing that she comes from a very wealthy family. She then offers it to Presley since it looks as though they are getting married, but he refuses to accept charity and goes to an island occupied by Chinese friends. She decides to follow and is forced to ask Slate to sail her there. His romantic intentions are spotted by a friend of Presley's, who warns him. Presley sails to the rescue, beating Slate and forcing him to agree to buy the boat back. He and Goodwin get together, and the future seems bright indeed, with the sailboat forgotten.

X-RAY: One thing is quite evident about this Elvis Presley picture—the slight story doesn't get in the way of the many songs. Otherwise, it's colorful and cute in a super-sweet way, and colorful, and well-mounted, and colorful. A well-meaning cast does what it can with the superficial screen play for which two people get the credit, Edward Anhalt and Allen Weiss. Direction and production are okay. Where other Presley pictures have played, this can too. The songs, which the plot doesn't disturb, are "Girls, Girls, Girls," "I Don't Want To Be Tied," "Where Do You Come From," "I Don't Want To," "Mama," "We'll Be Together," "A Boy Like Me, A Girl Like You," "Earth Boy," "Return To Sender," "Because of You," "The Rolling Sea," "Song of the Shrimp," "The Walls Have Ears," "We're Coming In Loaded," "Never Let Me Go," "The Nearness of You," and "Baby, Baby, Baby."

TIPS ON BIDDING: Presley rates.

AD LINES: "The Fun Film That's Loaded With Boats, Blondes, and Brunettes"; "A Gal In An Apartment Is Worth Two In A Boat"; "Girls, Girls, Girls And Elvis Presley Too."

20TH-FOX

The Loves of Salamambo

MELODRAMA
72M.

20th-Fox
(CinemaScope)
(Color by DeLuxe)
(Filmed in Italy)
(Dubbed into English)

ESTIMATE: For the lower half.

CAST: Jeanne Valerie, Jacques Sernas, Edmund Purdom, Arnaldo Foa, Riccardo Garrone, Kamala Devi, Charles Fawcett. Directed by Sergio Grieco.

STORY: The Council of the city of Carthage is fearful of what the mercenaries they have hired to defend the city against the Romans will do since they have not been paid. They are threatening to destroy the city. Jeanne Valerie, high priestess to the goddess, makes a pact with one of the leaders of the mercenaries, Jacques Sernas, that they will be paid, but one of the council leaders, Edmund Purdom, plans a double cross which could lead to his becoming king of Carthage. The mercenaries are enraged when they find stones in the chests instead of gold and want to burn the city to the ground. Instead, Sernas offers to steal into the Salamambo temple at night and take a sacred veil of the goddess, which is a protective symbol of the city. Valerie and Sernas admit they are in love when they meet, but she is horrified by the theft. The Carthaginian army battles what remains of the mercenaries, many of whom have dispersed, and Sernas is captured. Purdom is arrested when his perfidy is discovered before he can kill Valerie and is sentenced to death by stoning. Sernas is scheduled to follow the same route but Valerie and her powerful father intervene and he is spared. The lovers are united, and the future seems brighter for all concerned.

X-RAY: This is another spectacle with some excitement, color, action, and a yarn that is moderately interesting. It can be used in the supporting slot of the program with the name of Edmund Purdom familiar to some audiences here. The story is by Gustave Flaubert.

AD LINES: "Thrills Galore As Thousands Battle For The City of Carthage"; "An Action Adventure Film With A Cast of Thousands."

UNITED ARTISTS

Tower Of London

MELODRAMA
73M.

United Artists
(Admiral)

ESTIMATE: Grisly page from English history makes moderate programmer.

CAST: Vincent Price, Michael Pate, Joan Freeman, Robert Brown, Justice Watson, Sara Selby, Richard McCauly, Eugene Martin, Sandra Knight, Richard Hale, Donald Losby, Bruce Gordon, Joan Camden. Produced by Gene Corman; directed by Roger Corman.

STORY: When Edward IV (Justice Watson) of England is about to die, he names brother Clarence (Richard McCauly) Protector of the Realm, to guard his young sons until they are old enough to take the throne. This position is coveted by Richard (Vincent Price), who is insanely ambitious to win the throne by any means. Price kills McCauly, blaming it on the family of the Queen. Price is named Protector and plots with his wife Anne (Joan Camden) to do away with all who stand between him and the throne. Certain members of the court suspect Price and seek to protect the Queen and the young princes. Price and henchman Michael Pate murder the princes in the Tower of London. Price, now thoroughly demented, is tortured by dreams of his



NOVEMBER 7, 1962 SECTION THREE
VOL. 68, No. 20

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1962 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

A CIVIC—CLUBS

NUMBER A-3

Amateurs Help "Charity Week"

THEATRE: Odeon

ADDRESS: Ayr, Scotland

MANAGER: R. G. Honeyman

When after a lapse of 10 years the nurses of the local hospitals and the students from the agricultural college decided to revive the charities week and rag in aid of old folks homes, spastics and disabled children's associations I felt the theatre should be involved.

I approached the charities committee and it was decided that a party of students should come along each night during the week when, incidentally, I was playing "Lover Come Back" and "do their stuff" on the stage in a ten minute spot.

Prior to their appearance I went on the stage and reminded patrons that it was "Charity Week." I then introduced the specially elected "Charity Queen" who elaborated on the purposes. I should stress that no appeal or collection was made in the theatre, but a band of students stood outside armed with buckets to capture any donations given—and from my position in the foyer the sound of the money in the buckets was impressive.

On two nights, two student nurses dressed as rather bulky clowns twisted and entertained playing for laughs rather than perfection. The audience were delighted. On another night nine nurses in authentic costumes demonstrated the Can-Can. Again a great deal of hilarity entered into the proceedings. On the other night, four agricultural students appeared successfully as tongue in cheek folk singers. The response was terrific.

The climax came on Saturday with the grand parade through the town and the Odeon Float was among the best. It was liberally covered with publicity for present and forthcoming attractions. Around the base was a bannerette reading "See The Best Entertainment At The Odeon."

This, for Ayr, was an exciting and inspiring week and I am proud that the theatre was associated with such a worthwhile cause.



Cliff Knoll, State, Sioux Falls, S.D., had his own "music man" working in a tie-up with radio station KELO's portable "Big Mike" remote broadcasting unit to promote Warners' "The Music Man."

"The Music Man" as we directed a good portion of our campaign to the crowds attending the Sioux Empire Fair held in our city; and the opening of a new drive-in parking ramp, both falling during our play dates.

Arrangements were made with Station KELO to use their portable "Big Mike" remote broadcasting unit which also has a public address system in it at the parking ramp during the first three days of its grand opening which fell two days before our opening date and on our opening day. We manned the "Big Mike" with our own "Music Man," who played the sound track record album along with the 60 second radio spots for 12 hours each day. Every half hour from nine a.m. to five p.m. there was a direct broadcast from the ramp by one of KELO's top personalities, who interviewed someone using

the ramp. These people were given either a guest ticket to see the movie or a promoted record album from the film by our "Music Man." This gave us 16 gratis spots daily directly from the spot that had everyone's attention and interest.

On the second day of our engagement "Big Mike" was moved to the fair grounds and parked right at the grand-stand boxoffice and main entrance where people couldn't help but see and hear it. Here, too, from nine a.m. to nine p.m. our "Music Man" played the record album and the KELO announcer gave direct half-hour reports and interviews from the fair grounds using record albums and guest tickets to those he interviewed. This gave us a total of 60 hours exposure and 120 gratis spots from the fair grounds.

The "Big Mike" was bannered with material on the film and production stills. To increase the attention of "Big Mike" and stop the passersby we promoted a transistor radio from the Lewis Drug Store which our "Music Man" had people register for. This tie-in with KELO produced great results for us and put the "Music Man" right where the crowds were.

On television, starting 10 days before opening, on KSOO-TV "Party Line" program we started a search for all trombone players in the area. Actually we were searching for "76 trombone" players; but didn't find that many. Those that we did find were interviewed and given tickets for two if they could play a portion of "76 Trombones." We got what we wanted and that was gratis TV exposure and caused a lot of comment.

On KELO-TV we gave Leo Hartig a couple of "Music Man" record albums to present to the person he interviewed on two of his "Accent On You" programs; and again we



Part of a group of youngsters from Springfield and the county, waiting to see a Film Cartoon Festival at the State, Regent and Majestic, as the Charkeres circuit's promotion for the "kick-off" of the United Appeal Fund drive. When the 3,500 young people swarmed out of the houses, carrying UAF literature and balloons announcing the drive, traffic was tied up for quite a while, but everyone knew that the fund drive had been launched.

G STUNTS—BALLY

NUMBER G-39

If You Can't Lick 'em, Join 'em

THEATRE: State

ADDRESS: Sioux Falls, S. D.

MANAGER: Cliff Knoll

That's exactly what we did to plug Warners'

got TV exposure.

On the paperback tie-in, the Dakota News Agency bannered all their trucks with special three-way posters tying in the film, sound track album and the book. These trucks are used within a 75 mile area around town and gave us coverage in every town in the area. The news agency also placed special counter cards, rack cards, and window streamers tying in the film and our playdates in their 150 outlets.

All local music stores, as well as the Lewis Drug Store, gave us full window and in-the-store displays.

As special promotion we contacted all convalescent homes and invited the less fortunate to be our guests at a matinee. We made arrangements with a local cab company, ambulances and the bus company to pick up and deliver the patients to and from the theatre. They came in wheel-chairs, even stretchers, etc. and both local television stations were on hand to film this and use it on their newscasts. The following day, the Argus Leader printed a "letter to the editor" praising us for our effort. This promotion turned out to be terrific advertising for the picture, as well as good will publicity that can't possibly be purchased; and we sort of like being one who "makes Sioux Falls a fine place to live in."

NUMBER G-40

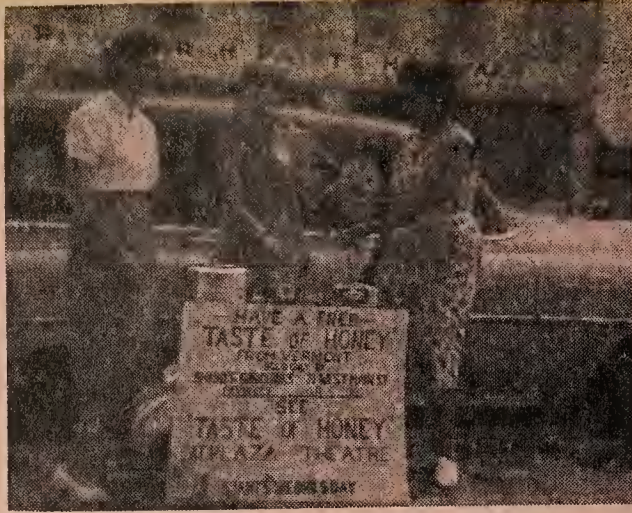
A Honey Of A Plug

THEATRE: Plaza

ADDRESS: Patchogue, L.I., N.Y.

MANAGER: Charles Stokes

We recently had a honey of a plug for "Taste Of Honey" and local residents were offered samplings of the sweet stuff along East Main Street, in the theatre lobby and in front of the Bee Hive. Supplying five pounds



Charles Stokes, manager, Plaza, Patchogue, L.I., N.Y., recently gave free "Taste Of Honey" in a merchant tieup on Main Street to publicize Continental's "A Taste of Honey."

of honey for the stunt was a local grocery store.

We went in business with a home-made honey stand. In the evenings a week before opening date people were invited to "Have a free taste of honey from Vermont. Sold only by Shand's Grocery Store and come to see 'Taste Of Honey' at the Plaza. Next attraction." Next to the stand we had a honey-bee in brilliant colors mounted on cardboard. This gimmick caused quite a stir. In the afternoons we had our matron set up the stand at various locations on Main Street and this was the talk of the town.

Learning that the department store, "The Bee Hive" was having a fashion parade on a Friday afternoon with hundreds of women expected, we set up our honey stand there and they were lining up for a taste. The management of the store liked the idea so much they took pictures of it to use in an ad of their own.

The local Long Island Advance gave us a free two-column photo of our stand in action with detailed explanatory caption.

Several weeks prior to opening we had a co-op display of sheet music and "Taste Of Honey" records in the lobby in a tie-up with the Patchogue Music Store and they set up a display in their windows for us. In addition, we received 20 records of "Taste Of Honey" from Liberty Records and handed them out to lucky patrons during our run of the film.

Special cards were printed up reading "Honey bee, honey bee, take your girl to dine at The Honey Bee Restaurant, then take her to see "A Taste Of Honey" at the Plaza Theatre." These cards were given out along

Main Street and at the restaurant.

Other cards were made up for a tie-in with the Bee Hive department store. These read "For a honey of a buy visit the Bee Hive. Take your honey to see 'A Taste Of Honey' at the Plaza Theatre."

By the time our play date rolled around, Patchogue and district certainly know "Taste Of Honey" was at the Plaza.

NUMBER G-41

Baby Show and Mid-Wives For "Jessica"

THEATRE: Gaumont

ADDRESS: Coventry, England

MANAGER: G. Lockyer

Playing "Jessica," my secretary, said "Why not stage a baby show?" And that is precisely what we did on the Tuesday prior to playdate and more than 70 mothers and their bouncing offspring crowded into my lounge, gurgling, chuckling and sometimes even howling. I approached a local store which provided three clothing vouchers for the winners and a local vicar agreed to judge but promised to beat a hasty retreat as soon as he had reached his decision.

Entry was for free and all mothers were to be presented with passes to see the picture. The contest was advertised through foyer and store window displays, personal column advertisements and press write-ups. A good press coverage resulted and the word of mouth was most effective.

Since Jessica in the film is a midwife, I obtained from the local health department the names of our municipal midwives and invited them to the first performance but not before I had printed notices for pinning on their doors—"Gone to see 'Jessica' at the Gaumont. If I am needed urgently Ring The Gaumont Coventry 22042." A number attended and two were called to urgent cases.

I also devised a gimmick throwaway. This read "To our baby sitter. We will be at the Gaumont watching 'Jessica.' Their phone number is COV. 22042. We will be home about. . . . Our doctor is. . . . His phone number is. . . . In case of emergency also contact. . . ." Parents: We hope this form will help you when you hire a baby sitter so that you can spend a happy evening seeing 'Jessica,' etc., etc."

Window displays were arranged with a baby cloths store, 2 travel agencies, news-agent, lingerie salon, cafe, grocers, furnishers, garage. A Vespa Display was mounted in the foyer and pennants were provided for motor scooters.

THE NEW 1962

"Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

\$30000 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.

SAVE . . . these EXPLOITATION sections!



Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useful exploitation stunts.

A standard 10½" x 12¾" Ring Binder can be purchased locally, or the sturdy 3-ring

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capable of holding two full years of data is available to Subscribers for \$1.50 each.

(Price includes shipping costs. Cash with order, or C.O.D.)

MOTION PICTURE EXHIBITOR
BOOK SHOP

317 N. Broad Street
Philadelphia 7, Penna.



NSS 30 x 40 "flat" Season's Greeting display prepared in six colors silk screen process on heavy rollboard, is dignified expression of Season's Greetings for use in odd-shaped wall spaces over candy counters, over boxoffices, in lounges, etc.

NSS Silk Screen Holiday Displays

A full line of completely new holiday displays for the 1962-63 season has been prepared by National Screen Service, and is available in all their offices, it was announced today by Joseph Belfort, NSS Sales Manager. Three 40 x 60 displays and two 30 x 40 displays offer a variety of Christmas and New Year messages, prepared in six colors, via the silk screen process, on heavy rollboard, providing colorful holiday greetings to suit virtually any theatre frame or available wall space.

Combining modern art concepts and the traditional atmosphere of the holidays, the displays include a 40 x 60 "Merry Christmas" display, a 40 x 60 "Happy New Year" display, and a 40 x 60 "Gala New Year's Eve Show" display, to fit standard 40 x 60 frames. A 30 x 40 "Merry Christmas" display has been designed in a delicate, conservative design, with special consideration given to its use in "art houses," although it is suitable for every type of theatre. A special 30 x 40 "flat" display, offering "Season's Greetings," has been prepared for use over candy counters

and in various wall areas that do not provide the necessary space for upright displays.

National Screen's cut-out, five foot Standee, mounted on heavy board, and prepared in six colors in the silk screen process, depicts Santa Claus entering the chimney, with a bag of toys over his back, while the dachshund attempts to lick his cherubic face. This display, according to Belfort, is one of the finest Standees ever offered by National Screen. Enthusiasm for the Standee, when originally exposed to the sales force, was so high, that it was decided to provide the identical Standee in a miniature size (14" x 22"), for counter displays, for use in theatre boxoffices, and on candy counters, as well as away-from-theatre tie-ups with merchants. Belfort added, "The Miniature Standees offer tie-ups with merchants never before found so acceptable, because of the non-commercial aspects of Santa Claus. Even banks welcome the Standee, with the name of the bank and the local theatre sniped at the bottom of each Standee, for co-operative holiday greetings."



COMPANY ASSISTS

ALLIED ARTISTS arranged an intensive promotional campaign including 32 press, radio and television interviews and appearances for Peter Ustinov during a 10-day visit to New York City in connection with the opening of "Billy Budd" at Cinema I and Cinema II. Ustinov, who in addition to his co-starring role in the film, produced, directed and co-authored the screen-play, was interviewed by members of the local press corps as well as national magazines and syndicated columnists. On TV, he appeared on prime network time on the Jack Paar Show, What's My Line and the Today Show. During his rounds of radio and television shows, Ustinov introduced the American public to Terence Stamp, who makes his screen debut in the title role of "Billy Budd." In addition to the promotional activities in New York, Ustinov and Stamp spent several days in Washington, D.C., in conjunction with the opening of the film at Loew's Capitol.

COLUMBIA announced that theatres will benefit from closer cooperation with Colpix Records. Bi-weekly meetings will be held between Columbia's permanent field exploiters and the Colpix distributors so that the record dealers will know about upcoming Columbia product, tours, key publicity breaks, junkets and important exploitation stunts; and will have a chance to share in the activity and in the results. Special screenings of every Columbia film that is supported by a Colpix disc or album will be held for the Colpix distributors in every territory, and the distributors will use these to invite their most important disc jockey and music store contacts. Current tie-in product includes the sound track album and theme single from "Damn The Defiant"; the "blues" single from "Requiem For A Heavyweight"; the LP album

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and Bernie Leighton title theme single recording from "The War Lover"; the new single on "Best of Enemies" and the album and single on "Barabbas."

MGM has one of the biggest book promotion campaigns ever developed for a motion picture on "Mutiny On The Bounty." Over one million books are currently on the stands with the promotion set with Pocket Books, Inc., paperback subsidiary of Simon and Schuster. They are publishing the Nordhoff and Hall trilogy, consisting of "Mutiny On The Bounty," "Men Against The Sea," and "Pitcairn's Island." On all three books, cast and production credits in addition to key production scenes are utilized on both the front and back covers. Other books based on the incidents of the Bounty are Signet Classic's "The Mutiny On Board H.M.S. Bounty"; Dell Publications' "Saga Of The Bounty," a sketch based on a key scene from the picture; and William Morrow Publisher's hardback book written by Alexander McKee, titled "H.M.S. Bounty." Fieldmen from all these publishing companies will be working closely with MGM field representatives across the country lining up point of sale displays, store fronts and other promotional and exploitation outlets. In addition, the four largest book clubs in the U.S., will reissue James Nordhoff and Conrad Hall's adventure-novel, "Mutiny On The Bounty." The Book-of-the-Month Club, Literary Guild, Heritage Club and the Doubleday Dollar Book Club will make the 30-year-old novel available to their memberships.

Varied Campaign Aids "Gay Purr-ee" Premiere

CHICAGO—A hard-hitting, all-around exploitation-promotion campaign was unrolled by Warner Brothers here for the world premiere of "Gay Purr-ee" at the State Lake.

Highlights included a widespread screening program for a variety of press, radio and television representatives and a strong cooperative promotional effort in behalf of the picture and the Warner Brothers Records sound-track album.

Aimed especially at teen-agers were 400,000 "Gay Purr-ee" throwaways that were distributed by hand to students in all high schools in the city and suburbs, as well as at Balaban and Katz Theatres throughout the area and Warner Brothers Records outlets.

Advertising and merchandising programs reaching the huge Chicago audience also were developed in tie-ups with Webcor electronics distributors, Polk Brothers stores, and all dealers handling Carnation-Friskies.

The publicity campaign reached a climax with the arrival of Judy Garland for her personal-appearance concert two days in advance of the film's opening.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.

For a Good Job Well-Done the

GOPHER THEATRE Presents **FREE SHOW**

TO ALL HERALD CARRIER BOYS — SATURDAY, SEPT. 29.

SHOW STARTS AT 8:30 SHARP—GET YOUR PASSES FROM YOUR ZONE MANAGER—A SURPRISE ANNOUNCEMENT WILL BE MADE AT THE GOPHER

SINGING LOVING SWINGING

IT'S **ELVIS!**
ELVIS!
ELVIS!

ELVIS SINGS "THE BELL WITH THESE SWINGING RITS"
"END OF THE TWINKLE WIDE WORLD"
"THIS IS LOVING"
"BRING THE RAINBOW"
"TWO IS BAWDY"
"THE HEART IS"
"I GOT LUCKY"
"A WHISTLING TUNE"
Also on the RCA Victor EP Record

THE MIRISCH COMPANY Presents

Elvis Presley as Kid Galahad

Starring **GIG YOUNG** **LOLA ALBRIGHT** **JOAN BLACKMAN** **CHARLES BRONSON**

Produced by DAVID WEISBART Directed by PHIL KARLSON Screenplay by WILLIAM FAY COLOR by DE LUXE Distributed by UNITED ARTISTS

NOW AT THE GOPHER

Photo shows the free ad run by the Minneapolis Herald in return for a special showing at the theatre for their 753 newsboys. The carriers were treated to a free showing of Elvis Presley's new picture "Kid Galahad."

victims, who all forecast a grisly end for his ambition. Price cuts himself off from all friends when he accidentally kills Camden during a spell of madness. A rival Army rides against Price, whose Army is defeated and wiped out. He dies on the battlefield in exactly the manner predicted by the ghosts.

X-RAY: Borrowing freely from Shakespeare as far as plot is concerned, this under-par programmer seeks to horrify but succeeds only in reminding one that Vincent Price is a fine actor. Here he is thoroughly wasted on a property that fails to come off in all departments. It shapes up as strictly for the program for audiences that like their horror no matter how it is dished out. Shakespeare did it first and did it far better. Chalk this one up as a miss. The rambling screenplay is by Leo V. Gordon, Amos Powell, and James B. Gordon.

TIP ON BIDDING: Program rates.

AD LINES: "The Bloodiest Page In English History"; "A Madman Who Would Be King . . . Regardless Of The Cost . . . Learn The Secret Of The Bloody Tower."

Two For The Seesaw

COMEDY DRAMA
120M.

United Artists
(Mirisch)
(Panavision)

ESTIMATE: Filmization of stage hit is excellent entertainment for adults.

CAST: Robert Mitchum, Shirley MacLaine, Edmon Ryan, Elisabeth Fraser, Eddie Firestone, Billy Gray. Produced by Walter Mirisch; directed by Robert Wise.

STORY: Robert Mitchum, a lawyer from Omaha, wanders the streets of New York in search of himself, his marriage having broken up and his career, being tied in with his marriage and in-laws, at an end. He has lost his self-respect. He visits a friend who is throwing a party in Greenwich Village and meets Shirley MacLaine. He calls her the next day and gets a dinner date, but refuses to accept "charity" from her, feeling that he had enough of that from his wife in Omaha. A warm relationship follows when he calls her to just talk. He gets a job as a law clerk and convinces her that she should allow him to do some things for her. Their relationship is marred by his wife who tries to reach him to ask for a reconciliation. He refuses, and she starts the divorce proceedings. MacLaine is annoyed by his attitude, and they have a fight, which results in her ulcer acting up. She is forced to go to the hospital for surgery. After her recovery, she finds out that he has finally gotten the divorce but said nothing to her. Another showdown brings about the realization that he is still in love with his ex-wife. He decides to go back and give it another try, this time using new rules that will be his. MacLaine sends him on his way telling him she is in love with him, but she will find another guy somewhere in this large city. He finally admits to her that he does love her and walks out.

X-RAY: A fascinating situation is developed on screen, one which leads to humor, warmth, and drama. If the obvious high interest of a "sneak preview" audience is any indication, it speaks well for the future of the film. To this viewer, it seemed as though the limited story took up a bit too much time in the telling, but still the end result is a highly entertaining one for adult audiences. Performances are very good, and direction and production are high in quality. Naturally, many people have seen the stage play, and this means that there is quite a nucleus awaiting the film, which with a bit of extra selling and campaigning could show impressive results. The screenplay is by Isobel Lennart, based on the play by William Gibson.

TIPS ON BIDDING: Higher bracket.

AD LINES: "The Film Everyone Is Talking About"; "A Lonely Man And Lonely Woman Are Thrown Together By Circumstance And The Result Is A Comedy-Drama That Will Long Be Remembered."

WARNERS

What Ever Happened To Baby Jane?

DRAMA
132M.

Warners

ESTIMATE: High rating suspense drama.

CAST: Bette Davis, Joan Crawford, Victor Buono, Marjorie Bennett, Maidie Norman, Anna Lee, Barbara Merrill, Julie Allred, Gina Gillespie, Dave Willock, Ann Barton. Produced and directed by Robert Aldrich.

STORY: At six, Baby Jane is the darling of the public and the support of her father, mother, and her older sister. She is also spoiled. Bette Davis grows older and also outgrows her appeal, while her sister, Joan Crawford, blooms into a beauty and a top film star. She takes care to see that Davis gets a film career as well, but her pictures are flops. At the height of Crawford's career, she is injured in a car accident, the details of which are vague. It results in Crawford being confined in a wheel chair and being helped by Davis. The two live alone in a Hollywood house, visited only by cleaning woman Maidie Norman weekly. When Davis' eccentric behavior becomes worse, as does her drinking, Norman becomes concerned, especially as she knows that Crawford plans to sell the house and perhaps place Davis in a home. When Davis learns of this, she virtually keeps Crawford a prisoner and threatens her physically and mentally until Crawford is a wreck. Davis thinks about reviving her Baby Jane act and hires pianist Victor Buono, a huge, unstable man, to accompany her. He goes along with the revolting spectacle, hoping to get some money for himself. She fires Norman, but the latter sneaks into the house and gets Crawford's door unlocked. Davis kills Norman and disposes of the body elsewhere. A drunken Buono arrives for a visit, hears Crawford, and frightened by the scene, runs from the house. Davis realizes that she must leave, and she takes Crawford in the car to the beach, where she wants Crawford to die. During the day, as others arrive on the beach, a resigned Crawford confesses that she was responsible for her condition, having gotten that way when she tried to run down Davis but smacked the car into metal gates. The confession arouses Davis into going for some ice cream for her sister. Nearby police, alerted by headquarters, follow her to Crawford.

X-RAY: There's quite a bit going for this entry that should attract fans in large numbers. They will want to see Oscar-winners Bette Davis and Joan Crawford together in this tale of horror; interesting clips from days gone by; the Hollywood of today; great performances by all concerned; and superior direction and production. Audiences will sit on the edge of their seats as this chilling tale unfolds with mounting suspense until the calming conclusion. The returns at the box-office could be quite impressive with a bit of extra effort in the presentation. The screenplay is by Lukas Heller based on the novel by Henry Farrell. Incidentally, a "sneak preview" audience seemed to enjoy thoroughly the presentation.

TIPS ON BIDDING: Higher rates.

AD LINES: "There's Never Been A Thriller Like This Before"; "The Suspense Mounts And Mounts Until It Becomes Unbearable."

FOREIGN

First Spaceship On Venus

MELODRAMA
80M.

Crown-International
(Totalvision) (Technicolor)
(Foreign made) (Spoken in English)

ESTIMATE: Very good science fiction-entry.

CAST: Yoko Tani, Oldrich Lukes, Ignacy Machowski, Julius Ongewe, Michail Postini-

kow, Kurt Rackelmann, Gunther Simon, Tang-Hua-Ta, Lucina Winnicka. Directed by Kurt Maetzig; executive producers, American version: Newton P. Jacobs, Paul Schreiber, Edmund Goldman.

STORY: In 1985, Spaceship Cosmostrator I is launched from Earth to Venus. It has a crew of seven international male scientists and one woman, Japanese physician Yoko Tani. Indian mathematician Kurt Rackelmann has been working feverishly to unravel the secret of a strange magnetic spool found on the Gobi Desert, the sounds of which are believed to carry the voices of Venusians. While hurtling toward Venus, the spool gives up its mystery to Chinese philologist and biologist Tang-Hua-Ta and discloses the plan to annihilate Earth. With the danger thus increased, the crew lands on Venus after 31 days fighting for survival in the midst of a swarm of meteors. In a swirling mass of reddish clouds, they find the remains of what was a civilization far in advance of Earth. A vitrified forest, strange bursts of uncanny light, earthquakes, deadly creeping lava, and fierce storms threaten them. Gigantic installations which were intended for Earth's destruction but which never had been used are discovered. The Venusians were destroyed by their own deadly beams before they could direct them toward Earth, and they were destroyed by their atomic weapons in a catastrophe so huge as to be beyond comprehension. Three members of the crew sacrifice their lives before the spaceship with the remaining astronauts is pushed off the planet by negative gravity, which catapults them back to Earth. They return to share their knowledge of the mystery of the Venusians on Venus, and that in this age of inter-planetary travel this is a challenge for tomorrow.

X-RAY: Reminiscent of "Destination Moon" of 1950, this science fiction entry has been extremely well done, with the special effects boys on a holiday with good Technicolor, all manner of weird sets, etc., and competent performances by the entire cast. Suspense is maintained throughout the running time, and the weird doings hold the interest riveted on the screen. For something different, this will fill the program, and with the widespread interest in inter-planetary doings, it has unlimited exploitation possibilities. This is from the novel, "Planet Of Death," by Kurt Maetzig.

AD LINES: "This Is A First! A Fantastic, Unforgettable Motion Picture"; "You Are There . . . On Man's Most Exciting, Most Incredible Journey."

The Island

DRAMA
96M.

Zenith International
(Japanese-made)

ESTIMATE: Interesting documentary-type drama.

CAST: Nobuku Otowa, Taiji Tonoyama, Shinji Tanaka, Masanori Horimoto. Written and directed by Kaneto Shindo; produced by Kaneto Shindo and Eisaku Matsura.

STORY: This shows the battle for life by a family of four, a mother, father, and two small boys, on a small island. They have to travel to the mainland daily for their precious supply of fresh water, for necessities and for their crops. It has to be laboriously carried up steep slopes and then carefully rationed out. The crop is bartered for necessities. Their way of life is interrupted briefly by the illness and death of one of the sons, and then the routine is resumed, even though there are moments of difficulty.

X-RAY: Life is hard as depicted here, but the desire to live and survive is strong. A family goes through each day doing its allotted task with little variation. It's a simple story, yet a fascinating one as it is unveiled with practically no conversation. The cast is very good, and the direction and production are superior in this unique film. It should get a

(Continued on page 4996)

ALPHABETICAL GUIDE TO 76 Features Reviewed

This index covers features reviewed thus far during the 1962-63 season in addition to features of the 1961-62 season, reviewed after the issue of Aug. 22, 1962.—Ed.

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C		I Spit On Your Grave—100m.—For. _____ 4987		Tales Of Paris—85m.—For. _____ 4988
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The Island

(Continued from page 4995)

healthy reception in the art spots.

AD LINES: "A Truly Unusual Film That Rates With The Better Imports"; "A Fine Drama About A Simple Family."

Mr. Arkadin

DRAMA
99M.

Talbot
(Filmed abroad)

ESTIMATE: Moody drama is moderately interesting.

CAST: Orson Welles, Michael Redgrave, Patricia Medina, Akim Tamiroff, Mischa Auer, Paola Mori, Robert Arden, Katina Paxinou, Jack Watling, Gregoire Aslan, Peter Van Eyck, Suzanne Flom. Direction, original story, and screenplay by Orson Welles; executive producer, Louis Dolivet.

STORY: American confidence man Robert Arden and his girl friend, Patricia Medina, are at hand when Gregoire Aslan dies from a knifing. He whispers the name of Arkadin (Orson Welles) and a woman to them, telling them that the information could make them rich. Arden learns that Welles is a man of mystery, an important financier and a multi-millionaire who refuses to allow himself to be photographed. The only person he loves and respects is his daughter, Paola Mori. Arden meets Mori and follows her to Spain, where they have some fun together, which irritates Welles, who is kept abreast of what is happening by all the spies he has at his command. Welles offers Arden a high paying job: finding out about Welles' background, as he claims he can't remember his youth. The amount offered is impressive, but with it goes the condition that he not see Mori again. The trail leads Arden to a Warsaw flea circus and professor Mischa Auer; Algiers and underworld dealer Peter Van Eyck; Amsterdam and fence Michael Redgrave; and Paris, where he learns the identity of a Welles associate who had to leave Poland in a hurry. She is Katina Paxinou, married to a high Mexican govern-

ment official, and she reveals that Welles was a member of a white slavery ring. Only she, her husband, and Akim Tamiroff are alive from the original gang. Welles has Paxinou and husband killed. Arden beats him to Tamiroff, but eventually, he too is killed. Knowing that he will be next, Arden realizes his only chance to stay alive is to get to Mori and tell her the whole story. Welles tries to prevent this, but he learns in his plane that Arden got to her first. His plane is next observed flying empty. Mori drives away from the airport with someone else while Arden is left standing alone.

X-RAY: Orson Welles has so cloaked this film in mystery that everything has become one great big mystery. The story is mysterious; the performances are generally mysterious; and the direction and production is a great big puzzle. Several redeeming features are the charm of Paola Mori and the fine naturalness of Akim Tamiroff, as well as some glimpses of scenery and settings. The pace is a stop and go affair with the viewer off-balance and not knowing what to expect next. This is all to the good since it helps keep one alert. You have to stay awake, otherwise you're dead as far as story continuity is concerned. The film, which was made about seven years ago, is suitable for the art and specialty spots, and it could even go in some regulation houses with its very impressive cast.

AD LINES: "The Mystery of the Year;" "A Thrill-Packed Mystery Adventure From The Masterful Orson Welles."

STORY: Commander Myron Healy, U.S.N., and his Japanese wife, Tsuruko Kobayashi,

Varan, The Unbelievable

MELODRAMA
70M.

Crown-International
(Wide Screen)
(Japanese made)
(Spoken in English)

ESTIMATE: Good "monster" thriller.

CAST: Myron Healy, Tsuruko Kobayashi, others. Produced and directed by Jerry A. Baerwitz.

are testing a chemical on a salt water lake on one of the smaller islands of the Japanese Archipelago in an effort to convert salt water to fresh. Despite her pleadings to conduct the tests elsewhere, he continues the project. This disturbs a prehistoric monster which goes on a rampage of destruction. The army pours all its fire into the reptile to no avail, and Healy is also powerless to stop it. The monster heads for a large city. The inhabitants are evacuated and every modern weapon is used—heavily artillery, rockets, planes, to no avail. Healy figures the chemical which first disturbed the monster will destroy it if it is exploded directly over it. After a radio difficulty, and after the large city is partially destroyed, the monster is thus routed and retreats back into the ocean. No one knows if the monster is really dead and constant vigil and alert will be maintained in the future to combat this reptile out of the past should it ever appear again.

X-RAY: The special effects and miniature boys come through again in this film which can be favorable compared to other good "monster" films. With screenplay by Sid Harris, this one mounts in action to a rousing climax after a slow start. The leads are okay, and the large Japanese cast seem terrified enough. If you can possibly believe the yarn, it may scare the very young. Generally, this is acceptable program fare of its type, with the photography and special effects excellent.

AD LINES: "From A World Below, It Came To Terrorize—To Destroy"; "For Centuries It Slept Far Below The Sea Until Modern Man Probing Deep Into The Unknown Disturbed Its Peace."

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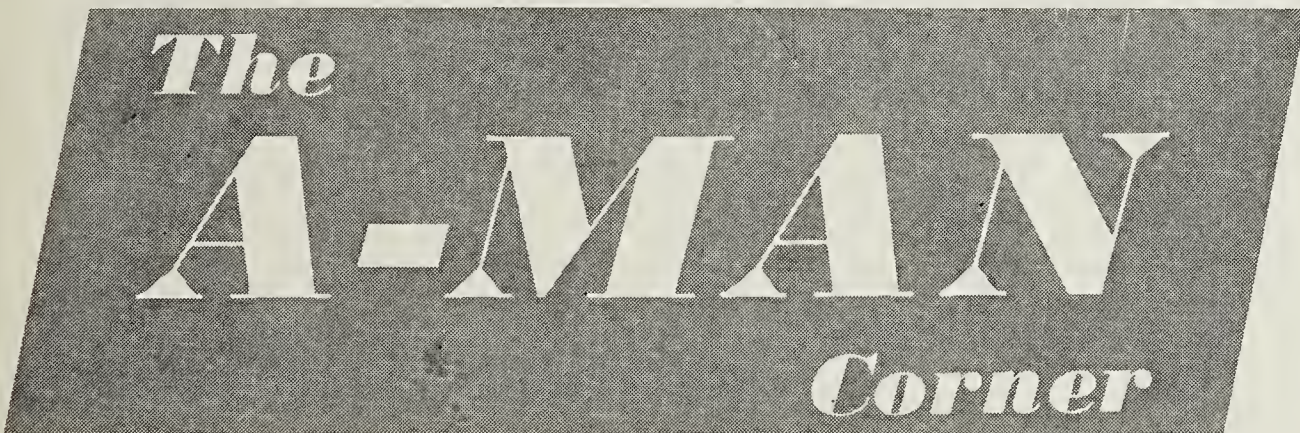
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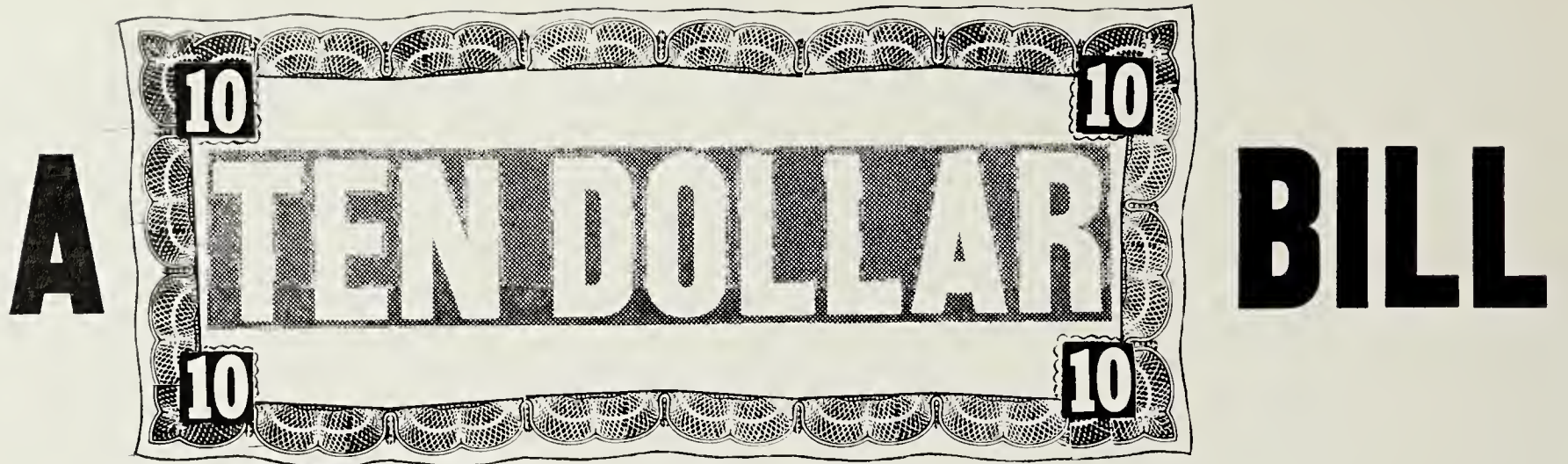
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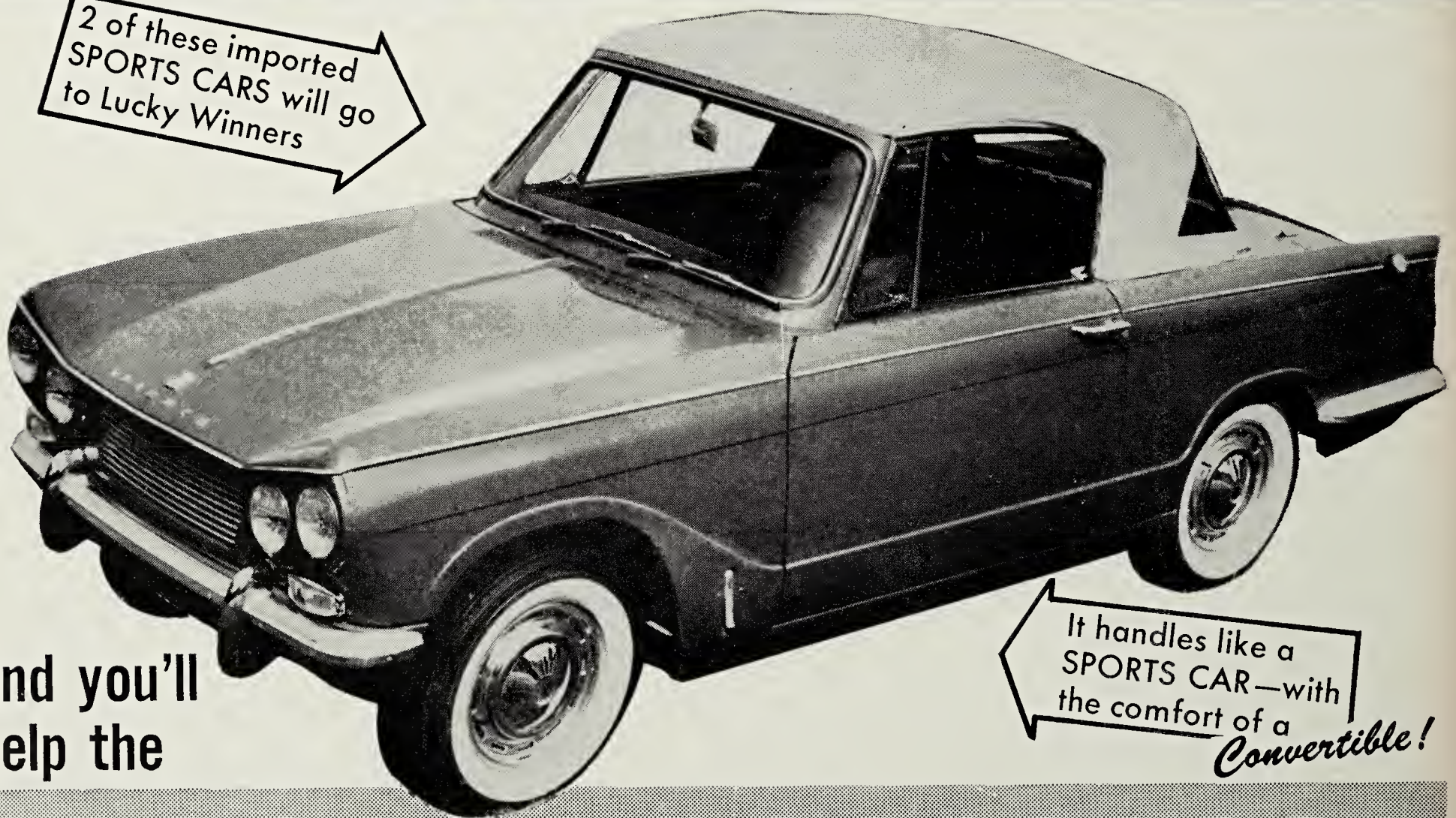


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EXHIBITOR

NOVEMBER 14, 1962

Volume 68

Number 21

IN TWO SECTIONS • THIS IS SECTION ONE



TOA Continues Battle vs Toll-TV

(See Page 6)

Physical Theatre— Extra Profits Dept.

Robert L. Conn, executive assistant in charge of domestic sales, figures prominently in the new 20th Fox home office line-up under President Darryl F. Zanuck.

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Volume 68 • No. 21

NOVEMBER, 14, 1962

SUPPOSE IT WAS YOUR THEATRE, CHIEF

ON OCT. 17, we editorialized ("ARE WE STILL AT WAR?") on what we thought to be unfair competition from military base theatres which show top first-run films far in advance of nearby first-run outlets. We made it clear at that time that we did not quarrel with the fact that soldiers and sailors are permitted to see top films, but only with the timing, and the withholding of much needed prints.

Our editorial drew a quick reply from Robert E. Quick, Chief, Army and Air Force Motion Picture Service. We are publishing an open letter to Mr. Quick as an answer to certain charges he made and in an attempt to air what we consider too important a problem to be ignored. Here is the correspondence. First, Mr. Quick's letter:

Dear Mr. Emanuel: Congratulations. Your editorial, "ARE WE STILL AT WAR?" in the Oct. 17 issue of MOTION PICTURE EXHIBITOR should get an "Oscar" for being the most ill-timed article of the year. It also deserves an award for being a most irresponsible journalistic effort. Why, without research or objectivity, your paper periodically takes to task the operation of military theatres is difficult to understand. It is both perturbing and tiresome to be the scapegoat for the ills of the industry, and we trust that in fairness you will give prominence to this reply in an early forthcoming issue of MOTION PICTURE EXHIBITOR, to which, incidentally, we subscribe in quantity.

The answer to "Are We Still At War?" should be obvious by the events of the past two weeks. It is not a hot war but at no time in our history have we been more dependent on a strong military establishment. I suggest that you direct your question to the servicemen who have pledged their lives, if necessary, to our protection; to the soldiers and marines in Viet Nam; to the troops in Berlin; and to the seamen who enforce the Cuban quarantine and to the jet crews in the SAC ready rooms. Really, Mr. Emanuel, the man who wrote your editorial must have his head in the sand. He apparently knows as little about the mission of the Armed Forces and world affairs as he does about the Army and Air Force Motion Picture Service.

Although the Army and Air Force Motion Picture Service is concerned first and foremost with providing a topnotch motion picture service to Army and Air Force personnel, we have demonstrated our cooperation with both distributors and exhibitors in problem areas of mutual interest and concern. In World War II, for example, the AAFMPS was instrumental in "unfreezing" raw film stock for commercial print production with immeasurable benefit to the industry. Later, the AAFMPS lengthened its military film circuits and thereby reduced its print requirements from 70 to 40 prints of each title—again to ease the strain on exhibitors and distributors. Recently, we entered into active membership with the TOA in order to meet with exhibitors on a basis of mutual understanding and cooperation.

The content of your editorial fails miserably to accomplish anything constructive. It fails to mention the fact that the admission prices at Army and Air Force theatres are established in recognition of the modest base pay of the soldier and airman. It fails to report that admission prices are increased for outstanding pictures. It fails to mention exactly who would pick up the tab for the "free movies for the boys" (This is a commendable idea, Mr. Emanuel, and when you work out the details please let us know!) It fails to acknowledge that the AAFMPS is a self-supporting operation, and that it fills an essential need in the morale program of the Department of Defense; in so doing, it saves the taxpayers' money by providing off-duty entertainment that, otherwise, would have to be provided from appropriated funds.

I resent, both personally and officially, any attempt to relegate the

serviceman to the status of a second-class citizen. He is entitled to view current movies in his own theatre at an admission price he can afford. To do less would be discriminatory. I suggest that if any exhibitor has a specific valid complaint, he refer it to the Theatre Owners of America and I further suggest that you please let our mutual friend, Bob O'Donnell, rest in peace.

Very truly yours,

ROBERT E. QUICK
Chief, AAFMPS

Now our open letter in reply:

Dear Chief: Thank you for your congratulations on our editorial, "ARE WE STILL AT WAR," in the Oct. 17 issue.

You refer to the editorial as "ill-timed" and "a most irresponsible journalistic effort." This is exactly what we expected from your department and we are therefore highly complimented. You are batting 1,000 per cent.

Whoever implied that your department was the scapegoat of industry ills? Not us. And because we think you so splendidly made out our case, we are reprinting your letter in full. The man who feels sorry for himself is a lonesome soul.

Thank you also for subscribing to our publication "in quantity." It pleases us no end that despite this difference of opinion, you must think well of our publication generally.

We agree wholeheartedly that the Cuban situation is no picnic. We also agree that a strong military establishment is necessary. However, our agreement stops there.

Don't blame anyone but me for writing that editorial. I assure you as well that if you investigated, you would find that no one ever said I had my head in the sand.

No one has a higher regard for our servicemen than we do at MOTION PICTURE EXHIBITOR. But that does not entitle them to see pictures (for 25 cents as a rule and occasionally for 35 and 50 cents) ahead of the public, which pays a higher admission price, and theatres, which are forced to pay top film rentals. All this, mind you, is happening in the midst of a product shortage so severe that theatres, in most cases, can't even see the pictures they must bid on before they are asked to book them.

We are grateful for your assistance during the war when your department helped to unfreeze raw stock. May we add that it could be quite helpful now if the Army would use 16mm film instead of 35mm film.

It is a safe bet that these servicemen never saw pictures so early in their lives—and at prices that the nearby first-run theatres charge for children.

Unfortunately, Chief, you didn't analyze the editorial. We have absolutely no objection to servicemen seeing motion pictures. We most certainly object to the timing, which puts these theatres ahead of theatres charging \$1.00 admission and more.

You speak of the modest pay that a serviceman receives. Yet, they have to pay five cents daily and 10 cents Sunday if they want to read "THE STARS AND STRIPES," unofficial publication of the Armed Forces in Europe, North Africa, and the Middle East. This is comparable to prices charged by civilian newspapers.

Many service theatres are far from well managed. Servicemen tell us seats are uncomfortable, and sometimes the smell is quite bad. This does not lead to enjoyment even at a 25 cent admission. But perhaps we stray from the point.

Yes, servicemen can buy certain supplies cheaper on the base, but this hurts no one. On the other hand, showing pictures so early on the base works a distinct hardship on theatres. Theatremen are also taxpayers, and the industry currently is beset by many serious difficulties.

Would the morale of servicemen really be shattered if they were to

(Continued on next page)

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From AUCKLAND, NEW ZEALAND

We have just received the MOTION PICTURE EXHIBITOR dated Sept. 12, 1962, and with reference to pink REVIEW section we note that you have a service where you print and stock an over supply of all pink REVIEWS. On a check of our files we find that the following pink REVIEWS are missing: Jan. 24, Feb. 7, March 21, April 18, July 11.

We would appreciate it if copies of these reviews could be posted to us to enable us to complete our files.

In passing we would like to mention that we find your REVIEWS very helpful to us, especially in the "X-Ray" portion. Although we subscribe to several review agencies, we always find yours the most comprehensive, and to us it always appears that your reviews come through much earlier than the other papers.

M. C. JARVIS, Booking Manager
Kerridge Odeon

From RURAL VALLEY, PENNA.

This letter is in regard to your cartoon, "Case of the Dying Exhibitor," in the Oct. 24, 1962, issue. I consider this one of the best cartoon drawings ever made relatively to the poor exhibitor. I, too, come under this classification. This is the reason for this letter. But there is something wrong with your cartoon. The transfusion jar which is nearly empty (quality product) should be called "customers," the life blood of any business. We have product but no customers.

The dying sign at the foot of the bed could

not have been put better. If there is any doubt in anyone's mind, ask any exhibitor, with perhaps a few first-run exceptions. We have screened pictures on top of pictures right here in Rural Valley that we could have used for a week before television came in with free commercial movies. Now we can't break even with film rental, let alone overhead, on a two-night performance. We have 378 seats. We are lucky if we can fill 78 on a two-night program. That includes kids.

Where you have Symptoms: "Lack of product, nothing being done," you should have "Plenty of product, no customers." Your prognosis is correct. Pretty soon now, no exhibitors and no need for distributors, no jobs, no nothing.

Where you have Cure: "Quality pictures to pump new life into the veins of exhibitors," you should have "Eliminate commercial movies from free viewing on tv—No matter how old." And in one week's time this business will start to live again. I'd stake my life on it. I am amazed at the blundering that is going on in this business with all the smart people at the head of it. They can't see the handwriting on the wall. They are blaming it on everything except the real thing—television.

I watched this monster from the start 11 years ago. At first, it was a baby and every time a television aerial went up that family was lost to us. Sure, they came out to see "The Greatest Show on Earth," "The Ten Commandments," and "Ben Hur," but they never came back to see the lesser products that were nearly as good.

"It's very simple," said Mr. Cecil B. DeMille when asked what he thought of free movies on tv. He as much as said that you can't have your cake and eat it, too, and many small theatres will close.

Of all the organizations we have in this business, none has come up with the idea that commercial movies should remain commercial and there should be no ifs, ands, or buts about it.

There are no free commercial movies in England and for that matter in any of the European countries, and the movie houses are not going out of business either. While here in the greatest country of them all—where movies were born—the grass-root theatres are being forced to close their doors for a lack of customers. The strangest part of it all is that no one believes it.

The Pittsburgh Press of this Sunday, November 4, 1962, has the following commercial movies for free viewing: Sunday—17; Monday—9; Tuesday—7; Wednesday—9; Thursday—10; Friday—11; Saturday—16. Some are old, some not so old; nevertheless, it's for free to the public. This is our greatest competitor. And we have theatremen who will stand up and have the audacity to say that it is not tv.

JOHN D. NAGY, SR.
A Dying Exhibitor
Liberty Theatre

From CHICAGO, ILL.

I particularly like MOTION PICTURE EXHIBITOR for the complete REVIEWS of foreign films and their listing on yellow sheets. I like all of your REVIEWS but the above are especially important to me.

EDWARD T. MYERS, President
Trans-World Films, Inc.

EDITOR'S NOTE: As foreign films become more important to an industry seeking quality product from all sources, MOTION PICTURE EXHIBITOR tries its best to review as many foreign films as we can. Some must be chased down, necessitating a short delay in reviewing, but bear with us. Thanks for the kind words.

EDITORIAL (Continued from page 3)

see these pictures 30 or 60 days later? In addition to relaxing the burden on civilian theatres, this would also lessen the very real problem of print damage suffered in your earlier runs. No one wants to keep the morale of the boys up any more than we do. No one is trying to turn the soldier into a second class citizen. Your charge that this is our intention is just plain silly, or else you are playing to the gallery.

You talk of referring the matter to the TOA. Sure it is a fine organization, but this problem has been in their hands now for several years, as you must know. They haven't been able to do anything about it. The answer always seems to be, "Let's have another meeting." The answer would seem to be that political pressure is exerted against efforts to remedy this situation. No TOA executive, as far as we know, favors the idea of such early runs for service theatres. But what can they do? The same is true of the National Allied organization.

Just one question, Chief. If you were a theatre owner paying 35-50-60 per cent for your film, and in some cases more, and you were being held up on dates because of a strangling product and print shortage; if servicemen passing your theatre were able to say, "Oh, we saw this picture and at one-third the admission price," would you be happy and contented? Would you be a happy taxpayer? Would you be willing to lose money so that servicemen could see a brand new, first-run picture for 25 cents? Reports indicate that servicemen's dates, and even outsiders enjoy the same theatre privileges. Is this fair to the local exhibitor?

You seem to be operating on the theory, "To Hell with the exhibitor. He's just a taxpayer."

Our mutual departed friend, Bob O'Donnel, told me many times he considered this practice to be unfair. He visited Washington to seek a solution many times, always without success. Red tape! Red tape!

How long must exhibitors remain second-class citizens. You make no mention of the millions of dollars raised in theatres during War Bond drives; of the cooperation given by theatres in the public dissemination of information; of collections for Red Cross and other charities; and other matters too numerous to mention. You ignore it entirely because it suits your purpose.

You say we should get an "Oscar" for our ill-timed editorial. May I in turn offer your department an "Oscar" for being unbusinesslike, unfair, and unsportsmanlike in your treatment of our industry.

Very truly yours,

JAY EMANUEL

Because we feel the President of the United States has no desire to see the motion picture industry or any other industry in a time of crisis suffer needlessly, we are sending a copy of this exchange of correspondence and the editorial which instigated it to his attention. We are also calling it to the attention of Secretary of Defense Robert McNamara. It is our feeling that a trade publication must take a stand when it believes itself to be in the right. We are taking such a stand.

NEWS CAPSULES

FILM FAMILY ALBUM

Obituaries

A. J. Balaban, 73, founder of Balaban and Katz Theatres, Chicago, died of a heart attack in New York City. He was one of seven brothers and the first of the Balabans to enter into the theatrical world starting at 14 years of age as a singer in a nickelodeon with illustrated slides. His first movie house was the Little Kedzie; and the beginning of the Balaban and Katz circuit was the building of the Circle, 12th Street and Sawyer Avenue, Chicago. In 1929, B&K theatres merged with Paramount Pictures, and A.J. was placed in charge of all stage productions for the Publix Theatre Corporation in New York City. In recent years, he spent most of his time at his Geneva, Switzerland, home. Surviving are his widow, a son, two daughters, his brothers, Barney, Harry, and Elmer, and four grandchildren. The Balaban is one of the most prominent in the motion picture industry, active in exhibition, production, and distribution.

Harry Seeberg, partner in two Buffalo, N.Y., drive-ins, died. He was a member of the Variety Club of Buffalo, Allied Theatres of New York State, and the Montefiore Club.

Col. Sets Mexican Deal

NEW YORK—M. Rothman, executive vice-president, Columbia Pictures International, has announced that a distribution agreement is being concluded with top Mexican producer Jesus Sotomayor M., under which Columbia will have world-wide rights to release six new pictures to be delivered by Producciones Sotomayor in a one-year period beginning early in 1963.

The new deal, which continues Columbia's long tradition of participation in Mexican production and the distribution of Spanish-language films, insures Columbia of a continuing flow of Spanish-language product.

Jacobson Joins Film Group

LOS ANGELES—Investor Harvey Jacobson has joined The Filmgroup as executive vice-president and partner as first step in company's development of high-budget product, it is announced by president Roger Corman.

Jacobson will invest \$500,000 in The Filmgroup, Corman revealed. Sum of \$135,000 cash will be expended immediately on operational improvements and story development. Remaining \$365,000 will be added to production budgets of features to be made in next eight months.

Barkerettes Fete Alicoate

NEW YORK—A tribute to Charles Alicoate, chief barker of the New York Variety Club, will be a feature of the Variety Celebrity Ball to be held in the Waldorf Astoria on Dec. 15. The announcement was made by Mrs. Harry M. Pimstein, president of the New York Variety Club Barkerettes, sponsors of the ball. Alicoate is being honored for his work in launching the Barkerettes, the chapter's women's division.

FORMS FOR THIS PAGE CLOSED
AT 5 P.M. ON MON., NOV. 12

Boycott To Fight Toll-TV Defended By SW Counsel

BAL HARBOR, FLA. — Stuart Aarons, Stanley Warner counsel, told the TOA convention that exhibitors had "a legal right" to abstain from booking the pictures of any distributor licensing such product to toll television.

"Similarly," said Aarons, "every exhibitor has a right to demand reasonable clearance from every distributor over a toll tv station."

To allay fears that the course of action might be construed as illegal, Aarons declared "the fact that all exhibitors reacting to the same stimulus take the same action is not the equivalent of conspiratorial action."

He argued that "the distributor has a perfectly legal right to refuse to sell pictures to toll tv and no agency of government has the legal right to force him to sell, since the distribution of motion pictures is not a public utility."

In connection with competitive bidding, Aarons claimed the distributor favors it "much as he protests to the contrary." He held there exists "no legal reasons for a distributor to insist on competitive bidding for any picture for which only one bid has been received."

Sumner Redstone, assistant to the TOA president and executive of Northwest Drive-In Theatres, Boston, stated that the industry is "on the threshold of an exciting new era in distribution." He criticized the industry for having "in fact perpetuated the most archaic and uneconomical distribution practices," and pointed to the "Premiere Showcase" plan put into effect by United Artists in New York as "one of the most dramatic manifestations of the revolution in distribution."

Redstone predicted that "in city after city, there will be a period of what we might call scrambling confusion, with the distributors experimenting with a variety of plans.

Syndicate Trust Suit Ready For Long Run

INDIANAPOLIS—The Syndicate Theatres, Inc., vs Greater Indianapolis Amusements, et al, trial dragged on into its third week here as Trueman Rembusch, whose Syndicate Theatres is plaintiff in the anti-trust action against downtown firstruns and major distributors, remained on the witness stand for the second week.

Seven distributors and five downtown theatres are contesting Syndicate's \$2,700,000 anti-trust suit which accused the defendants of a variety of charges ranging from price fixing to division of the market.

Voluminous amounts of evidence continued to pile up as Syndicate's attorney, Claude M. Spilman, Jr., sought to prove that illegal contracts, combinations, and conspiracy had been employed to the detriment of his clients.

Rembusch has already testified that advertising allowances totaling \$751,438.31 were made to downtown theatres in the Greater Amusements chain while Syndicate's small town chain was allowed only \$978.74 by the same distributors during the same period. Only two distributors gave him anything at all, Rembusch said.

He also testified that his theatres were required to pay their own Indiana gross tax, while the defendant distributors were paying the tax for houses in Greater Indianapolis.

To complicate an already muddled situation, plaintiff witness Rembusch's answers while on the stand brought a fusillade of objections from the defendant attorneys causing many rulings to be handed down from the bench. Finally, the jury was dismissed, and Judge Steckler, who is hearing the case in Federal Court here, told the attorneys that in 13 years, "this has been the greatest refusal on the part of counsel to cooperate in the introduction of exhibits that I have seen."

While the defendants claimed that they should not be a party to the lawsuit, and the mystified jury called for explanations of terms and practices of the business, indications ran high that this would be a long and elaborate contention.



Seen at the Variety Club's Royal Charity Circus performance under the big top in London at which \$30,000 was raised were, left to right, D. J. Goodlatte, managing director, Associated British Cinemas; James Carreras, Hammer Films; Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR; and C. J. Latta, managing director, Associated British Picture Corporation.

Stembler Reelected TOA President

Toll-TV Fight Continues
Despite Court Setbacks;
Delegates Hear Details
Of British Eady Plan

BAL HARBOUR, FLA.—John H. Stembler, president, Georgia Theatre Company, Atlanta, was unanimously elected to a second year's term as president of the Theatre Owners of America.

He headed the slate submitted to the annual meeting of TOA's board and executive committee at the Americana Hotel here by the nominating committee chaired by Mitchell Wolfson, Miami, Fla., past president of TOA. The board meeting preceded the opening of TOA's 15th annual convention.

With the exception of the secretaryship, all officers were re-elected, and several new board and executive committeemen were named. H. F. Kincey, head, Wilby-Kincey Theatres, Charlotte, retired as secretary, and was succeeded by David Wallerstein, president, Balaban and Katz Theatres, Chicago. Kincey was then named to the executive committee.

The only addition to the 10 assistants to the president was Edward L. Fabian, president, Fabian Theatres, New York City.

Four new vice-presidents were named: Harry Mandel, president, RKO Theatres, New York City; David E. Milgram, president, Milgram Theatres, Philadelphia; Richard A. Smith, president, General Drive-In Corporation, Boston; and Laurence A. Tisch, head, Loew's Theatres and Hotels organization, New York City.

New members of the executive committee are Richard Brandt, president, Trans-Lux Organization, New York City; George Brehm, Baltimore, Md.; Ramos Cobian, president, Commonwealth Theatres of Puerto Rico; Max A. Connett, president, Connett Theatres, Newton, Miss.; Sherrill Corwin, Los Angeles; Elmo Courtney, president, New Mexico Theatre Association, Clovis, N.M.; H. J. Griffith, of Texas; Salah Hassanein, president, Skouras Theatres, New York City; J. T. Hitt, president, Independent Theatre Owners of Arkansas, Bentonville, Ark.; Bernard Levy, American Broadcasting-Paramount Theatres, New York City; T. I. Martin, Pitts Theatres, Culpepper, Va.; John S. Murphy, executive of Loew's Theatres, New York City; William H. Oldknow, president, Sero Amusement Company, Los Angeles; C. L. Patrick, executive of Martin Theatres, Columbus, Ga.; Matthew Polon, executive of RKO Theatres, New York City; Edward S. Redstone, executive of Northeast Drive-In Theatres, Boston; Julian Rifkin, executive, Rifkin Theatres, Boston; and Charles Trexler, president, Stewart and Everett Theatres, Charlotte.

In an address by Philip F. Harling, chairman, Anti-Pay TV Committee of the TOA, during the "Exhibition and the Law" session, he outlined the fight TOA has been waging against pay television in the various courts and Government agencies and commented that we "struck out in every single legal case in which we attempted to convince others that pay tv was not in the public interest." . . . However, "wherever public opinion has been probed, the over-whelming majority are

Sol Siegel, MGM End Indie Production Pact

HOLLYWOOD—Sol C. Siegel and Metro-Goldwyn-Mayer, Inc., have officially signed papers dissolving their pact which was entered into last January following Siegel's resignation as vice-president in charge of production.

Siegel joined MGM in 1955 as its first independent producer, breaking a tradition of many years standing. His first picture as an independent for MGM was "High Society." Among his other personally produced films under the MGM banner were "Les Girls," "Merry Andrew," "Some Came Running," and "Home From the Hill."

Prior to his MGM affiliation, Siegel spent about seven years at 20th-Fox, where he produced "Letter to Three Wives," "House of Strangers," "I Was a Male War Bride," "Panic in the Streets," "Gentlemen Prefer Blondes," "Call Me Madam," "Three Coins in the Fountain," "Broken Lance," and "There's No Business Like Show Business." "Letter to Three Wives" and "Three Coins in the Fountain" were selected as Academy Award nominees.

Siegel states he has made no affiliation nor does he contemplate making one until he returns from a vacation about the first of the year.

loud and clear that they oppose paying for television programs that are now free. . . . Nor is there any indication up to the present time that pay tv is in the public interest.

"I would like to differentiate between a pay tv system, and a Community Antenna System, commonly called CATV. . . . CATV itself is merely a system wherein a company erects a tower on a high spot, picks up commercial tv signals, amplifies them, and brings them by wire to homes for a small monthly fee. In some areas, where the terrain is mountainous, this is the only way the public can get regular tv. As such, we have no quarrel with such service. In fact, many TOA members are in the CATV business, and finding it most lucrative.

"What we are concerned about are those instances where CATV, by wiring up houses, would be all set to convert to pay tv. This is not the purpose for which they came into being. . . . In Waterbury, Conn., after several public hearings, the applicant finally agreed to stipulate in his franchise that his system would never be used for pay tv. . . . We now urge exhibitors to work for similar pay tv prohibition, if CATV applications are filed in their area . . .

"We do not, nor will we oppose any CATV application, so long as the applicant agrees in his franchise not to switch at some future date to pay tv.

". . . Although we have been beaten in several legal tests, we will not lose our war because we will have public opinion on our side. Nor will we enable pay tv to come in through a back door route via CATV.

"Your committee recommends a concentrated grass roots campaign directed to every member of the House and Senate, urging him to prevail upon the Interstate and Foreign

(Continued on page 11)

Exhibitors Lose Appeal In Arkansas Pay-TV Test

LITTLE ROCK—The Arkansas Supreme Court unanimously upheld the decision of a lower court affirming an earlier action by the state's Public Service Commission which ordered Southwestern Bell Telephone Company to provide Midwest Video Corporation with the necessary facilities for the introduction of a pay television system in the city of Little Rock. Midwest Video holds a franchise agreement for Paramount's Telemeter system of pay-tv.

The Public Service Commission's ruling was appealed by a group of theatre owners which entered the case as intervenors. The intervenors included Independent Theatre Owners of Arkansas, United Theatres Corporation, and Rowley United Theatres.

In dismissing the arguments of the theatre owners, the state's highest tribunal, in an opinion written by Associate Justice Sam Robinson, declared: "Midwest Video is in a position similar to that of theatre owners who could not show pictures in their theatres unless they had the use of electricity furnished by the power company and no doubt a power company could be compelled to furnish such service."

The Public Service Commission, in its ruling, had stated: "All of the intervenors' arguments add up to one contention, that pay television will disrupt other segments of the entertainment business. Any new business is likely to lead to economic change. This Commission cannot deny the people of Arkansas the benefits of new entertainment media merely because other segments of the industry may be inconvenienced thereby."

The Court, in reply to the intervenors' contention that pay-tv was not in the public interest, said it regarded the Commission's explanation as "the complete answer to the appellants' contention on this point."

The decision stressed, too, in striking down appellants' arguments, that the Public Service Commission has jurisdiction over this matter, since television, as a communications medium, came under the statutory definition of telephone and telegraph service.

The Court also dismissed the intervenors' argument that the providing of the cable service requested by Midwest Video came under the jurisdiction of the Federal Communications Commission. The decision stated that the service requested of Southwestern Bell was clearly intra-state in character and therefore was in the domain of the state's Public Service Commission and not the FCC.

ITOO Plans Election

COLUMBUS, O.—President Marshall Fine of the Independent Theatre Owners of Ohio has announced a three-member nominating committee to select a group of names to be offered to the state convention for officers and directors for 1963. The committee includes Jack Armstrong, Bowling Green; Myron Price, Newark; and Sam Schultz, Cleveland.

Board of directors' meeting will be held Dec. 3 at the Sheraton-Cleveland hotel in Cleveland, followed by election of officers and directors.

Times Films To Test Maryland Censor Law

NEW YORK—Jean Goldwurm, president, Times Film Corporation, and long a leading force in the continuing fight against screen censorship, announced that he is going "to place the full resources of my company" behind a new attempt to test the constitutionality of state laws which call for censorship prior to the licensing of films for public showing.

Goldwurm's decision was provoked by the issuance of a criminal warrant to the owner of a Baltimore theatre in which a Times Film Corporation picture had opened the day before. The opening was in defiance of the law, since Goldwurm's company had refused to submit the film to the Maryland State Board of Censorship. The picture in question is "Revenge At Daybreak," booked into the Rex, owned by Ronald Freedman.

The film, a feature presentation dealing with the Irish Revolution, opened on schedule. Ten minutes after it began, a violation order was served on Freedman by the Board of Censorship. The following day, the warrant was issued by the State's Attorney's Office.

In anticipation of legal action, Felix J. Bilgrey, counsel for Times Film and a veteran of many screen censorship contests, was on hand for the opening to lend counsel to Freedman. Bilgrey, in association with Richard Whiteford, Baltimore attorney, will represent the theatre owner in all upcoming court tests.

Upon receipt of the warrant, Freedman withdrew "Revenge At Daybreak" from the screen, since, under Maryland Law, each showing would constitute a separate offense. This means that any fine levied against him could be multiplied by as many times as he exhibited the film. And since the first showing was sufficient to bring the matter before the courts, no purpose would have been served by additional showings, it was stated.

Richman Joins WB

NEW YORK—Dick Richman, veteran motion picture publicist and exploiter, has been appointed central division field representative for Warner Bros., it is announced by Richard Lederer, the company's director of advertising and publicity.

Richman, who will report to Warner Bros. exploitation-promotion manager Ernie Gorssman, will make his headquarters in the company's Detroit exchange and will supervise advertising, publicity, exploitation, and promotional activities in Cleveland, Indianapolis, Cincinnati, Pittsburgh, Louisville, and other localities in the central territory. His appointment is effective immediately.

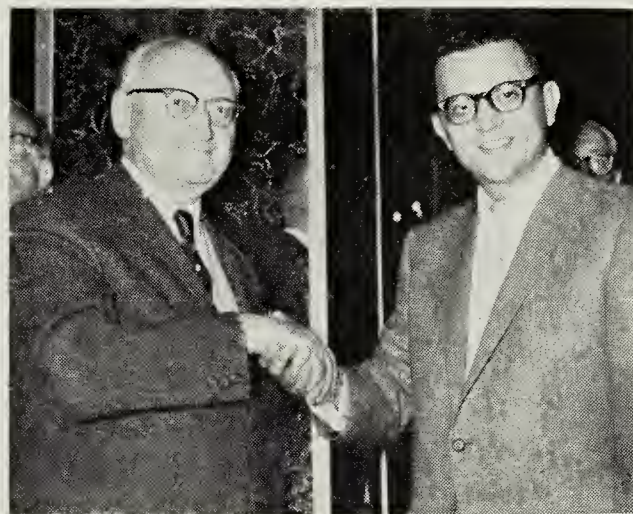
Most recently a regional advertising and publicity manager for 20th-Fox, Richman previously was associated with Paramount, Universal-International, Columbia, and RKO.

Roach Sues Harold Lloyd

LOS ANGELES—Producer Hal Roach has filed a million dollar Superior Court suit here against Harold Lloyd charging that the comedian is taking credit as producer of 18 old films shown recently on television and in theatres.

Roach, who also named Pathe Exchange, Inc., in the suit, claims he is the producer of the films and that his "prestige and reputation" as a producer has suffered as a result.

Allied States Expects Top Turnout For 33rd Convention In Cleveland



Jean Goldwurm, president, Times Film Corporation, congratulates Adolph Herman, right, on the recent opening of his new Sands Point theatre in Port Washington, L. I.

COMPO Dues Drive Set; Distributors To Assist

NEW YORK—Solicitation of the country's exhibitors for COMPO dues will get under way Jan. 8, it was revealed by COMPO headquarters, following a meeting of the general sales managers of the MPAA companies at which approval was voted for the use of the film companies' distribution forces in the solicitation.

Charles E. McCarthy, COMPO executive vice-president, explained the dues collection operation to the general sales managers at the office of the MPAA. McCarthy pointed out that 27 months will have elapsed since the last dues campaign, and the one previous to that was held after a lapse of 18 months.

According to the plan of operation which has been used for the last 10 years, meetings of all the sales forces in all the country's exchange cities will be held on Jan. 8. At these meetings the names of exhibitors in exchange territories will be divided up among the salesmen of all the companies, with each salesman responsible for the collection of dues from the exhibitors on his list.

Each meeting, it is expected, will also be attended by a committee representing the exhibitors of the area. Meanwhile, McCarthy said, the president of the exhibitor organizations belonging to COMPO will be asked to urge their members to support the COMPO drive.

Fox Promotes Bloom

NEW YORK—In keeping with 20th-Fox's policy of promoting from within the ranks of the organization whenever possible, Robert L. Conn, executive assistant in charge of domestic sales, has announced the appointment of Shep Bloom as circuit sales contact.

Bloom has spent his entire career with the company, starting with the contract department in New York in 1925.

He subsequently was transferred to the Cleveland exchange in 1946 and to the Philadelphia exchange in 1949. He was named New Haven branch manager in 1955 and had been assistant branch manager in New York since October, 1960.

DETROIT—According to president Marshall Fine of Allied States, the 1962 33rd annual convention at the Hotel Sheraton-Cleveland Dec. 3-4-5, will be the best-attended in years. He bases this on the interest and enthusiasm of members in response to convention programming which is shown by the number of reservations pouring in.

The convention will open with the Allied-TESTMA-TEDA luncheon, followed by the first session, which will discuss industry problems, trade practices, and discussions on films. During the afternoon, the ladies attending will be entertained at a tea and fashion show.

A continental breakfast at 9:00 a.m. will round up conventioners, who after coffee, will go into market research, patron motivation. Speakers will be university educators and specialists from industries other than motion pictures who will discuss parallel problems in dealing with the public in such fields as styling and acceptance. This will include the automotive industry, among others.

After luncheon there will be a top speaker who will explain what will be demonstrated immediately after.

There has been reference to devices kept under wraps hitherto but to be seen at the convention for the first time. These will include carbonless projector lamps, shutterless projectors (which produce flickerless movies), tubeless sound systems, and what is termed an "amazing" new carbon lamp, which gives a "far brighter picture and sharper screen definition."

Exhibited also will be a new line of high profit items for drive-in concessions, low-cost luxury theatre seats, budget brighter slow-burning carbons, automated 35mm booth equipment, and "several startling innovations."

Final session Wednesday, again after a breakfast, will pay attention to merchandising, and increasing profits. Speakers will include authorities on mass psychology.

Climaxing events will be the awards at the concluding banquet that night.

New N.J. Theatre Planned

NEW YORK—The construction of Wayne Township's first indoor theatre, Passaic County's newest in over 20 years, was reported by Salah M. Hassanein, president, Skouras Theatres Corporation, who negotiated the transaction with the Alexander Summer Company, Teaneck and Newark realtors.

The new 800-seat luxury theatre will be erected in the Preakness Shopping Center on the Paterson-Hamburg Turnpike in Wayne Township, N.J. Drew Ebersson, New York City, will design and supervise the construction of the house, which will include the most up-to-date projection and sound and provide the maximum for the patrons' comfort.

It is anticipated that the theatre will open in the summer of 1963.

Mrs. Gerard Quits Times

NEW YORK—Lillian Gerard announced the termination of her association with Times Film Corporation, to take effect immediately. Mrs. Gerard joined Times Film two years ago and served as publicity and advertising consultant.

Jerry Lewis

IS BRINGING YOU
"MONEY"
FOR CHRISTMAS '62

in the newest,
biggest family fun hit
of America's favorite
comedian,

"IT'S
ONLY
MONEY"



Co-starring

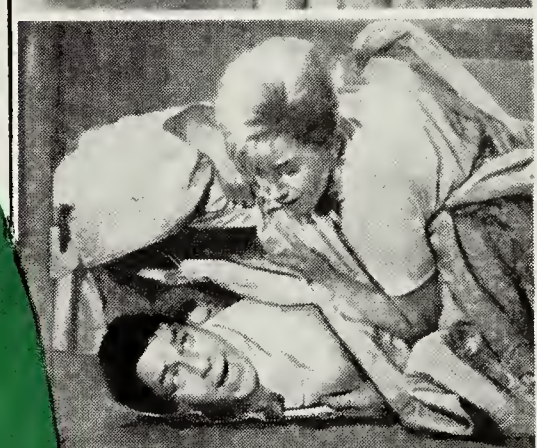
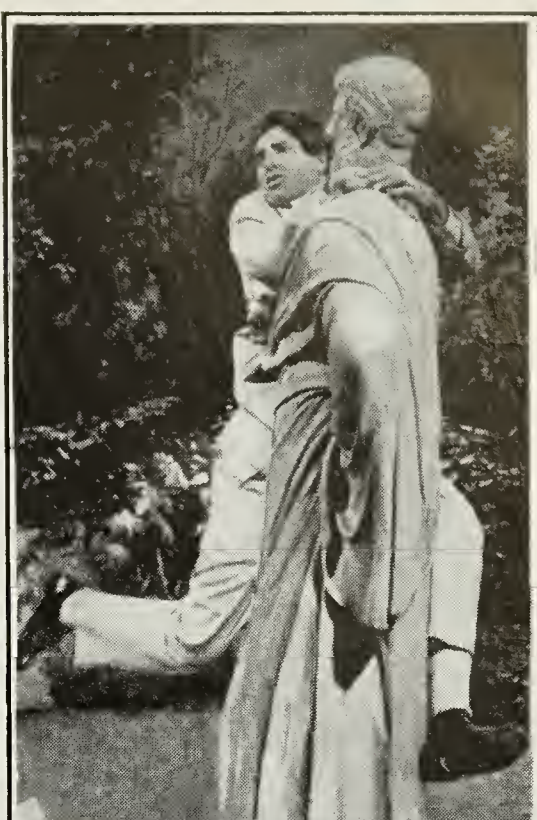
JOAN O'BRIEN · ZACHARY SCOTT · JACK WESTON · JESSE WHITE · MAE QUESTEL

Produced by

PAUL
JONES



**"IT'S
ONLY
MONEY"**
FROM **PARAMOUNT**
**BOOK IT!
PLAY IT!
COUNT IT!**



Directed by **FRANK SHLIN**
Written by **JOHN FENTON MURRAY**
 A **PARAMOUNT** RELEASE

San Francisco Fete Breaks Records Despite Hollywood's Cold Shoulder

By MARK GIBBONS

SAN FRANCISCO—All attendance records in its six year old history were shattered as the San Francisco International Film Festival went into its second and final week. During the first week, the first four days found more people outside the Metro than those who had tickets to go inside the 1,200-seat house. Managing director Irvin M. Levin reported that on the basis of advance reservations, the second week would eclipse the first. It should be pointed out, however, that ticket seekers disappointed by SRO signs for any given program had the opportunity of seeing the same film the next day at a late matinee, if they lined up at the box office in time.

Despite the adverse local displeasure among the newspaper movie critics of the Festival's opening offering of Bulgaria's "Sun and Shadow" and the lukewarm reception of Italy's "Disorder" the following night, the crowd came roaring back for more the third night—and were amply rewarded with the twin showing of France's "L'Amérique Insolite" (America The Unexpected) and the U. S. entry of "David and Lisa," a low budget (\$200,000) independent film produced in a Philadelphia suburban town by Paul Heller. The Heller production, a sincere story of emotionally disturbed adolescents, electrified the audience and drew rave reviews the next day. The French entry, a documentary and in line to win a Golden Gate Award, whipped up the tempo of the Heller picture audience.

Saturday night, the first of Russia's two entries, "Ivan's Childhood," found almost 2,000 turned away. Ever since "Ballad of a Soldier" won the top honors in 1960, the movie-goers in this neck of the woods are eager for Russian pictures.

While rumors are abroad that next year Hollywood will stage an international festival after completely ignoring San Francisco's annual fete for six years, the folks by the Golden Gate seem quite content to envision their future festivals still playing ball in the same league with Cannes, Venice, and Berlin.

Levine Signs "Zulu" Deal

LONDON—Joseph E. Levine and Anglo Amalgamated's Nat Cohen and Stuart Levy have concluded a deal to produce "Zulu" on a \$3,500,000 budget. This epic story of the heroic Battle of Rorke's Drift will be shot in Technirama 70 on location in South Africa and England. Stanley Baker will star and produce for Oakhurst Productions. Cy Endfield will direct. Shooting will start next March, and American distribution will be through Embassy Pictures Corporation.

Loew's Reports Profits

NEW YORK—Loew's Theatres, Inc., for the fiscal year ended Aug. 31, showed net profits of \$2,045,262, equal to 76 cents per share on 2,682,398 shares outstanding. This does not include \$7,647,626, net profit on sale of radio station WMGM, equal to \$2.85 per share. For the preceding year, a net profit of \$2,728,142, equal to \$1.02 per share was reported.

Appeals Court Clears Way; "Connection" Back At Griffith

NEW YORK — "The Connection," the controversial version of Jack Gelber's stage hit about drug addiction, cleared for lawful showing by the New York Court of Appeals, reopened its American premiere engagement at the D. W. Griffith Theatre on Friday, Nov. 9.

The film's final legal victory marks the culmination of more than one year of stormy court battles over its censorship.

Originally refused a license by the Motion Picture Division of the Department of Education on the ground of obscenity, "The Connection" had its premiere halted by court order after two showings last month.

Recent Pix On Video Draws Allied Warning

DETROIT—Allied States Association of Motion Picture Exhibitors has issued a warning to its members and also to all members of United Artists' assorted theatre booking offices.

"During this period of acute product shortage," wrote executive director Milton H. London, "more and more exhibitors have been finding themselves in the embarrassing position of having booked a repeat day and date with free television."

He cites as example "The Hoodlum Priest," released last year, which played network Sunday, Oct. 7. This and many others still in release have or are scheduled to be shown on tv while still being booked into theatres and drive-ins.

Listed are twenty films which have appeared on American Broadcasting network on Sundays during prime early evening time since April 8, 1962:

"The Hoodlum Priest," "Horse Soldiers," "I Bury the Living," "Indian Fighter," "I Want to Live," "Johnny Concho," "The Kentuckian," "Man of the West," "Marty," "Nightfighters," "Pork Chop Hill," "Pride and the Passion," "Run Silent, Run Deep," "Shake Hands with the Devil," "Ten Seconds to Hell," "Timbuktu," "Witness for the Prosecution," "The Wonderful Country," "Vera Cruz," and "Gallant Hours."

During the next six months, London warns to beware of playing time on the following eighteen pictures which are scheduled to be shown on "Sunday Night at the Movies" over free television on ABC on these dates:

"Day of the Outlaw," Nov. 18; "Trooper Hook," Nov. 25; "Apache," Dec. 2; "The Big Caper," Dec. 9; "Moby Dick," Dec. 16; "Subway in the Sky," Dec. 25; "Devil's Disciple," Dec. 30; "Solomon and Sheba," Jan. 6; "Tiger Bay," Jan. 13; "Cast a Long Shadow," Jan. 20; "On the Beach," Jan. 27; "The Naked Maja," Feb. 10; "Terror in a Texas Town," Feb. 17; "Thunder Road," Mar. 3; "Fury at Showdown," Mar. 24; "Ten Days to Tulara," Mar. 31; "Hidden Fear," April 7; and "The Unforgiven," April 14.

Supreme Court Upholds Films-To-TV Decision

WASHINGTON—In its first opinion of the new term, and the first opinion written by Justice Arthur J. Goldberg, the United States Supreme Court affirmed the December, 1960, decision of Federal Judge Archie O. Dawson, holding illegal certain licenses of feature films by six distributors to television stations.

The Supreme Court affirmed Judge Dawson's findings that two television licensing contracts made by Loews, Inc., three by United Artists, two by Screen Gems, Inc., four by Associated Artists Productions, Inc., and five by National Telefilm Associates, were in violation of Section 1 of the Sherman Act. The Court also affirmed a finding that C & C Super Corp. followed a policy of unlawful conditioning.

During the period embraced by the suit, Loews had made 212 feature film contracts with television stations; United Artists had made 418; Associated Artists 212; and Screen Gems over 1500.

Justice Goldberg's opinion pointed out that no combination, conspiracy, or monopolization was charged against the distributors.

The Supreme Court rejected the distributors' argument that because of the small number of contracts found unlawful, the incidence of illegality was "too scattered to warrant injunctive relief." The Court held that Judge Dawson had exercised sound judgment in entering injunctions against conditioning the licensing of one feature film upon the license of any other film.

With respect to the injunctive decrees entered by Judge Dawson, the Supreme Court held, 7 to 2, that certain modifications requested by the Government should be made. Justices Harlan and Stewart, dissenting, expressed the view that the Supreme Court should not "concern itself at all with such comparatively trivial remedial glosses upon the District Court's decree." The cases were remanded to the District Court for the incorporation in the decrees of provisions affecting certain aspects of the distributor's future licensing procedures.

Embassy Ups Rodriguez

NEW YORK—The duties of Frank Rodriguez, photo manager of Embassy Pictures, have been expanded and he has been appointed fan magazine publicity contact, effective immediately, it was announced by Harold Rand, director of publicity.

Rodriguez will serve editorial material to editors as well as coordinate photographic material for Embassy's advertising, publicity, and exploitation departments.

Prior to joining Embassy, Rodriguez headed the still departments of Paramount, Buena Vista, and RKO.

Victoria Handles Fox Films

TORONTO — Meyer Adleman, president, Victoria Shipping Services Limited, recently announced completion of negotiations with 20th-Fox of Canada, to take over all of their physical distribution of film throughout Canada.

Adleman states that Victoria Shipping has already commenced shipping Fox's film in Winnipeg, Calgary, and Toronto, and in the very near future will take over physical handling for Fox in Montreal, St. John, N.B., and Vancouver.

Commerce Committees of both Houses to act favorably on the bills which will be introduced in the next session of Congress in January, 1963, which will outlaw pay tv as being contrary to the public interests. This should be the same type of campaign we waged two years ago to deluge Congress with petitions against pay tv, and like our campaigns to ease the excise test; the continued retention of legal and other counsel to oppose every serious application in any Court or tribunal, so as to gain every minute of time possible, as well as provide us with a forum to further acquaint the public with the costs and empty promises of pay tv; immediate contributions be made by all exhibitors to the Joint Committee Against Pay TV on some equitable basis, not only to meet our past obligations for legal fees and disbursements incurred, but to enable us also to carry out the two aforementioned recommendations.

"We must not lose faith because of the legal set backs we have sustained. We must continue to fight with all our strength, and I am hopeful, and sincere, when I tell you that the final show-down rests not with Courts or the Federal bureaus, but with the practical thinking public, who will, in the final analysis, convince the Congress and pay tv proponents that subscription television is not in the public interest and should therefore be banned."

In his address on "The Exhibitor and Legislation," E. LaMar Sarra, Florida State Theatres, Jacksonville, Fla., and chairman of the State and Local Legislation Committee of TOA, during a forum session at the convention on "Exhibition and the Law," discussed various facets of existing laws, proposed laws, and regulations of pertinent governmental agencies which affect the exhibitor in the operation of his theatre.

In his review, Sarra told how TOA is geared to meet legal and regulatory problems affecting exhibition, saying, "It is significant to note that of the 16 permanent TOA committees, six are devoted exclusively to legal problems besetting exhibitors."

He stressed that exhibitors should "take vigorous action to block passage of general enabling acts permitting counties and/or cities to levy excise taxes"; and went into the censorship and classification picture in detail, stating, "We are making every effort to strengthen the Production Code and thereby reestablish in the mind of the public our determination for continued self-regulation."

In referring to permanent TOA committees, Sarra paid tribute to the Committee on National Legislation headed by Julian Brylawski; the Legal Advisory Committee headed by general counsel Herman Levy; the Production Code Liaison Committee, formerly known as the censorship committee, co-chaired by Roy M. Cooper and George Kerasotes; the Anti Pay TV Committee, chaired by Philip F. Harling; the Minimum Wage Committee under COMPO; and the Committee on State and Local Legislation, headed by himself.

Ellis F. Pinckney, general secretary of Britain's Cinematograph Exhibitors Association, described the workings of the Eady Plan to delegates. TOA was considering possible extension of such a production subsidy program to the United States.

President Stembler announced that a motion by Walter Reade, Jr., unanimously adopted by the board and executive committee, called for an exploration by TOA of the British Eady-type plan on a voluntary basis as an answer to the product shortage.

The NEW YORK Scene

By Mel Konecoff

THE DISTRIBUTORS have made an artificially-created shortage, and their operations today border on the black market. They have no regard for their customers nor for those of exhibitors. The distributors are less concerned about selling pictures and the distribution of same than they are about getting their terms (e.g. they might prefer selling one house at 50 per cent than 10 at 35 per cent). Their means get closer and closer to illegality, with block-booking indicated in many off-the-record dealings.

The foregoing opinions were expressed by Wilbur Snaper and Irving Dollinger, heads of National Allied's committee on industrial relations, at the request of Allied president Marshall H. Fine. The pair, who also had a buying and booking service which represents about 100 theatres, went even further and accused the distributors not only of neglect of market and customers but also of inefficiencies in their operations which are costing their own organizations millions of dollars. They are doing everything they can to destroy the theatregoing pattern of the public.

For instance, roadshow pictures and others that need special handling mainly "drop dead" by the time they get to subsequent run theatres because others are ready and waiting to push these into the background. A lack of follow-up exploitation also contributes to this condition.

The pair asserted that it is almost impossible to impress on distributors the need for some sort of releasing pattern which won't cause jam-ups at prime periods. People like Ed Hyman (AB-PT) are trying all the time. For instance, most distributors have a Thanksgiving picture and then nothing until Christmas time, or January or February in a few cases. Not only that, but in order to get their Christmas offerings, many distributors insist that they be given two week minimum bookings so that both Christmas and New Years are covered by one picture, and exhibitors don't stand a chance to get their customers in twice during the period. As far as the subsequent runs are concerned, they don't have a sufficient supply of good pictures for Christmas.

The distributors generally don't understand the economics of the business or at least profess not to. Some are insisting on higher terms despite a decline in the smaller subsequent run situations. In the last 18 months, the problem has become intensified because of the lesser number of pictures, with even a shortage of program pictures cropping up. Millions of dollars, they maintained, are going down the drain because of a failure to distribute pictures properly.

Some theatremen, as the market is shortened, are being forced to look to foreign imports to round out their playing time or to book reissues. Many of the better reissues have been sold to television too quickly without giving theatres a crack at them, which could have meant many thousands in revenue to both distributors and exhibitors, they claimed.

All of the companies think alike, Snaper opined, along the lines of less distribution, with the lackadaisical feeling most evident at lower levels because of the policies of home office and district executives. They claimed that there is less autonomy today than ever in the business, and something has to be done. Buyers are finding it more and more difficult to deal equitably and on top of the table every day. Maybe a stockholder suit is the only answer, they questioned.

Premiere Showcasing could help if figures are accurate, if it is applied in more areas, and if bidding were not a pre-requisite.

These are some of the national problems that will be discussed at the forthcoming National Allied convention Dec. 3-5.

TID BIT TEE HEE: A press agent swears on the expense account that it actually happened. While on the set of "It's A Mad . . . World," lunch time was upon the crew of 110 stars and Phil Silvers, Mickey Rooney, and Buddy Hackett, and Stanley Kramer, producer-director, gave no sign of weakening and coming through with the desired break for food.

Finally, Silvers and Hackett, carrying sticks they had picked up, approached Kramer and struck a fencing pose.

"What do you call it," Silvers asked Kramer, "when a fencer hurls himself at his opponent?"

"Lunge," replied Kramer.

"That's it," roared Silvers. "You heard the man say it. Everybody take an hour."

THE METROPOLITAN SCENE: The "Billy Budd" opening at Cinema I and Cinema II had all the glamour that used to be. . . . The New York Variety Club Barkerettes are holding their first annual Variety Celebrity Ball at the Waldorf on Dec. 15, at which time some lucky person will win 20 shares of American Tel. & Tel. stock, first prize of a raffle the gals are conducting. . . . Press agents relate that Frank Sinatra received 245 pipes during the filming of "The Manchurian Candidate" just because he's shown smoking a pipe in a scene. You'd think he'd send a few on just to make room for his money. . . . Show Magazine concentrates on South America in the November issue. . . . Richard (Dr. Kildare) Chamberlain getting the treatment in the new issue of Look. . . . Peter Ustinov appeared at the Horace Mann School at a special assembly to answer questions on moviemaking, "Billy Budd," etc. . . . David E. "Skip" Weshner informs friends that until the weather changes, he can be reached at Palmer House Apartments, 462 Golden Isles Drive, Hallendale, Fla.

Herman M. Levy, general counsel, was named a committee of one to investigate whether the Eady plan is adaptable here. Levy will report at the 1963 mid-winter meeting in Washington.

Reports on the English plan were made by Pinkney and Glasgow exhibitor George Singleton, past president of the CEA.

Singleton urged a closer liaison between CEA and TOA, and urged a more extensive

exchange of information between the two exhibitor groups.

Richard Brandt, president, Trans-Lux Corporation, urged exhibitors at the convention to use "commercial foreign pictures" to fill the gaps caused by the domestic product shortage.

"I am not talking about the highly arty foreign pictures," he said. "I am talking about

(Continued on page 12)

MPI Reports Loss; Sets Distribution Deal

KANSAS CITY—Howard E. Jameyson, board chairman, and Walter Reade, Jr., president, Motion Picture Investors, reported a loss of \$4,478 for the six months ended Sept. 30.

They also announced the completion of an agreement under which MPI will take over distribution of "The Deadly Companions," first film distributed by Pathe-America Distribution Company.

Net assets at Sept. 30 were \$311,674, as against \$384,682 at the beginning of the period.

Investments in securities of unaffiliated issuers totalled \$253,865 on a cost and tax basis. At market quotations, these investments amounted to \$213,896.

As of Sept. 30, investments included common stocks of American Broadcasting-Paramount Theatres, American Seating, CBS, Columbia, Decca, Eastman Kodak, General Precision, MGM, Paramount, RCA, Stanley Warner United Artists, Walt Disney, Warner Brothers, Zenith Radio; while preferred stocks held during the period were Allied Artists, Columbia, and Universal.

Stockholders were told "The Deadly Companions" will get a new advertising and selling approach with the hope that MPI will recoup a substantial portion of the loss on its investment in connection with the production of the film. MPI will furnish completion money not to exceed \$30,000 for the production of another film, "The Checkered Flag," which will be distributed by MPI as a companion feature to "The Deadly Companions." MPI is "now negotiating for a subdistribution arrangement for this new film package," Jameyson and Reade said.

In an attempt to attract a large attendance at the 1962 annual stockholders' meeting, it will be held at the Allied States convention in Cleveland on Dec. 4.

TOA (Continued from page 11)

the broad commercial kind of pictures that are not commonly being imported into this country. We exhibitors are not taking advantage of product that is staring us in the face."

Brandt estimated that the use of selected foreign product would provide exhibitors with 100 films a year "that have a strong potential for the U. S."

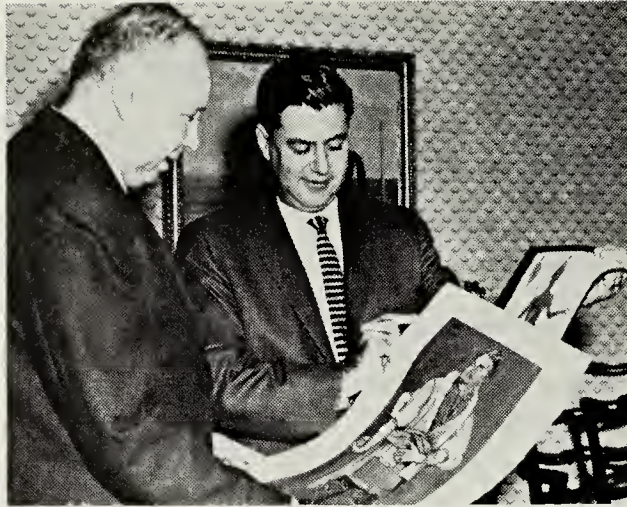
Marshall H. Fine, president, Allied States Association of Motion Picture Exhibitors, as a convention guest speaker, predicted that the day will come when one exhibitor organization will be able to serve the interests of the nation's theatremen.

He commented on the close association and cooperation established between TOA and Allied in the past few years.

David A. Lipton, Universal vice-president, and Herman Kass, executive in charge of national exploitation, participated in the convention, and were involved in ceremonies which saw the naming of Gregory Peck as "Star of the Year" and Suzanne Pleshette as "The Most Exciting New Star," a new TOA designation. Peck is the star of U's "To Kill A Mockingbird," and Miss Pleshette is starred in both "40 Pounds Of Trouble" and "The Birds" for U release.

Miss Pleshette was a guest of honor at the president's banquet which concluded the convention.

Columbia Pictures feted the delegates at a



During a recent trip to London, Jonas Rosenfield, Jr., Columbia vice-president in charge of advertising and publicity, right, met with Irving Allen, producer of "The Long Ships" which Columbia will release.

special cocktail reception hosted by Rube Jackter, vice-president and general sales manager, with Sol Schwartz, vice-president in charge of west coast operations, as guest of honor.

Among the activities was the screening of a special prepared featurette highlighting footage from forthcoming films on the Columbia release schedule.

A special award to a "distinguished alumnus" was presented to Schwartz, who was honored for "his efforts to increase quality production." This is the first time TOA has gone beyond its active membership to present such a service award.

The Columbia vice-president in charge of west coast activities told of company plans for expansion and production at the Hollywood studio.

He told the delegates that "after a year and a half in Hollywood, the one conclusion that has been indelibly impressed upon me is that most everyone in Hollywood is aware that we are in a new kind of motion picture business. . . . Hollywood is on the move. Each studio is competing for top talent, for important properties and competing on a grand scale."

He declared, "We stay right on top of our pictures . . . spare no horses in seeing that our productions are merchandised to their fullest. . . ."

Also representing Columbia at the convention was Robert S. Ferguson, national director of advertising, publicity, and exploitation.

In another development, California's Samuel D. Berns told TOA conventioners a new project aimed at whipping up public interest in coming films by showing a monthly industry newsreel which he called "Hollywood Film Report." Berns told the theatremen that too many pictures are released "cold" and that the "Report" was designed to correct the situation by preselling picture titles, personalities, and new talent. He said some 350 west coast circuit houses are already committed to the project.

Nat Fellman, Stanley Warner, chairman, TOA committee which set up the "Hollywood Preview Engagement" program, which obtained from Warners' "What Ever Happened To Baby Jane?" as its first moved up release, stated that talks had started with the distributors in search of more pictures to be so handled. He indicated that the success of the first film under the plan augered well for a continuation of the "preview" plan, and would make it easier to obtain product for such release.

Spyrous P. Skouras, chairman of the board of 20th Century-Fox, was to address the concluding luncheon of the convention.

Simonelli Officially Set As TV Industries V-P

NEW YORK—Max E. Youngstein, president of Television Industries, Inc., announced the election of Charles F. Simonelli, as general vice-president of the company and its wholly owned subsidiary, Entertainment Corporation of America, Inc., effective Nov. 26.

In his new capacity, Simonelli will act in all areas of management including policy, organization planning, and operations.

During the past three years, he was assistant to the president of Universal Pictures Company, Inc. In 1942, he entered the motion picture industry as an office boy in Universal's eastern advertising and publicity department, and nine years later in 1951, he was appointed eastern advertising and publicity director. Simonelli, who is 39-years of age, resigned from Universal effective Nov. 23.

Simonelli is a director of the Inter-Boro Premium Finance Company, Inc.; a consultant to the management of Volusia Jai Alai, operators of Jai Alai Fronton in Daytona Beach, Florida; and a partner in S. D. S. Associates, a private investment group.

He is a former director of Thompson-Starrett Co., Inc.; Bethlehem Machine & Foundry; and Superior Tool & Dye Co., Inc. He also has served as chairman of the board of management of the Bib Corporation, a processor of baby fruit juices until that company was sold to Mead Johnson & Company.

Announcement of Simonelli's appointment is the third major change in the strengthening and revitalization of Television Industries' top management. Youngstein, former executive vice president of Cinerama, Inc., and former vice-president and partner in United Artists, Inc., became president and chief executive officer, and Jerome Pickman, formerly vice-president of Paramount Film Distributing Co., Inc., was elected executive vice-president.

The new company plans to expand its functions from the distribution of feature motion pictures for television to all phases of the entertainment industry, with emphasis on motion pictures. Subject to stockholder approval at a meeting to be held in the near future, the corporation's name will be changed from Television Industries, Inc., to Entertainment Corporation of America, Inc.

It is understood that the three top executives will have substantial stock options in the new firm.

Sigman Appointed

NEW YORK—Sam Sigman has been appointed to the post of national sales supervisor of Astor Pictures.

Lippert Will Continue Producing For 20th-Fox

NEW YORK—Robert L. Lippert, who has one picture to go on his old contract, will continue his association with 20th-Fox as a producer. A contract is ready for his signing upon his return here from London.

The new deal calls for several pictures or packages to be produced under his Associated Producers aegis for 20th-Fox release, with the films to be of the novelty-exploitation type.

"How I Would Sell . . .

THE WAR LOVER

Exciting Col. Drama
Of Love, Adventure
In World War II

Let's omit any prologue and get right down to business on Columbia's "THE WAR LOVER," a title that will pick up a lot of sales value because of John Hersey's book.

First, what have we to shout about, personality-wise? What we have is Robert Wagner, Steve McQueen, and, to a lesser extent, author Hersey—plus an unknown but delightfully-equipped British girl named Shirley Anne Field. Judging from the one piece of ad art I have, Columbia's ad people haven't missed any bets with these elements, particularly the art of Shirley Anne.

Having read the Hersey novel, I would stress the war-time action and excitement with a generous dash of war-time sex. Chuck in a splash of romance as a concession to the fair sex, and we ought to have it made. Full display of the likenesses of the young people—Wagner, McQueen, and the girl—will attract the young crowds who are principal audiences today.



An Exclusive

SHOWMANALYSIS

Prepared by—

RUSS GRANT, Editorial Director
Loew's Theatres, Inc., New York



Grant

ABOUT THE AUTHOR • Russ Grant was born in Hartford, Conn. He has worked as a lumberjack, tobacco-hand, tree-surgeon, rod and gun club groundsman, photographer, and time-keeper in a fertilizer company. During the latter job—which Grant says was excellent training for the publicity field—he took an evening sinecure as an usher at Loew's Poli Theatre in Hartford, "Just to see all the movies for free." He later advanced to assistant manager for Loew's and held posts in Hartford, Norwich, Conn., and Norfolk, Va., before being inducted into the Army. He served three

years in Europe as a combat photographer attached to the 166th Signal Photo Company, and after the cessation of hostilities, accepted a job in the Loew's New York publicity office, later becoming an assistant to Ernest Emerling, in charge of out-of-town-theatre advertising and publicity. He was advanced to his present post early this year. Russ Grant has been with Loew's for 25 years and holds that all you have to do to be a good movie publicist is cultivate a mild form of insanity and work at it 24 hours a day.

I do not think too much of radio advertising at this time of the year. Week-days, the kids are tied up with their homework, and weekends they are out to a ball-game or at the movies seeing "THE WAR LOVER." However, tv spots on prime evening time may catch a lot of the teeners, not to mention a flock of World War II vets in whom "THE WAR LOVER" may awaken a profitable empathy. If scheduled following action shows like the new "Combat" series, a crisp 15-second tv spot ought to be worth its weight in gold. I would not overlook a few gutsy ads in Argosy, Cavalier, and other of the virile men's books.

So much, in capsule form, for distributor effort to sell the picture nationally, and in advance. Columbia, having got the potential patron groggy with its left jabs, now expects you to come up with a local Sunday punch. Start winding up your knockout wallop at the point-of-sale—your theatre. Use teaser trailers if they are available, and put in a real grabber of an

EXCITING art is available on this drama for advertising, publicity, and exploitation purposes, and this particular illustration might be considered a key to the campaign.

Some men love war the way others love women.
This is the story of both kinds!




COLUMBIA PICTURES presents


STEVE **McQUEEN** ROBERT **WAGNER** SHIRLEY ANNE **FIELD**

Screenplay by HOWARD KOCH • Based on the novel by JOHN HERSEY

Produced by ARTHUR HORNBLow, JR. • Directed by PHILIP LEACOCK • An ARTHUR HORNBLow Production



what can
a girl
expect
of the
war lover
?



FROM COLUMBIA PICTURES


advance lobby display. We have always found that carefully selected 8 x 10 stills, captioned with quotes from the dialogue, get top attention both out front and in the lobby. So mount them on a panel flanked by process art of Wagner and Field—sexyville—with an impudent head of Mr. McQueen looking on—and the regular billing panel.

About this time, start mailing a lot of gimmicks to press, radio, and tv people. War surplus stores can supply a score of inexpensive items like dummy 50-calibre m.g. shells, life-belt lights, O.D. match-cases, etc. With each mailing include a "WAR LOVER" message. Also, well in advance, set up your co-ops, music windows, newspaper and radio contests, and other promotions that require preparation.


If theatre front is visible for several blocks, and if the budget can stand it, a limited false front might be in order—especially if you do not use them often. Or some sort of marquee treatment that will make your theatre front look "different" for this engagement and impart a feeling that you have something special to see. Use flasher lights, or pipe out battle sounds if you can get away with it. With a little imagination, a live front should cost you no more than a three-day walking ballyhoo, which, in my opinion, is the biggest

waste of money a manager can think up. Disregard that "return to good old-fashioned showmanship" cliché; good old-fashioned showmen are ruining picture grosses almost as effectively as run-down, dirty theatres are, and the sooner we give the public credit for having a little taste, the better off the industry will be.

So don't just take out the old stunts and dust them off; instead, give them a whole new suit of clothes. If you run a



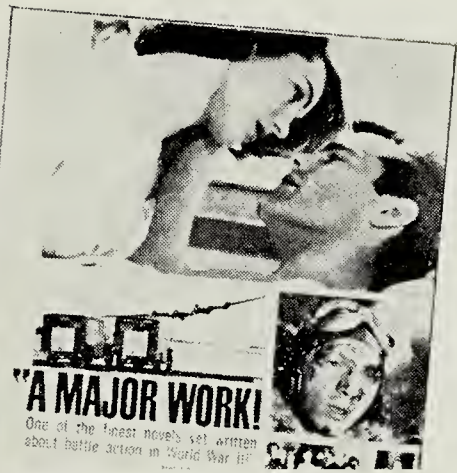
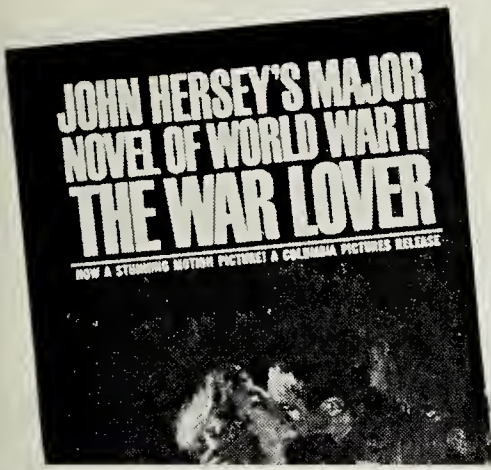
the war lover
doesn't love—he
makes love!



FROM COLUMBIA PICTURES

ILLUSTRATED on this page is an ad for the powerful film and two teasers that can become the first step in a provocative, attention-grabbing newspaper ad-publicity campaign.

VARIOUS tie-ins will prove valuable promotional assists for the film. Seen here are book, music, and recruiting poster illustrations, all guaranteed to draw audiences.



press screening, hire an English barmaid to serve your drinks and stuff; put in a dart game; borrow a half-dozen parachutes and have someone handy to help your critics put them on for the picture. They won't, but they'll probably write about it. In spots like New York and Washington, invite the Overseas Press Club to screening. Go to your schools with Defense Bond prizes for the best student essay on why nobody can afford to be a "WAR LOVER" today. If near a military base, get into it with publicity and give them a special night with their base name on the marquee. Ask the police to go along with another of those campaigns to get vets to turn in souvenir weapons in return for a pass to "THE WAR LOVER." Renew your radio contacts by working up a quarter-hour or half-hour program of memorable World War II tunes—the Colpix album is a good starter. Maybe your disc jockey friend will offer guest tickets to listeners guessing titles, or suggesting new titles. Run a model plane contest, with World War II fighting ships the only entries allowed. Ask your paper's Youth Page editor to do the judging and watch the tearsheets come in. Dig up local Air Force heroes, put them on radio and tv, and set aside a special VIP section for them and their wives opening night. Buy a gross of Air Force patches and give them out to first kids in line Saturday morning—advertise genuine Air Force "wings" giveaway, or plant a special story. Hire a helicopter to fly over the Saturday afternoon football game and "bomb" the grandstand with imprinted balloons in school colors . . . or otherwise sneak this item into the stadium. Check Columbia to see if any stars will visit your town; if not, try to arrange a phone interview for the press with one of the picture's principals.

A few of these, plus the ideas contained in Columbia's press book, should put your "WAR LOVER" engagement on a well-publicized, well-paying basis.



Columbia-Gala Pact Covers Exhibition Field

LONDON—Columbia and Gala Films have announced a partnership agreement which will vastly increase the production and distribution activities of both companies. The agreement also envisages Columbia joining in Gala's exhibition activities.

Under the terms of the agreement, Gala will handle all Columbia's foreign language pictures in the United Kingdom. This follows the pattern of Columbia's arrangement with British Lion whereby all Columbia's English language pictures are released through BLC.

In addition to the distribution and exhibition arrangements, Columbia and Gala have agreed to co-produce a program of specialized films for distribution and handling throughout the world by Gala.

Within the framework of this new policy of production and distribution will also be incorporated the field of exhibition. It is envisaged that in the future Columbia and Gala will become partners in the Gala Organization, including exhibition, distribution, and production.

The negotiators in New York included Columbia president A. Schneider; executive vice-president Leo Jaffe; first vice-president M. J. Frankovich; Mo Rothman, executive vice-president of Columbia International; and Kenneth Rive, managing director of Gala.

Victoria Pix To Times

NEW YORK—Felix Bilgrey, attorney and vice-president, Victoria Films, announced that in the future Victoria will release through Times Film Corporation, which Jean Goldwurm heads.

PROGRESSIVE ELECTRIC CONSTRUCTION CO. INC.

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*Theatre Installations
and Maintenance*

LONDON Observations

By Jock MacGregor

THE COHORTS have returned to America and the natives have just about recovered from the impact of "How The West Was Won," the greatest western spectacle. Now we are a divided country—those who have seen it and want to see it again and those who wonder if they will ever gain admittance! Only the self styled intellectual fringe sneer, but they probably only understand pictures with sub titles.

A new age has been born in the cinema. Producers will have to examine their schedules carefully. Obviously, only a fraction of production can go to this medium, but with the decrease in theatres, growth of drive-ins, and the spread of movies to new nations, the trend would seem to be towards big subjects and spectacles. Here some 10 theatres in London, Glasgow, Newcastle, Manchester, Birmingham, and elsewhere will be equipped for Cinerama and lost to conventional pictures.

One thing certain is that it is already no longer possible to get away with the more modest pictures which were acceptable only a year ago, and things will stiffen in this direction. With the saturation release and London becoming a two, instead of three, way release area involving additional prints, only the strongest attractions can stand up to such competition.

Today, it is one thing to have an ABC or Rank release, but the public must still be attracted to the box office. When a picture is turned down, it is in real trouble. The British producer will have to rely on overseas sales more and more, and weakness in this department will be spotlighted. While some overseas salesmen do a fine job, others will have to pull out their fingers, and get down to vigorous and imaginative selling to ensure the maximum return.

That a picture is British is not enough to sell it everywhere. A bowler hat in hand approach will not do. If the sponsors have not enthusiasm and confidence for a lineup, why the hell should a distributor or exhibitor in a faraway place get het up? There is strong selling coming from countries which had no production a few years ago. Much correspondence reaching this desk now bears foreign stamps.

With the encroachments on his domestic market, the British producer must exploit the overseas field to keep in business. With the Common Market looming, new thinking is essential. Even now, most overseas film correspondents (not the American trade press) would seem to be condoned rather than encouraged. Even when they are invited to press shows, they get secondary treatment.

THE ANNUAL ASSEMBLY of the International Federation of Film Producers Association has been held in London. They have agreed to no less than six fully competitive international festivals in 1963, and that only three should be allowed to restrict films to those not previously exhibited outside the country of origin. Non-competitive festivals will be approved if the rules are consistent with IFFPA regulations. It was also decided to seek discussions with directors of the major European film festivals on suggestions to improve the prestige of festivals and make them of greater value to world film industries.

YE Gods! When is someone going to tackle this problem forcefully? Since producers provide the films and most of the money for these jamborees, which are mainly designed to promote local tourism, they should tell the organizers what they want and refrain from supporting them if they do not get it. The money and time wasted could be used to exploit the pictures really effectively instead of, I repeat, merely the resorts. I have yet to find the American or British producer who can tell me exactly what financial benefit is to be derived from winning a award.

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Marks To S&E Ad Post

CHARLOTTE, N.C.—E. M. Marks has been named director of advertising, promotion and publicity for Stewart & Everett Theatres, Inc., it was announced by Charles B. Trexler, president of the circuit. Marks has been promoted to this position from general management of the company's Wilmington theatre division.

Trexler stated that the department which Marks now heads is new within the organization, as the functions which will be performed by this department had not previously been coordinated through a single department.

Johnston Heads IFFPA

NEW YORK—Eric Johnston, president, Motion Picture Association of America, was elected president of the International Federation Film Producers' Association at the Federation meeting in London.

The Federation is made up of the national producers' association of the major film producing countries. The Federation deals with international film festival matters, and other problems of mutual interest.

ALLIED—TESMA—TEDA
Convention Issue

Davee, Fine, & Geissler Speak
Page PE-5

Allied, TESMA, TEDA Programs
Page PE-6

Equipment On Display
Page PE-8

Pepsi Contest Winner
Page PE-12

PHYSICAL THEATRE • EXTRA PROFITS



COVER PHOTO • Skouras Theatres' new Pine Hollow, in Oyster Bay, L.I., was designed by architect Drew Ebersson and recently opened a day and date engagement with a Broadway theatre of "Requiem For A Heavyweight." See story on Page PE-15.

Volume 17 Number 11
November 14, 1962

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.



"COCA-COLA" AND "COKE" ARE REGISTERED TRADE-MARKS OF THE COCA-COLA COMPANY

TURNOVER

A characteristic of Coca-Cola. In fact, a main feature.

EDITORIAL

Let Us Hope

That the meeting of three industry organizations in Cleveland, December 3-4-5, will accomplish much in terms of the needs and goals of exhibition can be taken for granted. We say this with confidence born out of the careful and imaginative planning on the part of Allied, TESMA, and TEDA leaders.

But we are especially heartened by the news (see TESMA President Larry Davee's remarks on Page PE-5) that the Theatre Equipment Manufacturers are moving to establish a Theatre Coordinating Committee which, as Mr. Davee said, "would encompass all phases of the Motion Picture Industry with primary emphasis on the physical aspects of producer, laboratory, distributor exchange, standards and theatre operation."

In espousing the need for such an organization in an editorial ("Do Your Patrons See What Hollywood Filmed?"—July 13, 1962) MOTION PICTURE EXHIBITOR said various factors may have prevented divergent interests from accomplishing these goals independently, but why not cooperate on this vital matter? Everyone, the editorial said, would ultimately benefit. We urged formation of a body with the aims of the defunct Research Council of the Academy of Motion Picture Arts and Sciences.

A more perfect opportunity for getting things under way will not present itself until the next meeting of these three organizations. Why delay when the stakes are so high and there is clearly much to gain? Mr. Davee also said "I believe this is one of the most important considerations facing this industry and it is hoped that definite action will not be long in coming." TESMA's president is one-hundred percent correct. No consideration is of more importance. The sight of fresh, clear, steady images on an adequate size screen, accompanied by quality reproduction of the sound track is the beginning and end of exhibition. No accouterments, no fancy trappings, no amount of merchandising or publicity will make up for substandard reproduction. It is up to theatre to put on the screen everything that Hollywood has captured, and then improve upon it by presenting it in an atmosphere conducive to further enjoyment. This is the task of exhibition.

Organizations thrive on their ability to meet the needs of their members head-on. They must assist—serve some real function and do some real good—or they are ineffectual and expendable. The organizations are primed, the scene is set.

The birth of an organization devoted to helping theatremen put the finest picture on their screen would be an historic gesture of unity and common purpose by the organizations concerned. The findings of the Research Council of the Academy of Motion Picture Arts and Sciences are the stimuli. Theatremen need technical help. Let us hope for the sake of exhibition's future that the 33rd National Allied Convention will be remembered for brushing aside the feeble objections to such a sorely needed group, and take the all-important first step toward its coming into being.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of MOTION PICTURE EXHIBITOR, published once a month by Jay Emanuel Publications, Inc., 317 North Broad Street, Philadelphia 7, Pennsylvania. All contents copyright and all reprint rights reserved.

Al deProspero, editor



We Love to Tackle the Tough Ones

Years of specialization has taught us to spot tough problems and re-build BO fall-off through low-cost seating rehabilitation. If your patrons prefer dancing, TV, bingo or bowling to movies, maybe your shabby seating is the cause. Let's go over it with you and suggest the easy remedy. Phone us for a chat. Why not TODAY?

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Fire & moth resistant, won't lump, sag or discolor. Molded to "breathe" & may be cleaned. Priced reasonably. Ask for samples.

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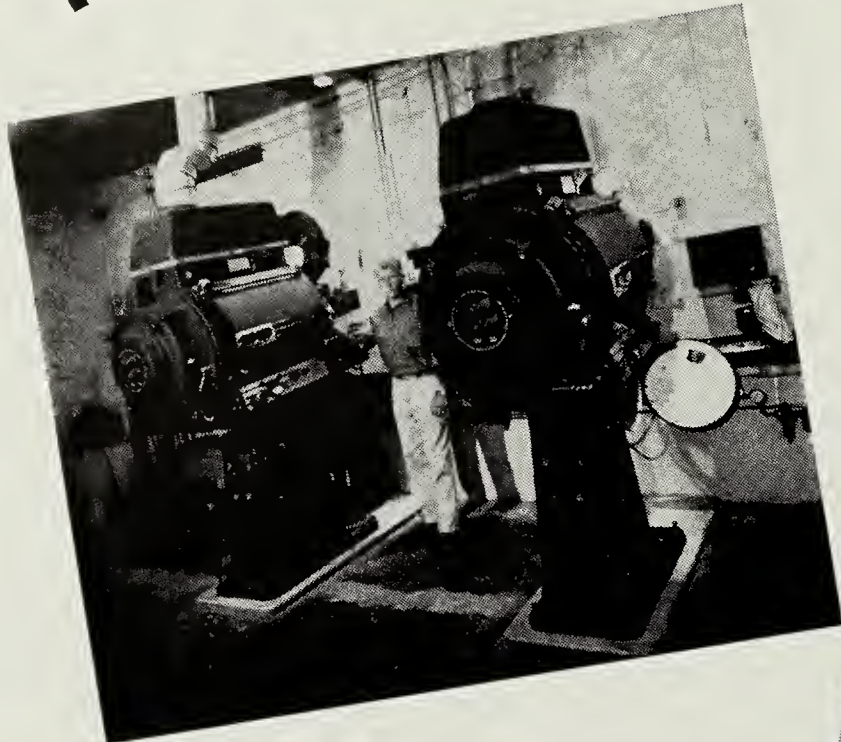


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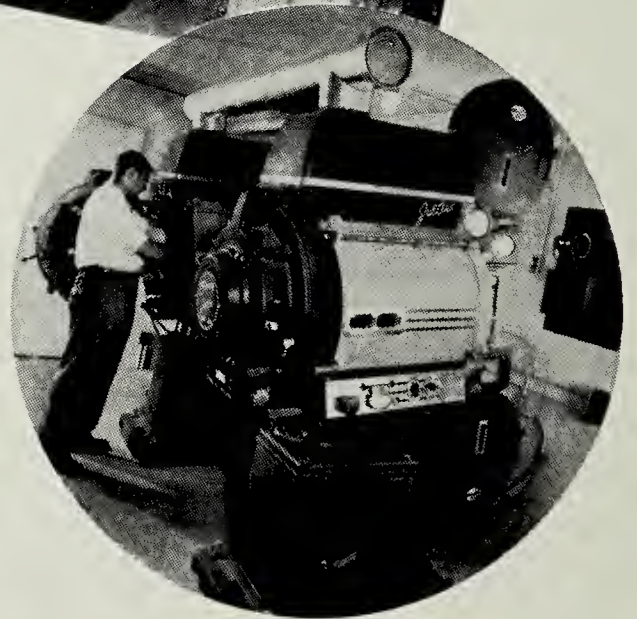
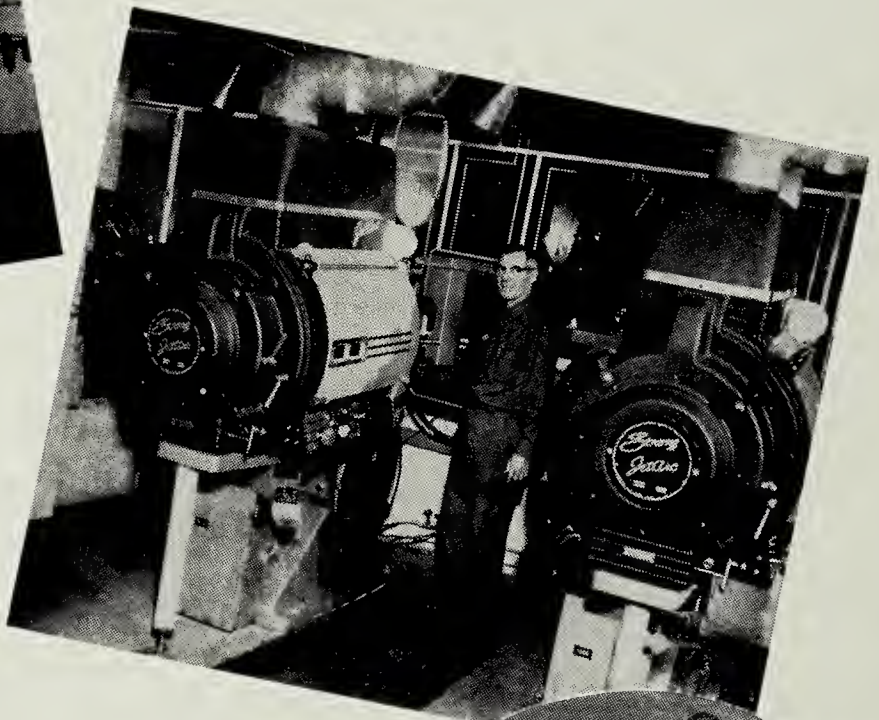


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— but How Many Patrons Does Bad Projection Drive Away?



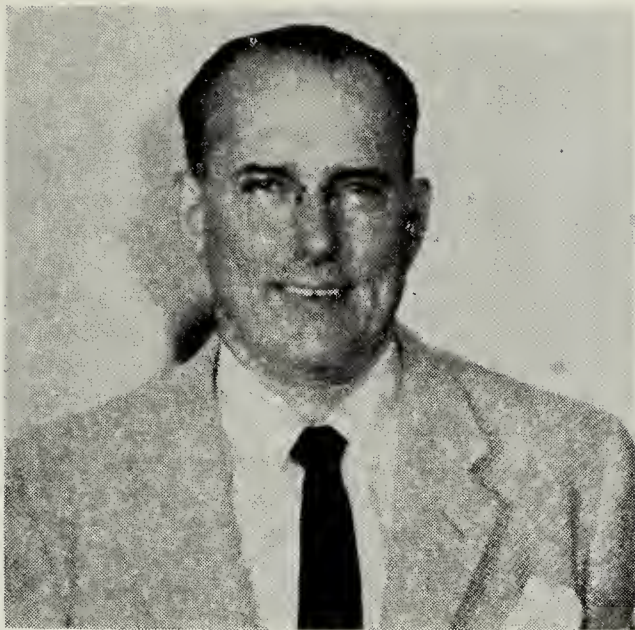
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Marshall H. Fine



E. H. Geissler



Three Leaders Speak On The Trade Show

by Larry W. Davee
President, TESMA

The Allied, TESMA, TEDA Convention in Cleveland December 3rd, 4th and 5th will be one of the best, most valuable and rewarding that has been held in several years.

The Theatre Owners have a full schedule of important meetings relating to the problems of product, finance and management.

The Theatre Equipment Dealers (TESMA) have a full schedule of meetings related to the way and means of

providing better service to the Theatre Owner and a study of marketing problems arising from the more modern and complex equipment demanded by a more sophisticated audience.

The Theatre Equipment Manufacturer (TESMA) will have the latest and most modern equipment of all kinds on display for study and discussion with factory representatives who know their products and who will be available to everyone who wishes to know more about

(Continued on Next Page)

by Marshall H. Fine
President, Allied States

The objective of the 1962 National Allied Merchandising Convention will be to increase theatre attendance and profits. A tremendous turnout of exhibitors for this great industry event is assured by the many exciting new equipment developments for improved theatre and concession operation which will be displayed for the first time at the Trade Show and by the convenience of Cleveland to a large portion of the nation's theatremen. It is estimated, as I have said, that some 3,000 Allied mem-

bers are within four or five hours of Cleveland by automobile via the turnpikes and thruways.

This will be the first equipment show we have had in five years. Exhibitors will have a chance to see an impressive array of projection and sound equipment introduced to the trade during the past year on display. These new innovations are in direct line with the over-all objectives of this convention; to generate ideas that will eventually bring more business and more profits.

(Continued on Next Page)

by E. H. Geissler
President, TEDA

The theatre equipment dealers, individually and through their association, are enthusiastic about the meeting with National Allied and with our manufacturers because it represents a cooperative effort by three segments of the industry to benefit all show business through the discussion of, and seeking solutions for, our mutual problems.

We, as dealers, are particularly gratified at the evidence of appreciation by an important segment of exhibition that the equipment end of the business has made important contributions to its overall success, and we know that everyone will be rewarded by the fine Trade Show and by the

(Continued on Next Page)

PHYSICAL THEATRE

Vol. 17, No. 11

November 14, 1962

Programs Promise Lively Sessions

TESMA-TEDA PROGRAM

Sunday, December 2

At 8 a.m., TESMA and TEDA will begin setting up the Trade Show and completing final preparations for the official opening of the Show on Monday. At 2 p.m., there will be a TESMA Board Meeting in the Merlin Lewis Suite, followed at 4 p.m. by a TESMA General Membership Meeting in the Erie Room. TEDA will also meet at 4 p.m., when its Board convenes in President E. H. Geissler's Suite. The evening's activities are as follows: 6:30 to 7:30 p.m. National Carbon Co. will sponsor a reception for TESMA and TEDA in the Empire Room. After the reception, the TESMA and TEDA members will have a buffet dinner with entertainment in the Cleveland Room.

Monday, December 3

An 8 a.m. breakfast for TEDA only will be held (Room yet to be announced). From 9 to 12 noon, there will be a TEDA membership meeting in the breakfast room. At 11 a.m., the Trade Show will open. TEDA will hold a Board Meeting in the Geissler Suite at 4 p.m. The Trade Show will close at 6 p.m.

Tuesday, December 4

Registration is scheduled from 9:30 to 5:30 p.m. in the Mezzanine Lobby. At 8:30 a.m., TESMA and TEDA will join for a Continental Breakfast in the Terminal Room. From 9:30 to 12 noon, business meetings will be held in the Terminal Room for both organizations. At 12:15, a Joint Luncheon for ALLIED, TESMA, and TEDA will be held in the Sheraton Room. Remarks at the Luncheon will concern theatre equipment and the Trade Show. Tickets may be obtained in the Registration Area. At 4 p.m., TEDA will hold a Board Meeting in the Geissler Suite. The Trade Show will be open from 10 a.m. to 6 p.m.

Wednesday, December 5

TEDA members will be taken to the Fostoria, Ohio plant of National Carbon Co. for an educational tour. Transportation will be

Geissler Speaks

(Continued from page PE-5)

special luncheon devoted to equipment. The dealers will have a hospitality booth on the Trade Show floor manned by the dealers, the purpose of which is to assist exhibitors attending the show in every way possible, including information on the manufacturer's exhibiting and the many new products being shown.

We expect to have a fine representation of our membership from all sections of the country and we are determined, as are the manufacturers and the members of National Allied, to make this a memorable and worthwhile meeting.

provided by National Carbon to and from the plant.

Registration will be held in the Mezzanine Lobby from 9:30 to 4:30 p.m., and the Trade Show will open at 10 a.m. and close at 6 p.m. TESMA will hold a Board meeting in the Lewis Suite at 4 p.m. At 6:30, National Carbon will host a Reception in the Brand Ballroom, North, followed by the ALLIED Convention Banquet at 7:30 in the Sheraton Room. (Note: TESMA and TEDA members may attend the banquet, which will include entertainment, by buying tickets for the event in the Registration Area. Tickets for this event and many other ALLIED entertainment events and luncheons are included in ALLIED's Registration Book, on sale in the Registration Area at \$35 for men and \$50 per couple.)

ALLIED PROGRAM

Monday, December 3

Registration at 9:00 a.m. At 10:00 a.m., the Ohio and West Va. meetings are scheduled, followed by the opening of the Trade Show at 11:00 a.m. At 12:00 noon, a Convention Luncheon will be held, sponsored by Motion Picture Advertising Service. A Convention Session will begin at 2:00 p.m., with a Tea and Fashion Show for the ladies to be held at the same time. A Cocktail Party and Dinner will begin at 6:00 p.m. and a screening will be held after at 8 p.m.

Tuesday, December 4

Registration at 9 a.m. At 9:30 a.m., a Continental Breakfast will be given, followed by a Convention Session at 10:00. At 12 noon,

Fine Speaks

(Continued from page PE-5)

In addition to the equipments, we will have stars out at Cleveland. Along these lines, exploitation, business building, and merchandising will be treated with a dynamic freshness growing out of Allied's determination to bring modern methods of analysis such as motivation research to bear on the problems of this industry. The first phase of Allied's all-inclusive marketing research program will be discussed at the Tuesday morning convention session by recognized university and business authorities on market and motivation research. Talks and discussions were scheduled by Allied to bring in experts outside the industry with experience in handling similar problems such as audience attitudes in the hopes that we might profit by learning how others have faced difficulties such as we are facing, and how they have overcome them. This new objectivity will benefit all exhibitors, and promise that the coming sessions are vitally interesting and rewarding for all.

In short, the themes of the convention are aimed directly at those areas of exhibitor interest that are all-important to both the individual exhibitor and the future of exhibition. We urge all those with a direct interest in both to make every effort to attend.

American International Pictures will sponsor a Luncheon, and at 1:30 p.m., the Trade Show Opens. In the evening, Pepsi-Cola will host a Champagne Party for Convention Guests.

Wednesday, December 5

Continental Breakfast at 9:30 a.m. The final Convention Session will begin at 10:00 a.m. At 12:00 noon, National Screen Service will sponsor a Luncheon, followed by the opening of the Trade Show at 2:00 p.m. At 6:30 p.m., National Carbon will sponsor a Cocktail Party, which will be followed by the Coca-Cola-Allied Awards Banquet.

Davee Speaks

(Continued from page PE-5)

the physical aspects of theatre operation.

It seems to me that *every* Theatre Owner, Equipment Dealer and Manufacturer having any connection with Motion Picture Production or Exhibition must make this convention a must on his agenda. Nowhere else, this year, will the opportunities for a NEW LOOK at Motion Picture Theatre Problems and Coordination be as completely satisfactory as here.

We will be very fortunate in having Mr. Donald Hyndman, Assistant Vice President of the Eastman Kodak Company, speak to us on theatre problems as seen from the film manufacturer's standpoint. Motion Pictures mean film. Film is the heart and soul of our industry. No one can afford to miss such a rewarding opportunity as to hear a representative of the leading film manufacturer express his views about theatre operation for increased profits.

We will also hear from leaders from theatre operation finance and services who are authorities in their line.

The Theatre Equipment Manufacturers have been working hard on plans for a Theatre Coordinating Committee which would encompass all phases of the Motion Picture Industry with primary emphasis on the physical aspects of producer, laboratory, distributor exchange, standards and theatre operation.

We were recently heartened to learn that another organization in this industry is also deeply interested in this subject so there is a strong possibility that at last we shall see some definite, constructive action.

This convention will provide the opportunity for further discussion leading to important decisions relative to the formation of such a group and putting it into action. I believe this is one of the most important considerations facing this industry and it is hoped that such action will not be long in coming.

This meeting in Cleveland provides an opportunity to renew good fellowship associations where theatre owner, dealer and manufacturer can meet and discuss matters of mutual interest thereby engendering a better spirit of cooperation. After this convention is over I predict that everyone who attends will go back to their respective responsibilities with a better understanding of our problems and with a determination to operate our motion picture theatres in a manner that will give credit to this great industry. I predict also that everyone who attends this convention will be better prepared to meet his competition and look forward to a profitable year ahead.

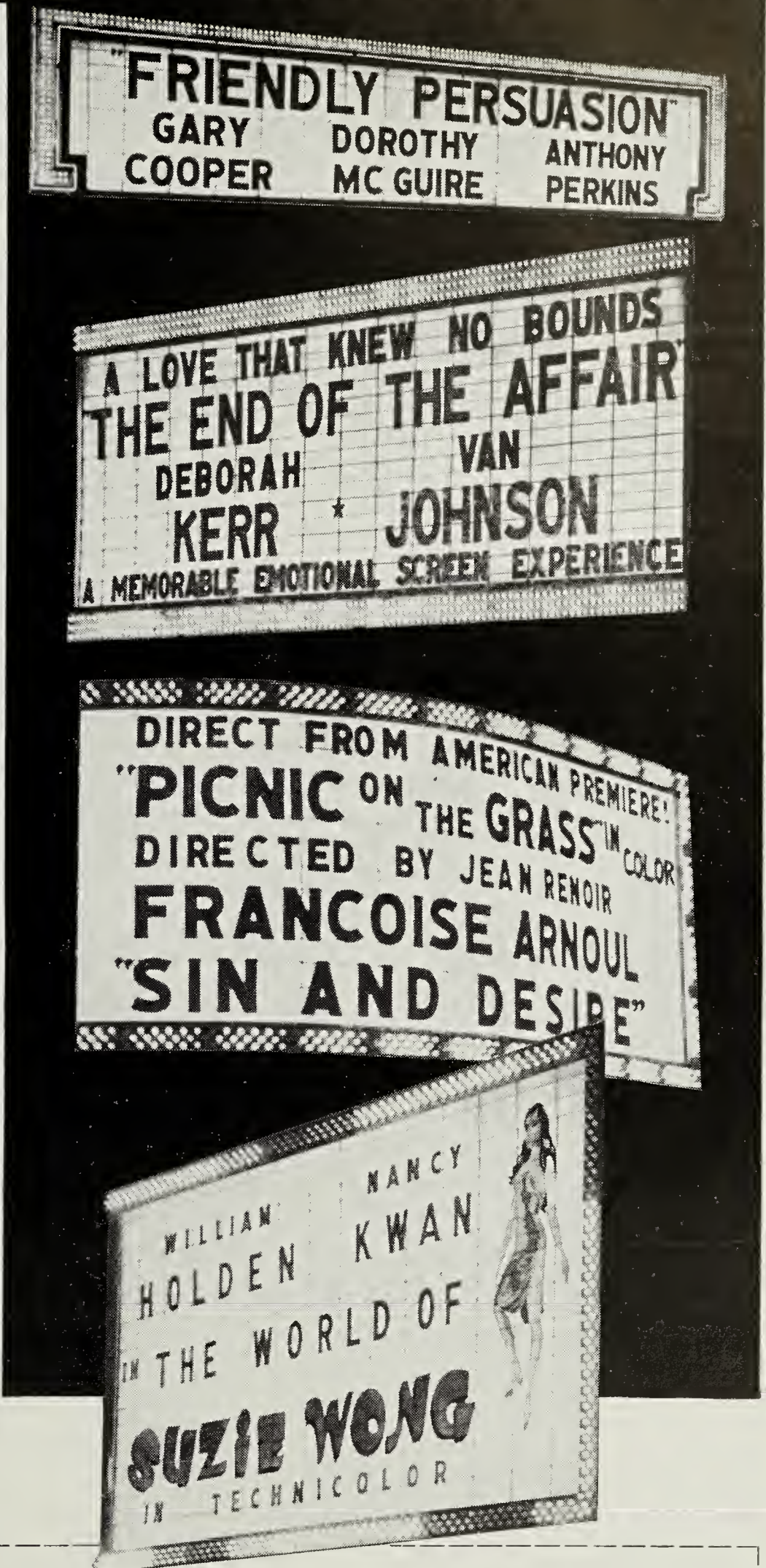
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"Not Since The Introduction of CinemaScope..."

Completely new theatre equipment never seen by the trade will certainly be the highlight of the Allied-**TESMA**-**TEDA** Trade Show. The equipment will be on display at the brand new Exhibit Hall at the Sheraton-Cleveland.

"Not since the introduction of CinemaScope, magnetic sound, and the other accoutrements of these and other processes, have so many pieces of equipment and so many designs of up-to-now standards been scheduled to be shown to theatre owners under one trade show roof," reports Merlin Lewis, executive secretary of **TESMA**.

According to **TESMA**, two manufacturing companies have declared that they will exhibit and demonstrate Xenon projection lamps, three companies will show transistor sound systems, one company will show a completely new pulsed-discharge lamp, and many other new conceptions in booth equipment will be found in the Trade Show booths. In addition to booth equipment, theatremen can see new traveler curtain controls, decorative concepts, and ideas in seat and screen rehabilitation, according to **TESMA**.

Contracts for booth space have been signed by many companies, including Adler Silhouette Letter Co., C. S. Ashcraft Manufacturing Co., American Mat Co., Automatic Devices Co., Century Projector Corp., Coca Cola Co., Drive-In Theatre Manufacturing Co., Electrical Products Research and Development Co., General Precision Equipment Co., Gordos Corp., International Seat Co. Division of Union City Body Co., La Vezzi Machine Works, Miracle Equipment Co., National Carbon Co., National Theatre Supply, North American Phillips Corp., Neumade Products Corp., Original Crispy Pizza Co., Pepsi-Cola Co., Strong Electric Co., and Wagner Sign Co.

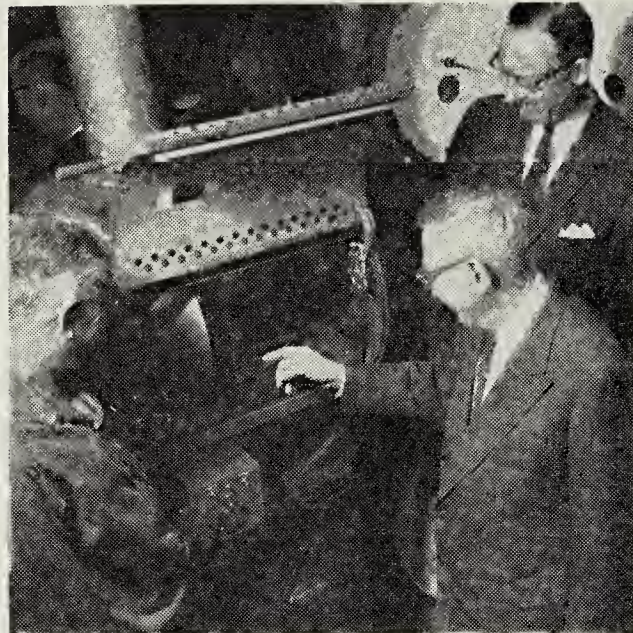
A complete list of exhibiting firms will be released shortly.

Practically all of the strikingly advanced booth equipment introduced during the past year will be on display and can be inspected by visiting exhibits. In addition, complete sessions have been scheduled for discussion and demonstration of the new equipments. We cannot emphasize too strongly the importance the revolutionary changes being made in the equipment field, and this last year has witnessed such a great influx of new innovations that this in itself should make the Show a "must" for all those in the business. Transistorized sound equipment of greatly reduced size, a new projector that occupies probably one-third the space of standard models, Xenon-type lamps, and many other startling equipment advances will be explained by experts, all to the benefit of exhibitors. Some of the equipments that you will want to be sure and see are:

The Strong Xenon Lamp

This lamp, introduced to the trade only this year, utilizes tungsten electrodes in a Xenon atmosphere, totally enclosed in a quartz bulb. The lamp is thoroughly tested, and produces a steady, flickerless white light with no color distortion at the screen. The spectral composition of the light makes for good color reproduction. Another advantage of the lamp is that a minimum of heat is projected to the aperture plate and film by the light source. Even distribution of light is another gain from this unusual light source,

especially suited to theatres with screens up to 28 ft. wide. Simple projection adjustments result from the absence of the standard arc source. The Xenon lamps will be on display at the Strong booth, along with other equipments the firm manufacturers.



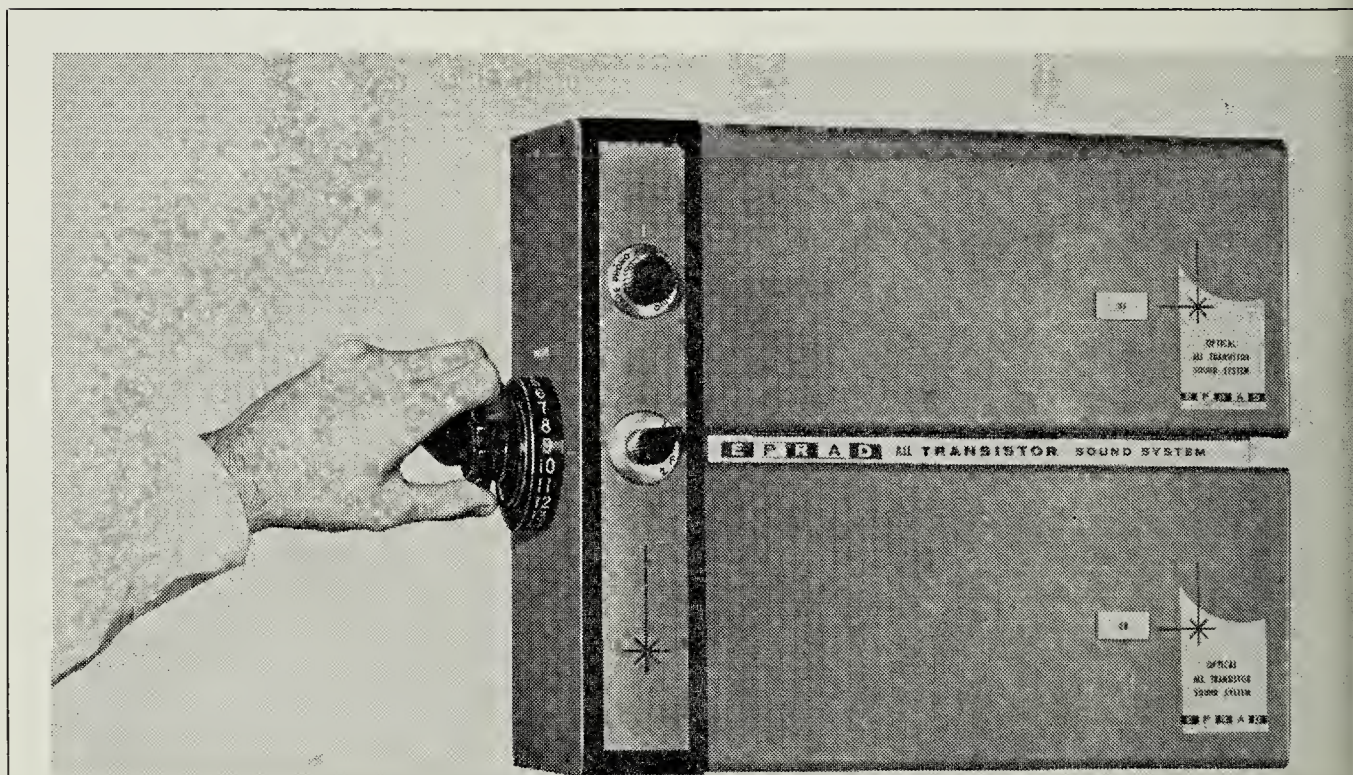
Arthur J. Hatch, president of Strong Electric Corp., shows the Xenon installation at the Maumee, Ohio, to IATSE Local #228 members.

Philips Shutterless Projector

North American Philips (Norelco) will show their amazing shutterless projector, featuring a tiny, dual-turret lamp which operates on a pulsed-discharge thus eliminating the need for a mechanical shutter. Unlike the tradi-

tional carbon arc lamp projectors in use, the new FP 20S pulsed discharge lamp machine has a constant light output regardless of the number of hours in operation. The pulsed discharge lamp is very small. It consists of a quartz tube of $3\frac{1}{8}$ " in length and with a maximum diameter of $\frac{7}{32}$ ". The discharge takes place inside a thin capillary tube, the lamp being operated by a pulsating direct current of 72 pulses per second or 3 pulses per frame, each with a duration of between 2 and 3 ms. Light is produced only during these current pulses; in the intervals the lamp is dark. The use of the SPP 800 lamp is completely safe as the capillary tube has a minute volume (about 3 cub. mm). Under operating conditions, the lamp is surrounded by a flow of cooling water while, when it is not on, the gas pressure is below that of the atmosphere. The luminous efficiency remains practically constant throughout the life of the lamp. In contrast to incandescent lamps or carbon-arc lamps, the light output decreases no more than proportionally with the load. The extremely high brilliancy during the pulse peaks—during which values of ten times the mean value are reached—ensures uniform spectral energy distribution and hence excellent rendering of color films. Moreover, the film is exposed to less heating, ultraviolet radiation being eliminated by an absorption filter contained in the lamp holder while the infrared is absorbed by the cooling water. The difference in luminous flux between the various lamps is only a few per cent. Consequently, there is no objection against employing an older lamp in one projector and a new lamp in the other projector.

(Photo on page PE-10)



One of the new equipments at the show to be of great exhibitor interest will be Eprad's new all-transistor optical-sound amplifier system. Theatremen waiting to replace worn out amplifiers will want to see this equipment, which will sell at a reportedly lower cost than units currently available. The Eprad unit features plug-in construction, and is compatible with all

type sound heads (photocell, photo diode, photo transistor, & magnetic) by simple connections. The box is equipped with a selector switch for film, phono, mike, tape and radio inputs. The cabinet measures $14\frac{1}{2}$ inches by $12\frac{1}{2}$ inches by five inches and holds one or two amplifiers. The unit will be marketed internationally through theatre supply dealers.

Another Great 70mm Release



'LAWRENCE OF ARABIA' is an epic film in the tradition of "Ben Hur" and "Around the World in 80 Days". After 4 years of work and 19 months of shooting, Sam Spiegel and David Lean call it "the most exciting film they've ever produced." Every shot in the picture was conceived specifically for the tremendous impact of the big 70mm screen. And it will be available only to those theatres equipped to show it as it is meant to be shown.

A Columbia Pictures release, "Lawrence" is one of many great attractions released or planned in 70mm. To cash in on them, you must be equipped to show them in all their spectacular brilliance. With Norelco Universal 70/35 projectors, you not only have the world's finest and most thoroughly proven 70mm equipment—but in less than 4 minutes you also have the most modern, rugged and trouble-free 35mm mechanism, too!

For today and tomorrow, Norelco 70/35 is your wisest investment.

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(Continued from page PE-8)

NTS Transistor Sound

A new sound system combining all the latest developments in transistorized circuitry will be displayed by National Theatre Supply Co. Engineered by Altec Service Co. and General Precision Laboratory, the system is called the Simplex XL Transistor Sound System, and is designed for use with the XL projector in any size theatre up to 2,500 seats. All the changeover and volume controls of the new system are "clustered" together for convenience and efficiency. This eliminates much of the equipment clutter of the booth since only two $\frac{3}{4}$ in. conduits are all that is necessary to accommodate inter-sound head wiring. The system's pre-amp is completely contained in a small unit that is about as small as a paperback book. It simply plugs into the lower soundhead of the Simplex, and in emergencies, the units can be interchanged as easily as plugging an appliance into a wall outlet. The unit has a quoted power available power performance of 50 watts and a wide frequency response range of from 20 up to 20,000 c. Simplex owners will want to see this new piece of equipment at the NTS booths.

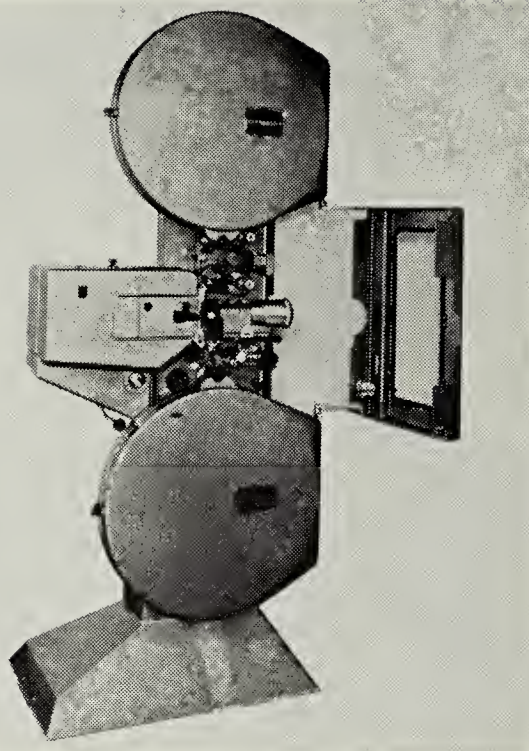
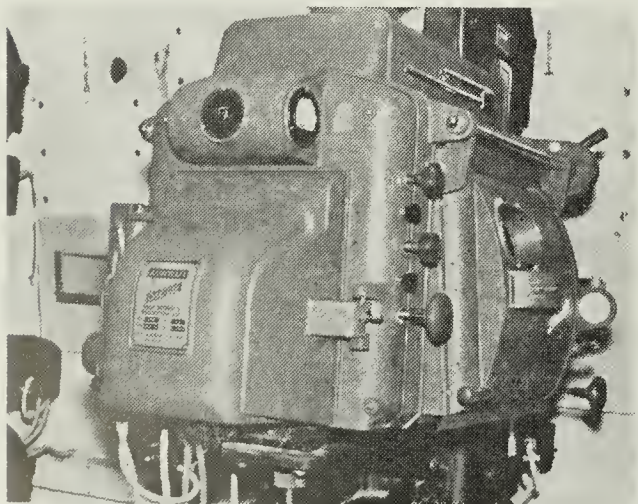
Century Transistor Sound

This system, also recently introduced entirely eliminates the vacuum tube, transformer, heavy condensers, etc., and is available in single—four- or six-channel setups. Minimal maintenance might be stressed as the key point of the system, which allows big savings in weight and space requirements. A small wall mounted case only 17" x 12" high, amazingly enough, can contain the complete sound system for your theatre.

In addition, Century will show the new 35-70 Projector. Known for their high efficiency, these machines contain fewer parts in simple arrangement so that stress and wear are kept to a minimum. The water cooled projector aperture is a model of simplicity, and the machines feature curved film traps and gates for holding perfect focus. See the new projector and sound system at the Century booth and compare them to your present equipment.

Ashcraft's Core-Light

C. S. Ashcraft will show their new lamp, the Core-Lite, which is being distributed by National Theatre Supply. The unique system works effectively to overcome light loss and give perfect picture reproduction. One of the features of the new lamp, just introduced to



Developed by Philips engineers in the Netherlands, their new shutterless projector is ready for trade inspection.

the trade, is a flexible mirror. When the mirror spot is reduced, aperture light gains, and, conversely, when the mirror spot is increased or made larger, the aperture light becomes smaller. It is thus possible, according to Ashcraft, to completely cover the aperture with converging rays of pure white light eliminating the brown and blue rays which very often pass through the aperture with the more conventional systems. The carbon image itself, is said to be completely eliminated in the new lamp, thus eliminating one of the causes of hot spots entirely.

The Core-Lite was designed to produce an average of 80 to 85% light distribution on the screen, and with the carbon arc pushed forward as little as $\frac{1}{16}$ ", the light distribution can be increased an additional 20% to its full 100% potential.

Ashcraft said that it has been known for

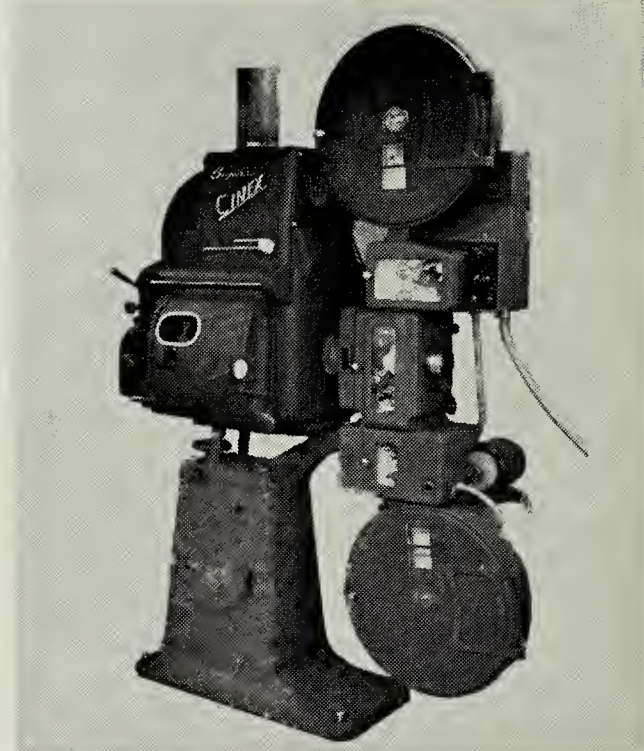


Photo shows front view of 6-4-1 channel system cabinet for transistor sound mounted on Century 70/35mm machine.

many years that uncoated carbon burns with colored rays of light, mostly brown, yellow, and blue. The core, made of cerium, with some carbon powder, burns with a pure white light with the qualities of sunlight. It is the ability of the Core-Lite lamp to permit only the white light to be gathered by the reflector and focused on the aperture, through the moving film through the projector lens and thence to the screen through converging rays of light, rather than through presently used diverging rays, that makes the Core-Lite an uncannily efficient piece of theatre equipment.

Aside from the light distribution assets of the new arc lamp, its greatly reduced cost of operation will appeal to theatre owners.

The Core-Lite has been designed to replace the Suprex-type arc lamp which has been used for many years in theatres seating from 200 to about 1,000 patrons.

SMPTE Elects New Officers and Board

NEW YORK—Reid H. Ray, president of Reid H. Ray Film Industries in St. Paul, Minnesota, is the new President-Elect of the Society of Motion Picture and Television Engineers. Ray will succeed John W. Servies, vice-president of the National Theatre Supply Company in New York, who will become past-president of the Society on Jan. 1, 1963, when the new president takes office.

Ray has been a member of the SMPTE since 1929. A Fellow of the Society, he is completing a two-year term of office as Executive Vice-President. During his membership, Ray has been active in Society affairs, having served as: convention vice-president, chairman of the sustaining membership committee, chairman of the inter-society liaison committee, member of the nominations committee and member of the membership committee. He has also been a member of the board of governors.

Ray received a B.S. of Commerce degree from the State University of Iowa in 1923. Since then, he has been active in the film industry in many capacities (cameraman, editor, writer, director and executive in sales and management), and has for many years, been president of the organization which

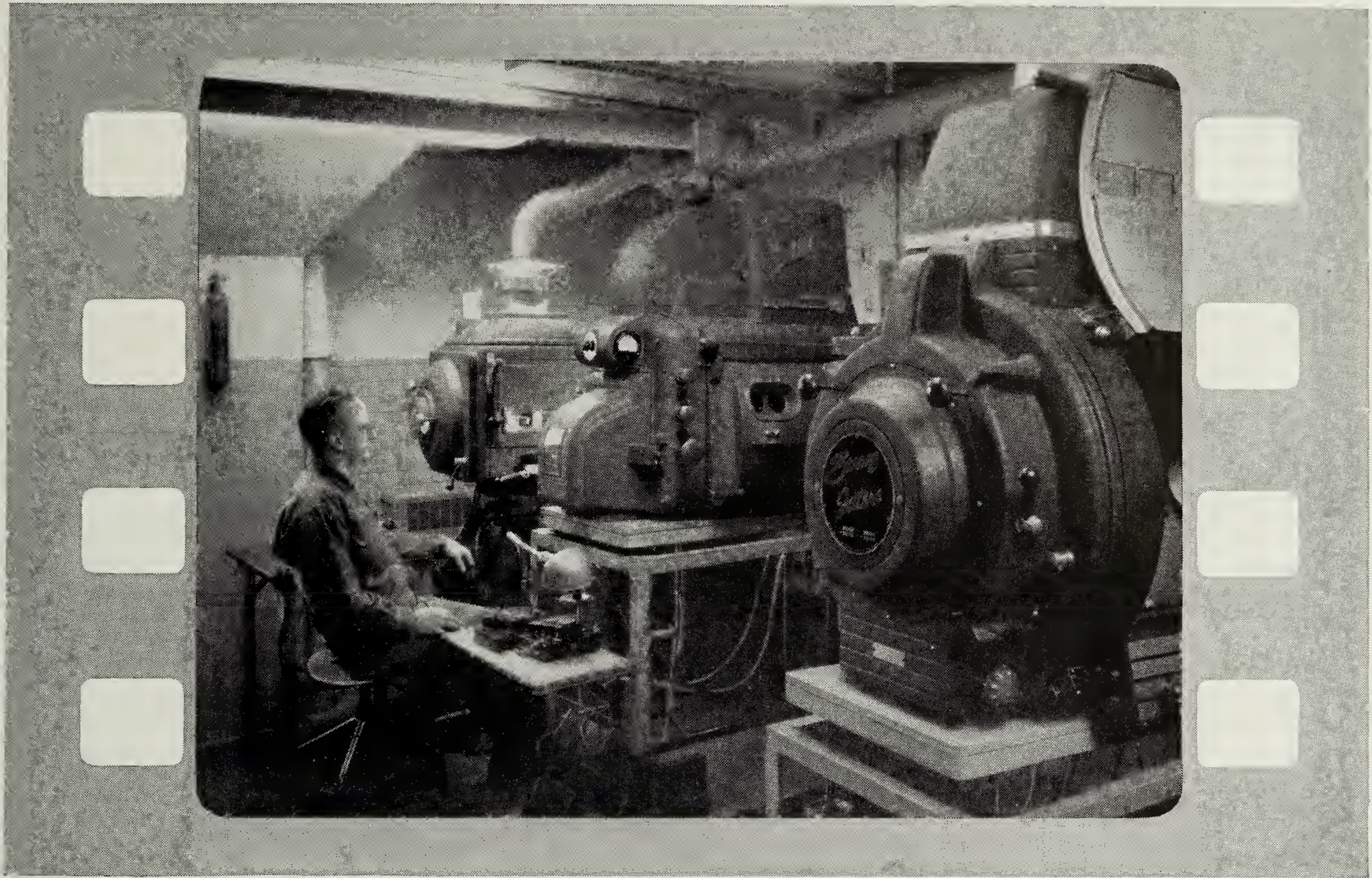
bears his name.

Other officers elected in the recent mail ballot are as follows: executive vice-president: Ethan M. Stifle, manager, East Coast Division, Motion Picture Film Department, Eastman Kodak Company. Editorial vice-president: Herbert E. Farmer, faculty, University of Southern California.

Convention vice-president: George W. Colburn, president, George W. Colburn Laboratory, Highland Park, Illinois. Secretary: Robert G. Hufford: physicist, Motion Picture Film Department, Eastman Kodak Company, Hollywood, California.

The following members were elected to the 1963 SMPTE Board of Governors: For the Eastern Region: Max Beard, chief, Photography Division, United States Naval Ordnance Laboratory, Maryland, and Joseph T. Dougherty, technical representative, E.I. du Pont de Nemours and Company, New York. For the Central Region: Kenneth M. Mason, manager, Motion Picture Film Department, Midwest Division, Eastman Kodak Company, Chicago, and James L. Wassell, director, Marketing Professional Equipment Division, Bell and Howell, Chicago, Illinois.

A Scene From America's Projector Carbon Center...



Testing for arc consumption and light distribution

“Every day is ‘double-feature’ test day at our projection booth in Fostoria, Ohio”

says **BILL BRENNER**
National Carbon Sales Engineer

You're looking into the motion picture industry's most unusual projection booth. We run the same “double-feature” every day—fifty-two weeks a year. Our program covers two important phases of “National” projector carbon production—the testing of arc consumption and light distribution. Their ultimate results are to help you obtain the finest picture quality!



Bill Brenner

Tests are conducted on representative samples from every lot of projector carbons manufactured in Fostoria, Ohio. This specialized

quality control effort not only pays dividends to the theatre owner in projection carbon economy, but assures movie patrons the best-lighted indoor or outdoor presentations that carbon dollars can buy!

Quality manufacturing and precision testing are only a part of the “National” projector carbon story. For 45 years National Carbon has backed theatre owners with the industry's most dependable technical service.

Our Sales Engineers are equipped with today's most modern test devices... to assure you maximum light efficiency on your screen.

Contact
Mr. National Carbon



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EXTRA PROFITS

Al DeProspero, Editor

November 14, 1962

'61 Runnerup Wins Pepsi 'N' Popcorn Contest

Dallas Concession Mgr. Has Pick Of Prizes; New Jersey Exhibitor Takes Second Place

Robert L. White, of Dallas, Tex., runnerup in the first Pepsi 'N' Popcorn theatre concession managers contest in 1961, won the big prize this year.

The announcement was made by Ed Finneran, National theatre sales manager Pepsi-Cola Company. White, of the Majestic theatre, topped a field of competitors in the fifty United States. Nineteen other prizes were awarded in the Pepsi 'N' Popcorn "go-together" contest which surpassed last year's for excellence in imaginative and promotional activities both in and out of the theatre.

Second prize went to Harry Weiner, manager of Majestic theatre, Asbury Park, N. J. The contest was judged by Jim McHugh, Editor of Amusement Business Weekly; Phyllis Haeger, Public Relations Director of Popcorn Institute, and Irwin Rosee, Public Relations consultant.

For his excellence, White has the choice of one of three outstanding prizes. They are:

- 1) A New York to Paris holiday for two, plus fourteen days in Paris.
- 2) A 1962 Ford Falcon Sedan.
- 3) A Mink coat designed by Heritage Furs of New York.

Other prize winners: Third Place (two winners)—John Echols (Nevada Drive-In) Las Vegas, Nev., and Murt Makins (Admiral), Bremerton, Wash.

Fourth Place (six winners)—Robert M. Apple (Fox), San Francisco, Calif., Al Sachs (Vogue), Hollywood, Fla., James Tinney (Imperial), Augusta, Ga., Richard Goldsworthy (Everett), Wash., Christopher J. Joyce (Hyannis Drive-In), Hyannis, Mass., and Ralph Batschelet (Mayan), Denver, Colo.

Fifth Place (ten winners)—Bill Sorenson (Fox West Coast), Long Beach, Calif., Anthony Gasvoda, Jr. (Hiawatha Drive-In), Chassel, Mich., John Kuntz (Gardner's Drive-in), Wheeling, West Va., Dean Matthews (Fox), Portland, re., William Patterson (Inglewood), Nashville, Tenn., Don Burroughs (Burnett Drive-In), Austin, Tex., Thomas Moyer, Jr. (Hood), Gresham, Ore., Philip Catherall (Fox), Venice, Calif., Glynn J. Morsbach (Chief Drive-In), Austin, Tex., and Zeb Pruner (Orpheum), Wichita, Ka.

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.



Edward Finneran, National theatre sales manager Pepsi-Cola Company, left is pictured with judges Phyllis Haeger, Public Relations Director of Popcorn Institute, and Jim McHugh, Editor of Amusement Business Weekly, holding prize winning entry in second annual Pepsi 'N' Popcorn contest for theatre concession managers.



The Popcorn Institute has gone Western with its latest point-of-sale kit for concessionaires. The "Popcorn Roundup" kit includes three four-color posters on clear, see-through acetate, which cleverly tie popcorn to the wild and woolly West.

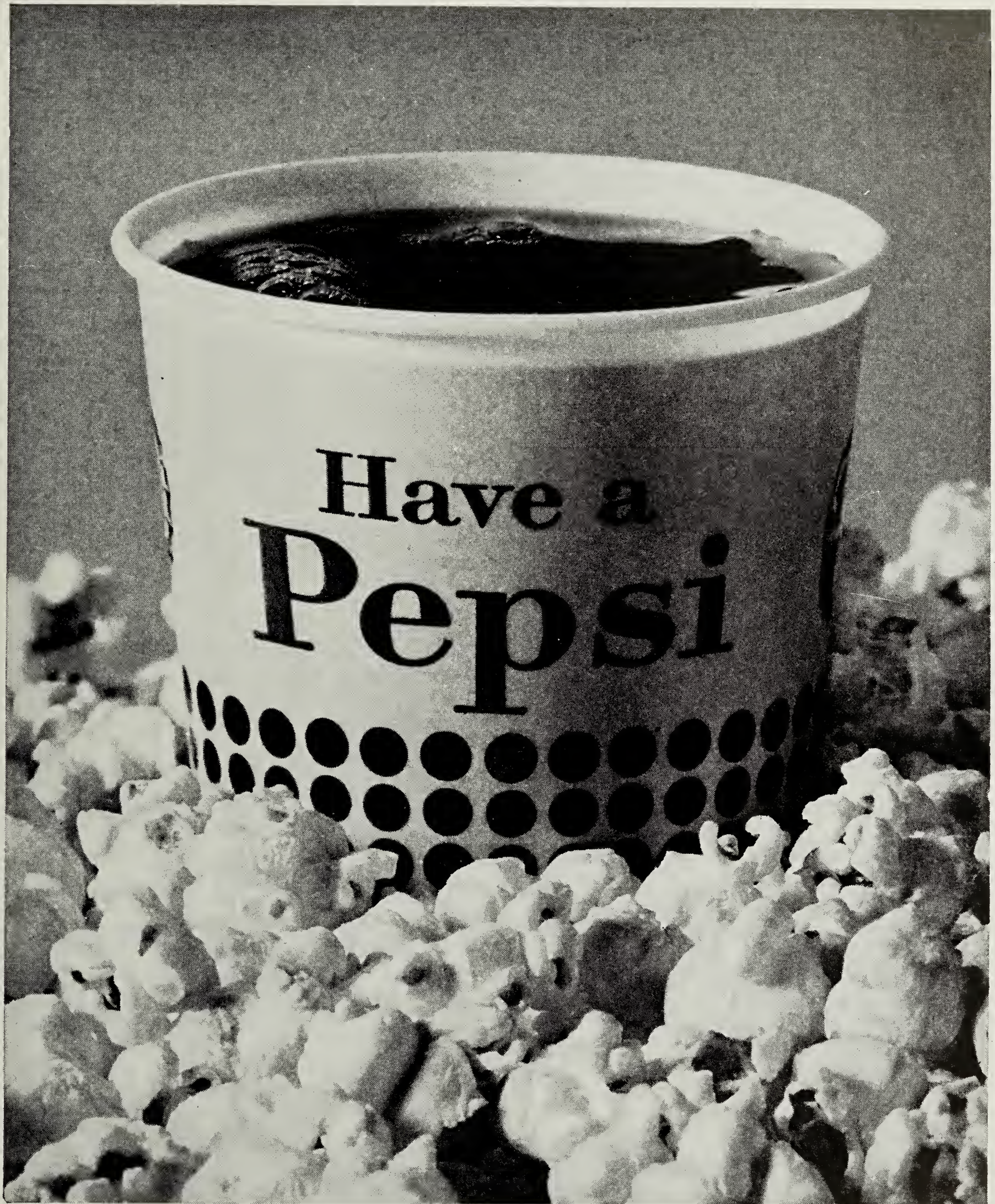
Fritche To Jet Spray

Stewart L. Fritche has been appointed to the position of Jet Spray sales representative for Germany, Italy and Switzerland, according to an announcement by Richard C. Jacobs, vice president, Jet Spray International (Bermuda) Ltd., manufacturer of beverage dispensers.

In making the announcement, Jacobs noted that Fritche's appointment was another milestone in a worldwide expansion program for Jet Spray. The company recently received official recognition of their activities in the international area by the receipt of President Kennedy's "E" for Export award, and now has distribution in 72 countries on six continents.

Fritche has a broad and diversified background in European product marketing and sales. He was the managing director of Luft-Tangee (London) Ltd. and European Manager for George W. Luft Co., New York City. More recently Fritche was a vice president and account supervisor for Robert Otto & Co., Inc., international advertising agency.

A native of England and graduate of Clifton College, Fritche will maintain headquarters in Frankfurt am Main, Germany.



PROFITZAPOPPIN!

Profits pop 'way up when you sell Pepsi and popcorn and all crunchy snacks. Be sure to get the most from these big money makers. Call your local Pepsi-Cola bottler. Today!

"PEPSI-COLA" AND "PEPSI" ARE TRADEMARKS OF PEPSI-COLA COMPANY, REG. U.S. PAT. OFF.

Coke's Overseas Sales Boom, But Domestic Market Still Tops

WHITE SULPHUR SPRINGS, W. VA.—The sale of Coca-Cola overseas has seen nearly a 100% increase in the last five years. At the same time, about 150 new Coca-Cola bottling plants have been built and eight new countries have been added to the list of areas where Coke is bottled and sold, bringing the total to 115 countries. World-wide sales of Coke have now reached more than 70 million per day.

Area managers of The Coca-Cola Export Corporation from every part of the world heard these and other facts about the world-wide growth of Coca-Cola today from J. Paul Austin, president of The Coca-Cola Company and its subsidiary, The Coca-Cola Export Corporation.

Despite the outstanding success of Coca-

Cola overseas, Austin observed that the "main profit reservoir of Coca-Cola is in the sale of its product in the United States. All efforts will continue to insure that these profits continue to increase, and at an accelerated rate."

In outlining opportunities ahead for overseas sales of Coke, Austin pointed out that per capita consumption of Coke in many parts of the world is still modest compared to the United States.

"We are most fortunate," he said, "in that we can look toward the opportunities of a young, virile business in our overseas market."

He added that today, bottlers of Coca-Cola overseas have available to them not only many different marketing tools such as a variety of package sizes for Coke, but also the new product Sprite, successfully introduced in the U. S. and a high quality line of flavored soft drinks, the Fanta line. Also, the Coca-Cola business has, for future expansion, Minute Maid products, which are just beginning to be marketed abroad, as well as instant coffee and tea.

Austin commented on the greatly enlarged opportunities for international commerce growing out of the success of the European Common Market and said that businessmen must now begin to plan for an eventual Free World Common Market.

"Can you imagine," he concluded, "the results of the economic explosion which would follow the joining of all the Western world industrial complexes in healthy competition without tariff restrictions? Only if this occurs can the capital and technical know-how required by the under-developed countries be supplied at a rate which will exceed their

population increase, and it is only if their economic development exceeds the population increase will they be able to eradicate the poverty which is the breeding ground of the socialistic state."

Dynamic Names New VP For Austrian Post

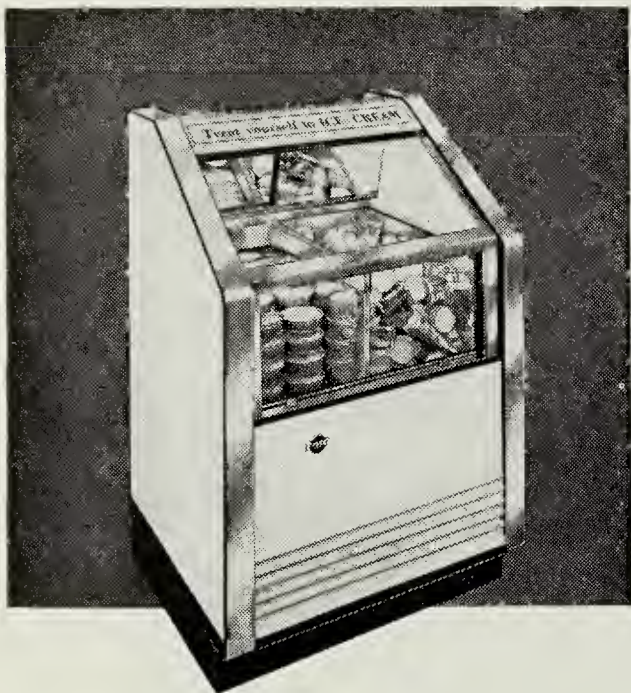
NEW YORK—Dynamic Vending Corporation has named Leo Hexter vice president of its newly established wholly-owned subsidiary, Bechhofer (Austria) G.m.b.H.

The new overseas subsidiary was formed to introduce American-style coin-operated dry cleaning and laundry centers in Austria. Walter W. Bechhofer, Dynamic Vending President, said that office and warehouse facilities will shortly be set up in Vienna.

Dynamic Vending opened the first dry cleaning and laundry center outside the U.S. in West Berlin during February, 1962, and since then has opened installations in all parts of West Germany.

The Austrian operation will be similar to that established in West Germany. The new Dynamic Vending subsidiary will train local personnel and offer technical services from its Vienna offices, where Hexter will make his headquarters.

Hexter has been promoted from his position as manager of new business development in the company's world-wide headquarters in New York City. He helped establish Dynamic Vending's Puerto Rican subsidiary last year, and introduced pre-mix soft drink vending machines to Puerto Rico.



The first show is in the lobby

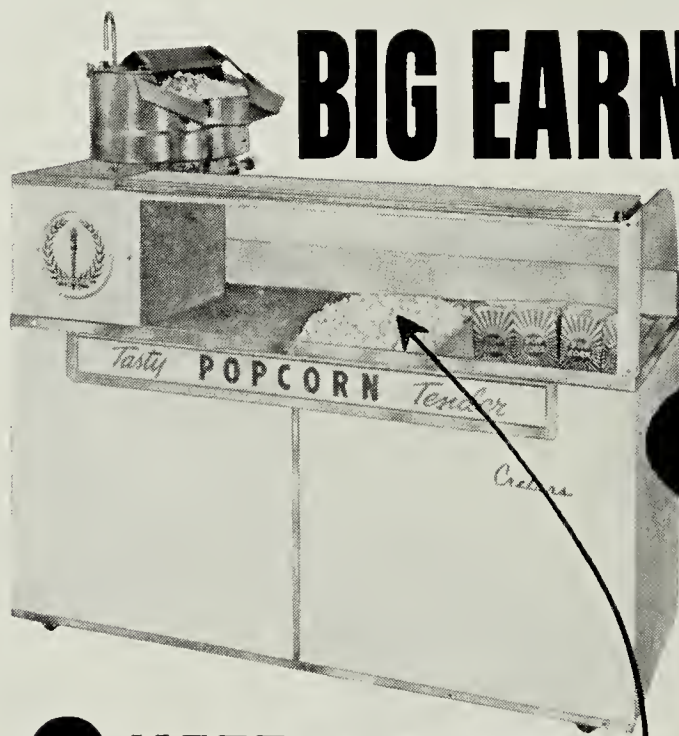
Movies are better than ever. So are the appetites of the people who enjoy them. That's where your ice cream novelties get into the act. Especially when they have a 4-star display in a Bally Case. Gleaming Porcelain finish gives real showmanship to your products. Whether it's in theatre lobbies or in drive-in refreshment counters, the result is the same in both places . . . increased ice cream sales.

Model TI-30 above for theatre lobbies, 30" long, Approx. 875 novelties.

Model TI-43 to right for drive-ins, 43" long, Approx. 1194 novelties.



Bally Case and Cooler, Inc.
Bally, Pennsylvania



BIG EARNING CAPACITY

UP TO \$75 PER HOUR!

Cretors
"OLYMPIC"

**POPS IT BEST!
KEEPS IT HOT!**

HOT POPCORN MEANS

- Bigger Sales
 - Repeat Sales
 - Increased Beverage Sales
- Ambassador Model for Indoor Situations

Write for FREE Brochure
"77 Years of Leadership"



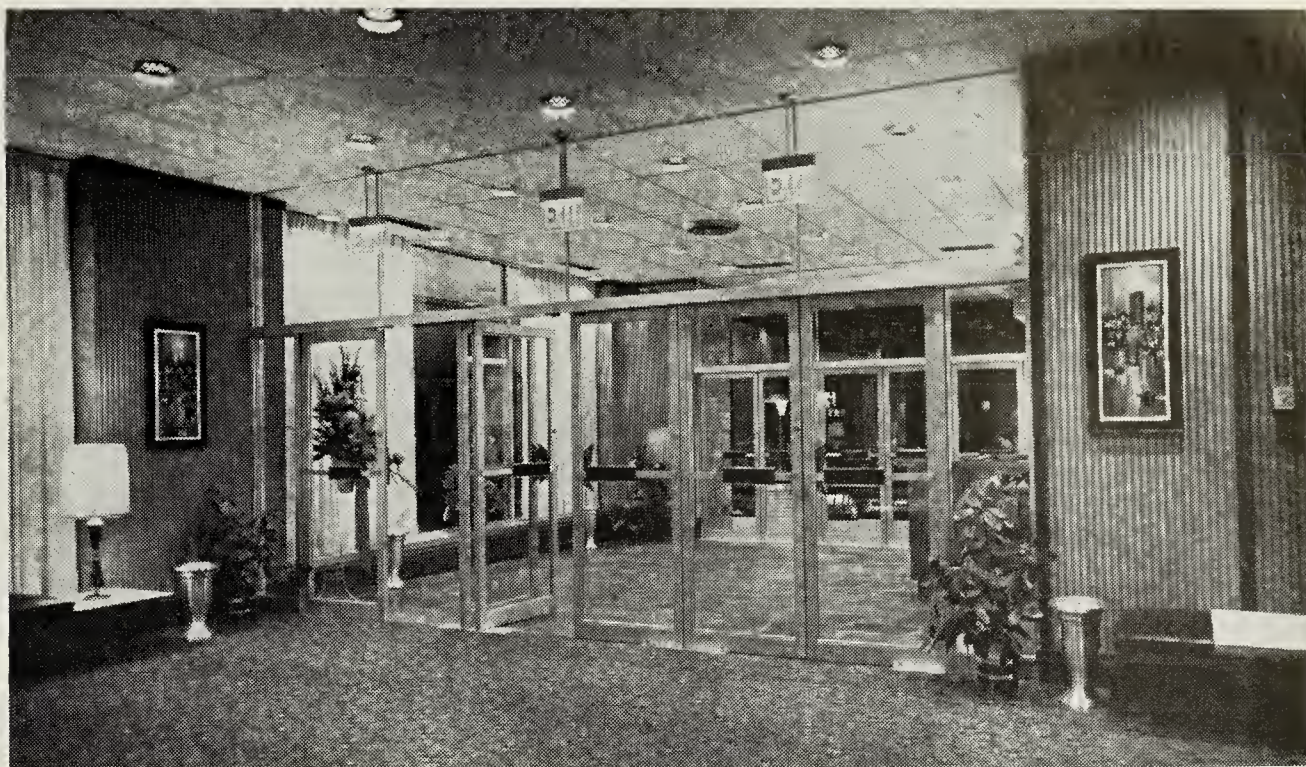
3 KETTLE SIZES

18 oz. Electric	32 oz. Electric	32 oz. Gas
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THE Cretors CORNditioner
forces warm dry air through the stainless steel storage bin keeping popped and boxed corn HOT regardless of weather or moisture conditions.

22 POPCORN BUILDING • NASHVILLE, TENN. • FACTORY: CHICAGO, ILL.

Skouras Theatres



Pine Hollow Theatre—Modern As Today

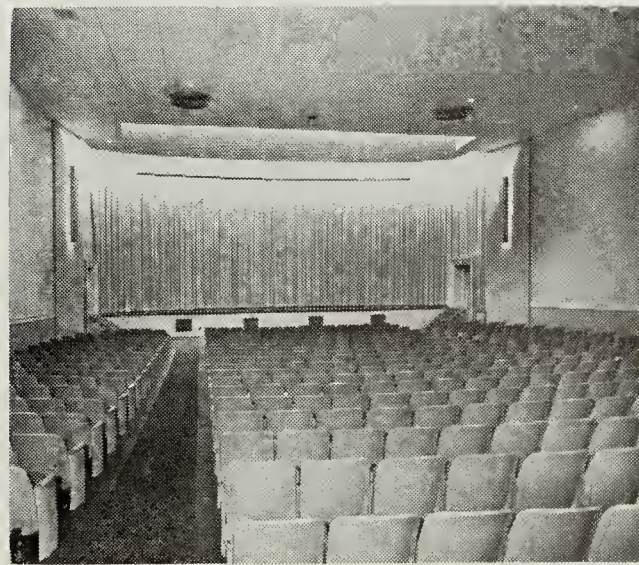
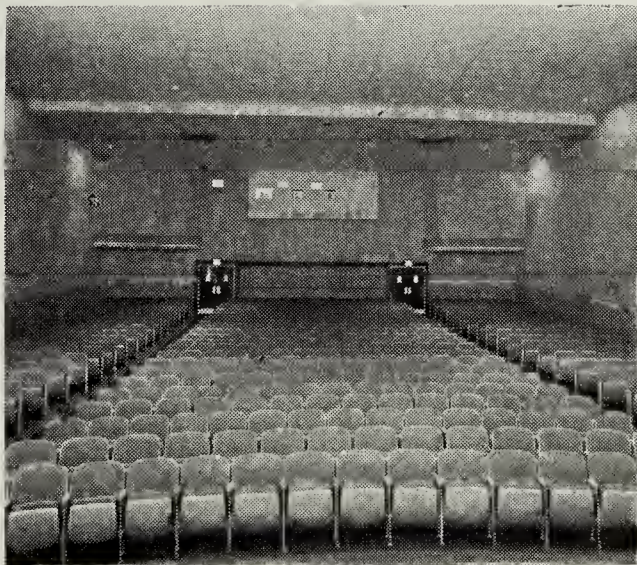
Situated in the lobby of Skouras Theatre's new Pine Hollow in Oyster Bay, N.Y., is an attraction board that reads "The Pine Hollow Theatre—Designed to Provide the Ultimate in Motion Picture Viewing and Comfort."

This might well be the motto of the daddy of all American theatre architects, Drew Eberson, whose drawing board was the birthplace of this latest Long Island luxury house. It is indeed, the cry that this publication has been sending up for over a decade.

Looking at the Pine Hollow, one sees everything but the rurality suggested by its name. Now playing day and date with the Broadway showing of "Requiem For A Heavyweight," the Pine Hollow offers its Nassau County patronage, in the rambling structure of cement, stucco, fieldstone, steel and glass, an entertainment environment in tune with the Long Island home owner's contemporary decorative tastes.

The lounges, the toilet rooms, the lobby, are all well appointed and warm in tone. Contrasted to them is the no nonsense auditorium devoid of all frills. It looks like what it was designed to be; a large auditorium, comfortable but not distracting, for the viewing of motion pictures. If there is nothing to compete for the patron's attention in the auditorium, equipped with 600 beautiful American chairs with red upholstery and beige frames, the rest of the house is loaded with rich colors, trim, and furnishings to delight its movie-goers' eyes. Original oils of the Long Island countryside grace the walls. Ebony and white furnishings and native fieldstone in the foyer lend charm to the airy interior. Red, gold and black carpeting underfoot sets the pace throughout.

The theatre is equipped with the new TODD-AO 70 millimeter projection system coupled to 6-track Hi-Fi stereophonic sound, in order that motion pictures in all processes can be exhibited.



Armed Forces Show New Light Sensor

NEW YORK—According to a recent Theatre Owners Bulletin, new silicon light sensors, developed by the Army and Air Force Motion Picture Service (members of TOA) as a longer lasting and cheaper replacement for photocells in 35mm optical sound reproducers, were displayed to exhibitors for the first time at the organization's Miami Convention.

Robert Quick, Chief of the AAFMPS, brought one of the new sensors to the convention, said the report, with mounting adaptations for both the RCA and Simplex type sound heads.

The engineering depot of the AAFMPA, Goodfellow Blvd. and Elward Sts., St. Louis 20, Mo., will furnish technical data on the sensors upon request and without charge to any exhibitor interested in them, the report stated.

The AAFMPS prepared the following statement on the new sensors for the information of TOA members: "The Army and Air Force Motion Picture Service has announced completion of field tests of silicon light sensors as replacements for photocells in 35mm optical sound reproducers. Results have been very satisfactory and a phased program contemplating eventual complete conversion of all types of 35mm equipment is underway. The type of sensor employed provides greater sensitivity than normally-used photocell types, and requires less sound system signal amplification and no polarizing voltage supply. Additional advantages accruing from the use of sensors over photocells are greatly extended life, far greater life of exciter lamps with reduced envelope blackening and minimizing of exciter lamp socket contact troubles due

to reduced lamp amperage. Although the initial cost of the sensors is higher than that for photocells, it is expected that long-term economies will result from their usage.

"Prototype samples of the sensor mountings for Simplex and RCA optical sound reproducers, and photographs of these units mounted in the producers were available at the Miami convention for exhibitor inspection.

The AAFMPS further advised that "Our field tests of the light sensors over the past six months do not permit a specific evaluation of the cost savings. However, the recognized long-life factor of solid state devices, the increased life of the exciter lamp due to operation with reduced filament current, and other factors definitely permit anticipation of long-term economies in equipment operating costs.

RC Earnings Up One-Third

COLUMBUS, GA. — Earnings of Royal Crown Cola Co. and consolidated subsidiaries for the nine months ended Sept. 30, 1962, amounted to \$1,398,629 (\$1.21 per share) after providing \$1,561,000 for federal and state income taxes; as compared with earnings of \$997,033 (\$.88 per share) reported for the comparable 1961 period, after providing \$1,077,000 for federal and state income taxes.

The increase of more than one third in earnings reflects substantial sales growth in the full line of products of Royal Crown Cola Co. October will be the thirteenth consecutive month of substantial sales increases, according to W. H. Glenn, president.

Hoff Named ABC Director

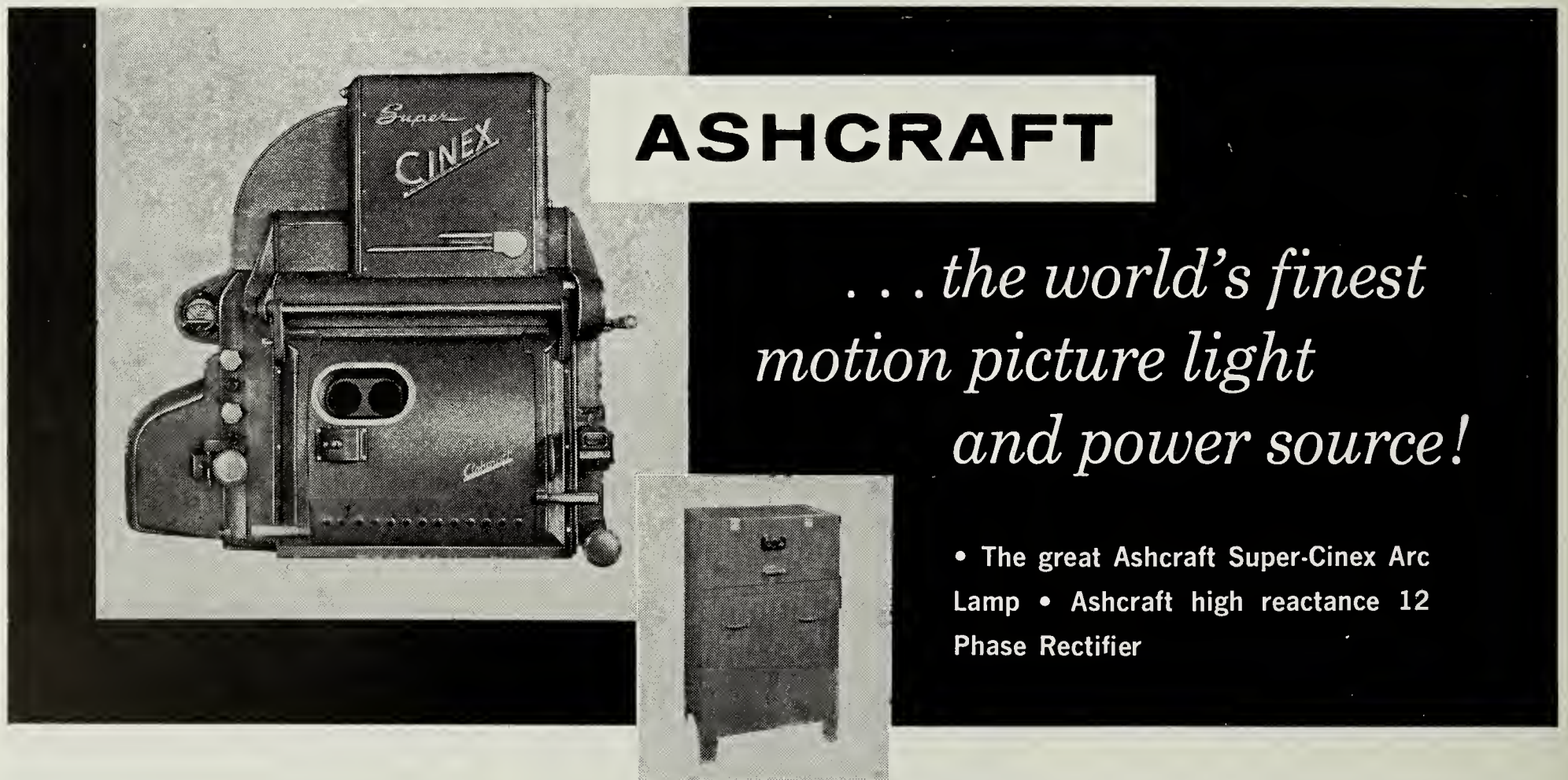
OMAHA—J. Robert Hoff, executive vice president of Ballantyne Instruments and Electronics Inc. of Omaha, Nebr. has been elected a director of the ABC Vending Corporation, Ballantyne's parent company.

The announcement was made in New York City by ABC Board Chairman Benjamin Sherman. Ballantyne has been a wholly-owned subsidiary of ABC Vending since April of 1961.

Hoff joined the former Ballantyne Company in Omaha as sales manager in 1945. He became president in 1956. A native of Chicago, Hoff is a graduate of the University of Illinois and John Marshall Law School. Following law practice with the firm of Hoff & Collis in Chicago for seven years, he served as Lt. Comdr. in the U. S. Naval Reserve through World War II.

Currently a member of the Theatre Equipment and Supply Manufacturers Association board of directors he had served as a director, 1947-49; vice president 1949-51; and president, 1951-53. Hoff also is a member of the Society of Motion Picture and Television Engineers; Variety Club of Omaha (Chief Barker, 1954-55); and member of board of directors of Will Rogers Memorial Hospital, Saranac Lake, N. Y.

Ballantyne is a worldwide distributor of sound reproduction and lighting equipment. It is the nation's largest distributor of in-car speakers for drive-in theatres. In 1960 it entered the restaurant equipment field with a pressure fryer. Recently it began marketing an intercommunications system.



ASHCRAFT

*... the world's finest
motion picture light
and power source!*

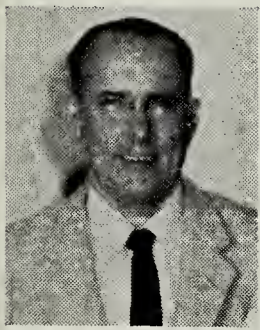
- The great Ashcraft Super-Cinex Arc Lamp
- Ashcraft high reactance 12 Phase Rectifier

■ ASHCRAFT Super-Cinex projection lamps and ASHCRAFT 12 phase high reactance rectifiers are the world's finest and most widely used light and power source for professional motion picture projection. ■ This distinction has been earned because ASHCRAFT equipment is designed and built to surpass the demanding standards of the theatre owners and projectionists the world over.

■ When you consider ASHCRAFT arc lamps and rectifiers for your theatre, you can be assured there is no finer, more dependable source of light and power available... anywhere.

C. **ASHCRAFT**
S. **MANUFACTURING CO., INC.**
36-32 38th STREET LONG ISLAND CITY 1, N.Y.

Samuel Warner Award To Larry H. Davee



DAVEE

NEW YORK — The Samuel L. Warner Memorial Award, presented annually by the Society of Motion Picture and Television Engineers, has been awarded to Lawrence W. Davee. The Warner Medal recognizes outstanding contributions in the design and development of new

and improved methods and/or apparatus for sound-on-film motion pictures, including any step in the process.

Davee conceived the idea for a transistorized theatre sound system with transistorized switching and supported its engineering development. These systems have now been installed in many theatres all over the world and are contributing to the quality of reproduced sound and picture.

Davee has also promoted the design and installation of improved 70mm projection equipment which is contributing to improved picture quality.

Now president and engineer of the Century Projector Corp., Davee has also been sales manager. At Century, research in multiple channel carrier telephone systems, original research and development of Western Electric photograph sound on film recording and reproducing systems, and design and development of high speed metal platin systems for phonograph record masters, mothers and stampers, has been carried on. Davee's firm developed and originally designed techniques for pressing phonograph records of non-filled long playing records, as well as the "Century" motion picture projectors and sound systems.

After graduation from the University of Maine, with a B.S. in electrical engineering, Mr. Davee became a research engineer for the Western Electric Engineering Department, and later for Bell Telephone Laboratories. He then became a recording engineer for the Fox-Hurst Corporation and after this, a recording engineer and studio manager for Fox Movietone News. Next, Davee joined Electrical Research Products Inc., where, as studio manager of the Edison Studios, he was concerned with the development of wax flowing of phonograph masters, and plating techniques. He later became studio manager of the World Broadcasting Corporation where he supervised phonograph record recording, processing and pressing. Davee then became eastern sales manager of Motiograph Incorporated.

Davee is an active participant in organizations and civic activities. He is president of the Theatre Equipment Supply and Manufacturers Association, and vice-president of the United Industrial Syndicate, Incorporated. Davee is a member of the Tenafly, New Jersey Board of Health and a former Councilman, Police Commissioner and Fire Commissioner.

The Warner Award was presented to Davee at an Awards Session to be held Tuesday evening, Oct. 23rd, during the 92nd Semiannual Convention of the Society of Motion Picture and Television Engineers at the Drake Hotel in Chicago.

Have you looked down lately?



If it's carpeting time for you, your wisest move is to call National Theatre Supply. As one of America's largest carpeting contractors, National installs literally miles of carpeting in theatres, motels, hotels, restaurants and other public buildings where carpeting must withstand the toughest conditions of wear and tear. National is headquarters for Alexander Smith's famed Nylwood carpet — the king of commercial type carpet — that actually lasts twice as long as other commercial carpet in its price range! And National offers the greatest selection of fabrics, patterns, colors or custom designs. Your nearby National man will be happy to provide estimates and suggestions at no cost or obligation. Call or write today.



National
THEATRE SUPPLY COMPANY

HOME OFFICE, 50 PROSPECT AVE., TARRYTOWN, N.Y.

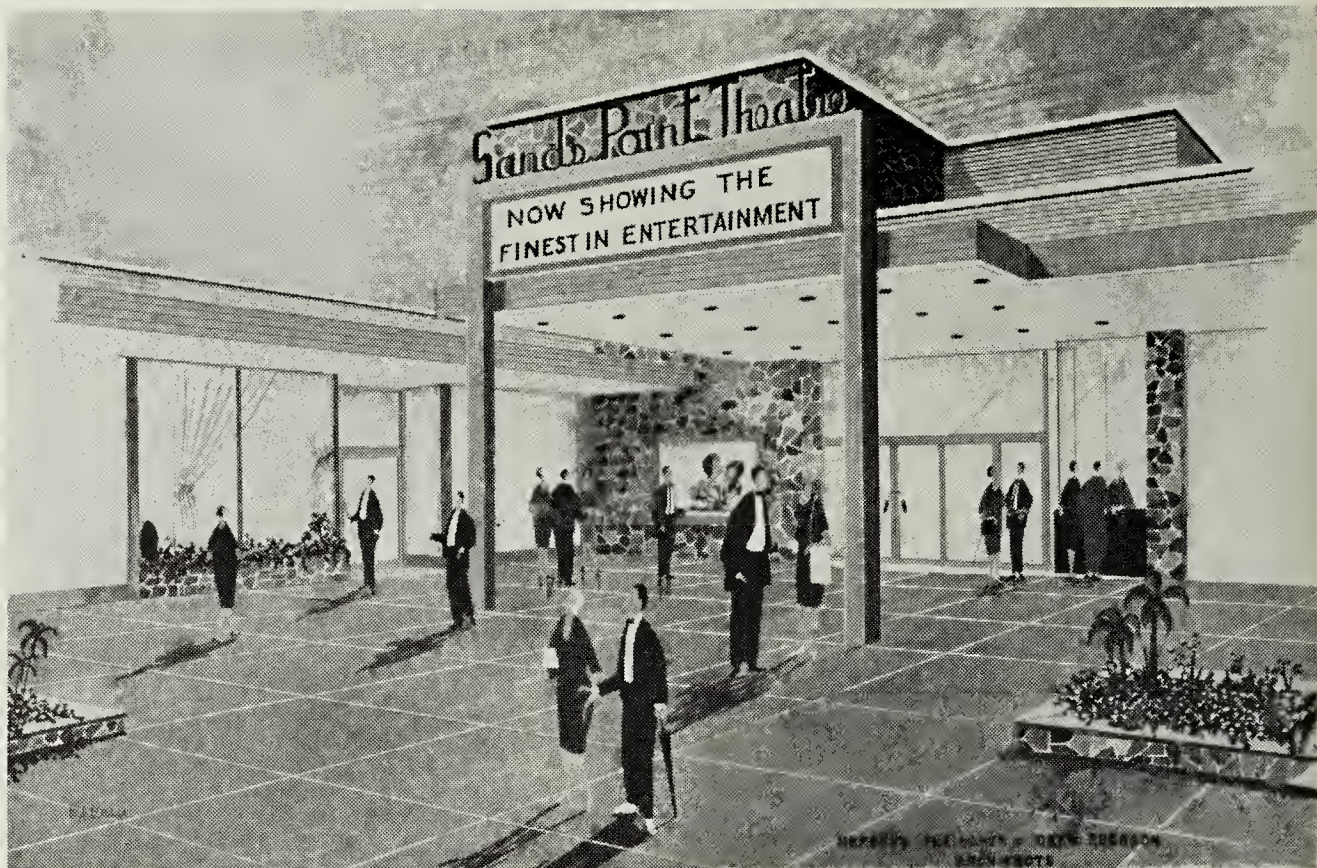
Subsidiary of General Precision Equipment Corporation

customers relax...
and return for
the cushioned comfort
of **ENCORE**

ENCORE seating offers the kind of comfort that keeps patrons coming back. This deluxe unit has a padded back, protected by a steel pan at rear. Deep, cushioned, self-raising seat has 16 steel, coil springs. Sloping, all-steel standard. Long service, low maintenance add to profits. Send for free catalog of complete Heywood-Wakefield line.



HEYWOOD-WAKEFIELD • PUBLIC SEATING DIVISION
MENOMINEE, MICHIGAN



WHAT is one of Long Island's most fully equipped and luxuriously decorated motion picture theatres, the Sands Point in Port Washington, had its official opening in late October. It was announced by Adolph Herman, President of Port Washington Theatre Associates.

Most unusual is the fact that the 600 seat theatre has been designed to accept any of the new modern methods of film presentation from 70mm to Cinemascope to Cinerama to the normal 35mm projection. This enables presentation of the latest and finest first-run major "road show" motion pictures, in addition to the offering of first-run regular film fare.

According to Herman, operator of the theatre, cost for construction of the theatre, including furnishings, was in excess of \$300,000.

The Sands Point occupies a centrally located site in the Sound View Shopping Center of Port Washington. The Center, sections of which are still under construction is part of a 180 acre tract—Sound View Village, conceived and being built by M.W.M. Associates of Port Washington. Herbert Fleischer is architect for the Village.

The Sound View Village area includes 35 acres for industrial firms, in addition to apartments and homes of which 200 are presently completed.

The Sands Point Theatre, designed by Drew Ebersson, architect responsible for over 600 motion picture theatres throughout the world, was conceived with the criteria of giving patrons the utmost in comfort. Extreme care has been taken in providing the best in sight lines, air conditioning and luxuriant sanitary arrangements.

The exterior of the theatre employs native stone facade, aluminum doors and entrance ways, highlighted with a granite treatment. The entrance features a vestibule of slate floor and walls treated in vinyl plastic—leading into a thickly carpeted lobby furnished to create an intimate living room atmosphere. The carpeting, selected to be in the spirit of L. I. Sound, is the color of the sea.

The lobby walls contain verticle panels of turquoise vinyl known as Contessa and the walls of the theatre foyer, which enters the auditorium, are in a striated gold vinyl with a relief of a pattern cameo white.

Patrons may view the film from behind a

glassed standee area in which the unusual feature of a padded arm rest has been introduced.

The auditorium itself has been treated in a blend of complimentary colors in beige, tan, gold and white. The side walls are covered with an elegant fabric excitingly washed with accent lighting. The main curtain is of a shadow stripe gold with pleated side panels so the entire viewing of the theatre is treated as one motive.

The auditorium has a visually balanced system of dimmer lighting so that pleasant varying effects can be obtained. The sound and projection equipment are the latest 70mm design with stereophonic sound and concealed surround speakers.

In addition to operating the Sands Point Herman owns the Jewel Theatre, Brooklyn; the Fine Arts Theatre, Hempstead and the Far Hills Theatre in Dayton, Ohio. As president of Theatre Bookers, Inc., he is involved with booking and buying of feature films and via his Raleigh Films, Inc., distributes motion pictures throughout the country.

New Michigan Drive-In

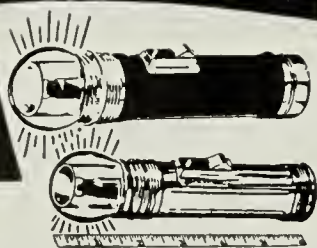
WHITE CLOUD, MICH.—Donald G. Garey, Newaygo County exhibitor, announced plans here to construct a modern drive-in theatre. Contracts for the clearing and grading of land have already been signed with a local firm.

Garey, owner of the Hastings D-I, plans to convert the Hastings into a roller skating rink and use the equipment, including new Motiograph in-car speakers, in his new theatre. The screen tower for the new airie will be sixty-four by forty-eight feet, and Garey, who designed and built the tower for Hastings, plans to do the construction himself with local help.

The booth and concession areas, as well as the box office and rest rooms for the new outdoor house will be built by local contractors bidding for the job.

The new house will be known as the M-37 Theatre, named after the route on which it is situated. Gary started in the theatre business as an usher in a vaudeville house in Lansing.

Have **SUNLIGHT** To-night
BRILLIANT BULL'S EYE LIGHT AHEAD



THE TORCH YOU NEED!

For **THEATER USHERS** . . . gives perfect subdued light all around with simple insertion of purple, red, or green lens. (Specify color when ordering.) Still available at original low prices: 6" size \$2.80 ppd. Reg size \$2.95 ppd. Quantity discounts.

MAY LIGHTS Dept. A, P.O. Box 211
Carmichael, California

Risman New NAMA Prexy

SAN FRANCISCO—Louis J. Risman, president, Mystic Automatic Sales Co., Medford, Mass., has been elected president of National Automatic Merchandising Association (NAMA).

He was elected today to a one-year term which begins Jan. 1963, at the Automatic Vending Industry's annual national Convention and Trade Show being held in San Francisco, Oct. 13-16.

National Automatic Merchandising Association is the national trade group of the \$2.7 billion food, merchandise and service vending industry.

Risman succeeds Herb A. Geiger, Geiger Automatic Sales Company, a Division of United Servomation Corporation, Milwaukee, Wisconsin.

Other association officers elected with Risman are senior vice president—Carl Millman, president, Automatic Merchandising Corp., Milwaukee, Wis.; vice president—J. Richard Howard, president, Howard Vending Service, Division of Automatic Retailers of America, Inc., Indianapolis, Ind., and treasurer—Walter J. Manning, Jr., vice president in charge of marketing, Rudd-Melikian, Inc., Hatboro, Pa.

Long active in vending industry affairs, Risman most recently served as NAMA senior vice president. In addition, he has served on numerous industry committees and has been a member of the association's Board of Directors continually since 1953.

Elected also were five new members of the NAMA Board of Directors: William J. Schmidt, Indiana Vendors, Inc., Indianapolis, Ind.; Harry Rosen, Allegheny Cigarette Service Co., Wilkesburg, Pa.; William H. Seldy, Lily-Tulip Cup Corporation, New York; Frank B. O'Brien, The Seeburg Corporation, Chicago, Ill., and J. Gordon Scott, Scott Vending Company, Forest City, N. C.

Next year's NAMA Convention-Exhibit will be held in Chicago, Ill., September 7-10.

Greentree Electronics Moves

BEVERLY HILLS — Greentree Electronics and Harriscope Inc., which operate a group of music and entertainment enterprises, have taken new quarters in the Buckeye Building at 291 South La Cienega Boulevard, Beverly Hills, according to Bram Goldsmith, president of Buckeye Realty and Management Corp.

The Greentree group, headed by Bert Harris, includes a magnetic recording tape plant in Costa Mesa; Mood Master background music service; four radio and two television stations in California and other states; distribution of TV film, and publication of FM & Fine Arts Guide magazine.

The organization has operated in this area for the past 10 years, and has been located at 1122 South La Cienega Boulevard, Los Angeles.

Bloch To Para. Ad Dept.

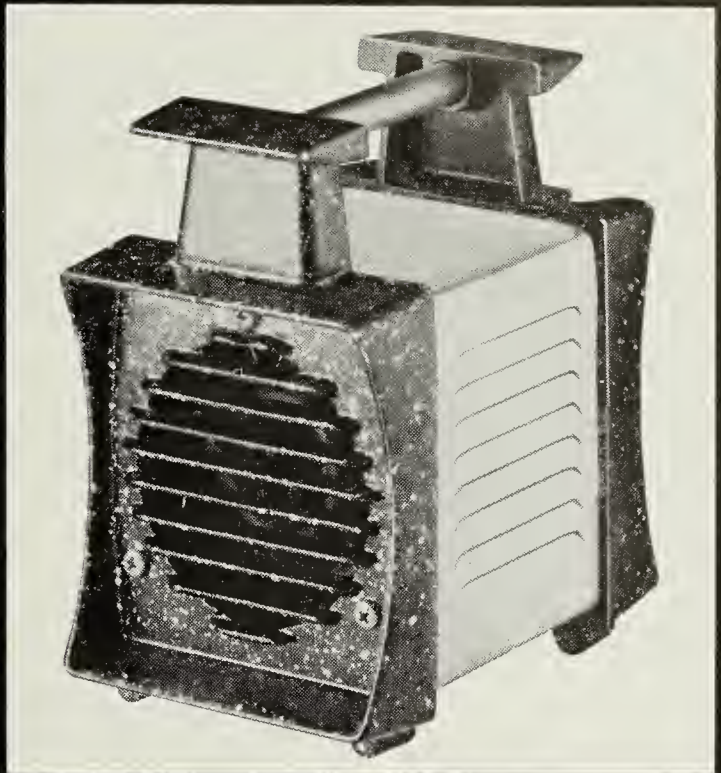
NEW YORK—Merwin Bloch has joined the advertising department of Paramount Pictures here, working under the supervision of Jerry K. Levine, advertising manager, it is announced by Martin Davis, director of advertising and publicity.

Bloch was previously associated with Donahue & Coe advertising agency, as a copywriter for the MGM and Columbia Pictures accounts. He has also done free-lance writing for motion pictures, radio and television in New York and Hollywood.

THE GOLDEN HOT-SHOT HEATER CIRCULATES

MORE HEAT FASTER

... Keeps customers
coming all year around



The Golden Hot-Shot heats *quicker* and then circulates this heat all around a car *faster* than any drive-in heater. That's the secret to customer comfort and greater attendance . . . *instant, well-circulated heat.*

Hot-Shot's design makes the *big difference.* Although heaters of similar wattage produce similar B.T.U.'s, the difference in heating ability results from the efficiency of the heating element and the way this heat is used and circulated . . . And the Hot-Shot does it best.

HERE'S WHY THE GOLDEN HOT-SHOT KEEPS YOUR CUSTOMERS WARMER . . .



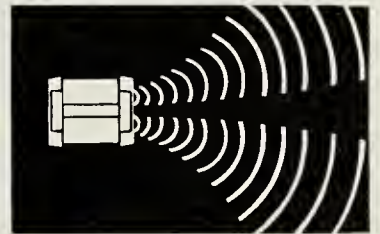
INSTANT HEAT

Efficient king-size sealed incoloy element (similar to electric ranges) provides safe heat in less than 60 seconds.



HI-VOLUME CIRCULATION

Special fan-shroud-motor design circulates from 2.5 to 5 times more hot air as proven in comparative anemometer tests.



DUAL HOT AIR FLOW

Hot air flow is split into two streams at divergent angles. Result is faster, more even heat distribution.

ONE YEAR WARRANTY against defects in material and workmanship.



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HEYER-SHULTZ METAL REFLECTORS

GUARANTEED 5 YEARS!

Eliminate Cost of Replacements and Spares

See Your
Theatre Supply Dealer

Used by Army and Air Force Motion Picture Service since 1952

Manufactured by HEYER-SHULTZ INC. Cedar Grove, N. J.

NEW PRODUCTS

... that have Theatre interest

THERE'S PLENTY FOR YOU AT CENTURY!

... and from CENTURY only

dramatic, New ALL-TRANSISTOR sound systems

*True high-fidelity,
distortion free.

*Low installation cost,
minimum space needs.

*Increased reliability,
less maintenance.

*No vacuum tubes, no
photoelectric cells.

and the only American-made 70 mm 35
theatre projection systems

SEE
YOUR CENTURY
DEALER

... for bigger, brighter projection.

CENTURY PROJECTOR CORP.

New York 19, N. Y.

For the BEST in THEATRE FORMS
and THEATRE SYSTEMS
MOTION PICTURE EXHIBITOR Book Shop

KNEISLEY
has

**rectifiers for every
installation, CARBON
and XENON Arcs**

Silicon Rectifiers
15 thru 180 amps

Selenium Rectifiers
30 thru 180 amps
for CARBON ARCS,
20 thru 95 amps
for XENON ARCS

Tube Type Rectifiers
30 thru 80 amps

Silicon Conversion
Stacks, 3 phase to
replace Selenium

Silicon Tubes (SIL-TUBES)
for Rectifiers and
Exciter Lamp Supplies

D.C. Silicon Exciter Lamp Supply

Automatic Arc Striking
Current Minimizers

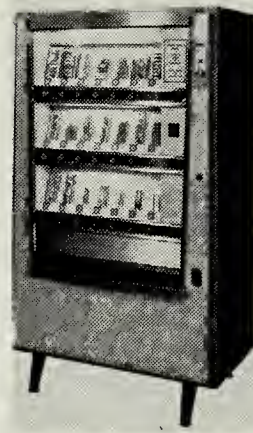
Coconut Oil Heater only, and
Combination Heater-Dispenser

See your supply dealer or write,

THE KNEISLEY ELECTRIC COMPANY Dept. P

TOLEDO 3, OHIO

Candy Vendor



A new candy merchandiser with major advances in the number and individual size of selections, in price flexibility and in servicing ease, was announced by A. F. Diederich, president of National Vendors, Inc.

The merchandiser introduces an entirely new concept in vending machine design: Candy is stocked on tray-like shelves which swing out

for loading and cleaning, and which have a dispensing arrangement that assures "first-in, first-out" sale.

National Vendors displayed a pre-production model of the new merchandiser at the National Automatic Merchandising Association Convention, in Brooks Hall. The firm is the world's largest manufacturer of cigarette and candy vending machines.

Styled to match the merchandisers in Vendors' Moduline series, the new candy machine is electrically operated. The front is dominated by an illuminated display of the 21 selections. Beneath each selection is a button which the user presses lightly to obtain his purchase.

The merchandiser accepts nickels, dimes and quarters to the exact purchase price. It can vend at any five prices from a nickel to \$1.25. Prices can be changed easily and quickly. A quick-disconnect price board arrangement of price setting is used both for the five master prices at which the machine will vend and for the prices of the individual selections.

Ice Melting Compound

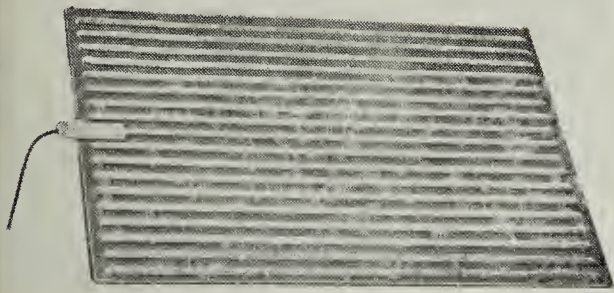


Improved instant melting granules have been proven to have at least 24 times the penetrating power and 30 times the melting power of salt at 0°F. by actual independent laboratory tests. Exothermic (internal) heat is immediately generated when these pellets touch snow or ice.

Compounded for the greatest effectiveness, Revere Ice Melter's snow-white granules range in varying sizes to assure continuous action and complete coverage when applied. Each of these pellets radiate heat many times their own diameter—reported to be 100% chemically active, yet harmless to pavements and vegetation as plain water when used as directed.

After their work is done, the pellets completely dissolve, leaving no messy residue for tracking indoors. The residual material remaining on the surface retards refreezing and keeps further precipitation from accumulating for periods as long as 36 hours. Maintenance costs can be reduced—a single handful replaces many man-hours of back-breaking labor.

Electric Floor Mat



An absolutely safe electrically heated, portable waterproof foot warming floor mat has been announced by American Mat Corporation.

Costing but a penny a day to operate, the mat is ideal for use by office help, doormen, cashiers and shipping clerks. It comes in five sizes and five colors.

New Currency Changer

A new currency changer, which makes change for dollar bills, half-dollars and quarters, has been introduced by National Rejectors, Inc.

The firm, a subsidiary of Universal Match Corporation, exhibited a pre-production model of the new machine—which embodies significant improvements in the process of automatically making change for paper money—at the 1962 Convention of the National Automatic Merchandising Association.

Major improvements incorporated in the changer include: 1. A new system, which adds another safeguard to National Rejectors' proven technique for identifying genuine bills and rejecting counterfeits and those of the wrong denomination.

2. A new easy-to-use automatic insertion technique. The user merely places a bill in the changer to receive change. There are no buttons to press or doors to open. The section where bills are inserted is designed to prevent jamming. In addition, it can be opened for cleaning by authorized persons—such as plant guards or hostess attendants—without their having access to the money in the changer.

3. New compact size, light weight, and high capacity. The changer is about the size of a table model TV set. There is sufficient capacity to make change for 1,000 one-dollar bills.



4. A new quick-loading arrangement. Coins for making change are poured in bulk into hoppers, so that no special packaging is necessary. Complete servicing with change can be done in less than five minutes.

5. A new range of change-making flexibility. The changer—which makes change with quarters, dimes and nickels—can be set to return change for a dollar bill in any one of fourteen combinations. These combinations can be varied at any time by trained personnel, depending upon the needs of the location where the machine is installed.

WANT FURTHER INFORMATION ON PRODUCTS

ADVERTISED IN THIS ISSUE

Please Check:

- ASHCRAFT, C. S., MFG. CO., INC., Projection Lamps and Rectifiers
- BALLANTYNE INSTRUMENTS AND ELECTRONICS, INC., Theatre Equipment
- BALLY CASE & COOLER, INC., Ice Cream Cases
- CARBONS, INC., Lorraine Carbons
- CENTURY PROJECTOR CORP., All-Transistor Sound Systems
- COCA-COLA CO., THE, Coca-Cola
- CRETORS & CO., Popcorn Kettles
- EPRAD, All-Transistor Optical-Sound Amplifier Systems
- HEYER-SHULTZ, INC., Metal Reflectors
- HEYWOOD-WAKEFIELD, "Encore" Theatre Seating
- KNEISLEY ELECTRIC CO., THE, Rectifiers
- MASSEY SEATING CO., Theatre Seat Rehabilitation
- MAY LIGHTS, Flash Lights
- NATIONAL CARBON CO., "National" Projector Carbons
- NATIONAL THEATRE SUPPLY CO., Alexander Smith Carpets, Theatre Equipment and Supplies
- NORTH AMERICAN PHILIPS CO., INC., Norelco 70/35mm Projectors
- PEPSI-COLA CO., Pepsi-Cola
- STRONG ELECTRIC CORP., THE, Projection Lamps
- WAGNER SIGN SERVICE, INC., Marquee Attraction Panels

WANT FURTHER INFORMATION ON

NEW PRODUCTS

SHOWN IN THIS ISSUE?

LIST ITEMS _____

ISSUE OF NOVEMBER 14, 1962

NAME _____

THEATRE _____

ADDRESS _____

CITY, STATE _____

MOTION PICTURE EXHIBITOR
317 N. Broad St., Philadelphia 7, Pa.



BUY DIRECT

FROM

Ballantyne

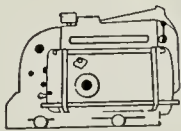
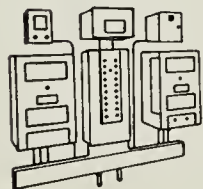
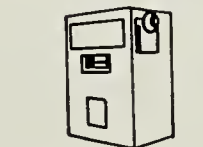
Save on equipment from one of the oldest equipment companies.

Ballantyne equipment—famous patented Dub'l-Cone and Single cone speakers, single and dual channel amplifiers, soundheads and hundreds of other items have equipped theatres throughout the world for nearly 30 years.

Fewer theatres, full service facilities and modern fast transportation have made it possible for Ballantyne to sell direct and save you money.

YOU BUY
WITH
CONFIDENCE

Ballantyne equipment carries a reliable full guarantee of performance. You can be sure Ballantyne will be making theatre equipment for the drive-in and indoor theatres of the future. If you're planning a purchase, we furnish prompt airmail quotations. Just tell us what you need.



Ballantyne

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A DIVISION OF ABC VENDING CORPORATION

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- BRIGHTER LIGHT
- LONGER BURNING
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Free Test Samples

Lorraine ORLUX Carbons

CARBONS INC., BOONTON, N. J.

- STEADIER LIGHT
- LESS ATTENTION
- PERFECT COLOR BALANCE

Free Carbon Chart

Vending Operating Ratios Cited In Report

By *Walter W. Reed*
of the NAMA

CHICAGO—The vending machine industry's profits before income taxes rose nearly 1 per cent in 1961 to a record national average of 5.55 per cent of sales, according to the annual industrywide survey released today by the National Automatic Merchandising Association (NAMA).

This national average compares with the 1960 figure of 4.58 per cent and varies from 6.0 per cent to 2.6 per cent depending on the dollar volume classification of the vending operating companies.

Actual profit from operations, not counting auxiliary income from non-vending sources, averaged out at 4.88 per cent of sales, compared with 3.8 per cent in 1960.

The most significant change revealed in the 15th annual operating ratio study is the 6.0 per cent profit before income taxes achieved by companies with annual sales of \$750,000 and over. Reports in this category include, for the first time, the figures of several large national operating companies which were formed through mergers in the past several years.

Diversification into such fields as manual and combination automatic-manual food service by companies in this bracket also is reflected in the 1961 survey. The 1961 report shows "sales other than through vending machines" accounted for an average 15.96 per cent of total sales (1.96 per cent in 1960), with the larger operating companies reporting 18.2 per cent in this category, as compared with less than 2 per cent by those whose annual volume is less than \$750,000.

The profit averages also fluctuate on the basis of types of products vended by different companies, according to the study, which is prepared by Price Waterhouse & Co. for the association.

The report shows that for every \$100 of sales at retail, the operator averaged \$53.48 in product costs (\$59.39 in 1960), while operating expenses took another \$41.64 (up from \$37.03 in 1960).

The national vending association's analysis includes figures from 111 typical operating companies totaling some \$198,300,000 in 1961 retail sales. Because of mergers in the industry, the number of companies in the report is down from 184 in 1960, but the volume represented is up from \$128,900,000 in 1960.

The NAMA study analyzes cost and sales figures for vending operating companies but does not cover manufacture of vending machines.

Pointing up the increasing diversification of products in vending, the share of cigarette sales dropped from an average of 45 per cent of total sales in 1961. Hot cut beverages of total sales in 1961. Hot cup beverages maintained the ratio of 19 per cent of total sales, while hot food sales (mostly in cans) slipped to .95 per cent from 1.9 per cent in 1960. Sandwiches, salads and pastry were up slightly to 4 per cent (3.5 per cent in 1960).

The nickel cup of coffee is definitely a thing of the past, according to the vending report. In 1961 over 96 per cent of vended coffee sold at a dime, as compared with 83 per cent in 1960 (75 percent in 1959).

Average annual sales for all types of vending machines averaged \$1,091 per machine, according to the report (\$1,068 in 1960), with a range of \$514 per year for candy vendors

COMBINED AVERAGE PROFIT AND LOSS DATA	
<i>(as a percentage of total sales)</i>	
Sales at retail	100.00
Cost of sales	53.48
Total operating expenses	41.64
OPERATING PROFIT	4.88
Other income or charges (net) * .....	.67
PROFIT BEFORE INCOME TAXES	5.55

* Includes sale and lease of equipment, advertising allowances, rental income, etc.

SALES STATISTICS		
<i>(by product categories)</i>		
	Composition of sales at retail	Average sales per machine
Cigarettes	37.00%	\$1,123
Candy, nuts, gum and biscuits (vended at 5¢ or more) ...	10.90	514
Cold cup beverages	5.17	1,321
Hot cup beverages	19.38	2,477
Ice cream	1.00	606
Milk	4.17	1,425
Sandwiches, salads, pastry, etc.	4.00	1,380
Hot food (all types) .....	.95	760
Bottle drinks .....	.87	1,516
Misc. vended products .....	.60	322
TOTAL (and averages) for above	84.04%	\$1,091
Sales other than through vending machines	15.96	
TOTAL SALES	100.00%	

OPERATING EXPENSES	
<i>(as a percentage of sales)</i>	
Salaries, commissions to servicemen	7.69
Vending machine maintenance-labor costs	1.36
All other salaries, wages, etc.	7.11
TOTAL PAYROLL	16.16
Maintenance cost of vending machines (in addition to 1.36 above) .....	.83
Location rental payments (commissions)	7.94
Depreciation or rental for vending machines	4.40
Other depreciation (except buildings) .....	.91
Truck and automobile expense	1.11
Taxes**	1.76
Insurance, all types .....	.65
Building and garage rental or expense	1.18
All other expenses	6.70
TOTAL OPERATING EXPENSES	41.64

** Includes payroll, property and sales taxes, etc., but not federal-state income taxes.

PROFIT ANALYSIS			
<i>(based on sales volume categories)</i>			
	Reported Sales		
	\$249,999 or less	\$250,000 to \$749,999	\$750,000 or more
Sales at retail	100.00	100.00	100.00
Cost of sales	54.36	61.77	52.35
Total operating expenses	43.66	36.39	42.30
OPERATING PROFIT	1.98	1.84	5.35
Other income or charges (net)** .....	.86	.76	.66
PROFIT BEFORE INCOME TAXES	2.84	2.60	6.01

** Includes sale and lease of equipment, advertising allowances, rental income, etc.

to \$2,477 average sales per machine for hot cup beverage machines (\$447 and \$2,350 in 1960).

Average rental payments to location owners (commissions) dipped slightly to 7.94 per cent

of sales (8.51 per cent in 1960).

Copies of the complete profit ratio study are available only to members of the association, at a price of \$10 per copy. Participating companies receive a copy free of charge.

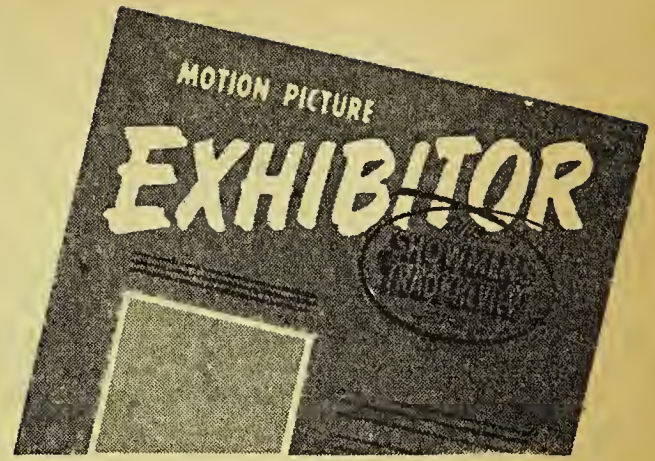
SERVISECTION

THE CHECK-UP of all Features and Short Subjects
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



NOVEMBER 14, 1962 SECTION TWO
VOL. 68, NO. 21

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon
COMP—Compilation
D—Drama
DOC—Documentary
MD—Melodrama
MU—Musical
W—Western
NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color
MC—MetroColor
PV—Panavision
RE—Reissue
TC—Technicolor
TE—Technirama
TS—Totalscope
VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6201 **BASHFUL ELEPHANT, THE**—CD-83m.—Molly Mack, Helmut Schmidt, Kal Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
- 6202 **BIG WAVE, THE**—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
- BILLY BUDD**—D-123m.—Robert Ryan, Peter Ustinov, Melvin Douglas—4931 (9-26-62)—High rating drama for discriminating audiences—English made
- 6206 **CONFESSIONS OF AN OPIUM EATER**—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
- CONVICTS 4 (See "REPRIEVE")**
- EL CID**—D-186m.—(70mm Super Technirama-TC)—Charles Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
- FRIGHTENED CITY, THE**—MD-97m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler
- 6111 **GEORGE RAFT STORY, THE**—D105m.—Ray Denton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
- 6204 **HANDS OF A STRANGER**—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
- 6203 **HITLER**—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
- 6205 **REPRIEVE (CONVICTS 4)**—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
- RIDER ON A DEAD HORSE**—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western
- 6104 **TIME BOMB**—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English

COMING FEATURES IN ORDER OF RELEASE

Nov. **PAYROLL**—Michael Craig, Francoise Prevost—England
DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey

COMING

BLACK ZOO—Michael Gough
55 DAYS AT PEKING—(Super-Technirama 70; TC)—Charles Heston, Ava Gardner, David Niven
TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 704 **BURN, WITCH, BURN**—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
- 610 **GUNS OF THE BLACK WITCH**—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
- 613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
- 611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diana Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
- 709 **MARCO POLO**—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe
- 708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
- 711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 710 **TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
- 702 **PREMATURE BURIAL**—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
- 701 **PRISONER OF THE IRON MASK, THE**—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
- 703 **TWIST ALL NIGHT**—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half
- 707 **WARRIORS FIVE**—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-9-62)—Filmed in Italy; dubbed in English
- 713 **WHITE SLAVE SHIP**—MD-92m.—(Colorscope; Pathe color)—Pier Angeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

TO BE REVIEWED

BEACH PARTY—(Panavision; C)—Frankie Avalon
BRAIN THAT WOULDN'T DIE, THE—Herb Evers, Virginia Leith
HAUNTED VILLAGE, THE—(Scope; C)—Ray Milland
INVASION OF THE STAR CREATURES—Bob Ball, Frankie Ray
MASQUE OF THE RED DEATH—(Panavision; C)—Vincent Price
PIT, THE—Dirk Bogarde, Mary Ure
RAVEN, THE—(Panavision; C)—Vincent Price, Peter Lorre, Boris Karloff
REPTILICUS—(C)—Booil Miller, Carl Ottosen
SAMPSON AND THE SEVEN MIRACLES OF THE WORLD—(C; Scope)—Gordon Scott
SCHIZO—Leticia Roman, John Saxon
SEAFIGHTERS, THE—(Panavision; Color)—Tab Hunter, Frankie Avalon
YOUNG RACERS, THE—Mark Damon, Luana Anders

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A		
Advice And Consent	SP.	Col.
•Air Patrol	A1	Fox
All Fall Down	A3	MGM
•All The Way Home		Par.
Almost Angels	A1	BV
•America, America		WB
Antigone	A2	For.
Arms And The Man		For.
Assignment Outer Space		A-1

PLEASE NOTE . . .

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Before using, a always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland	A1	BV
Bachelor Flat	B	Fox
Badjao		For.
Barabbas	A2	Col.
Bashful Elephant	A1	AA
Battle, The		Fox
Beach Party		A-1
Beauty And The Beast	A1	UA
Becket		Par.
Bernadette Of Lourdes	A1	For.
Bell' Antonio	C	Emb.
Belle Sommers	A2	Col.
Best Of Enemies, The	A1	Col.
Big Red	A1	BV
Big Wave, The	A1	AA
Billy Budd	A2	AA
Billy Rose's Jumbo		MGM
Bird Man Of Alcatraz, The	A2	UA
Birds, The		U-1
Black Gold		WB
Black Tights	A2	For.
Black Zoo		AA
Blaze Starr Goes Back To Nature		Misc.
Bloody Brood	B	Misc.
Boccaccio '70	C	Emb.
Blue Hawaii	A2	Par.
Bon Voyage	A1	BV
Boy's Night Out	A3	MGM
Brain That Wouldn't Die, The	B	A1
Broken Land	A2	Fox
Brushfire	A2	Par.
Burn Witch, Burn	A2	A-1
Bye, Bye Birdie		Col.

C

Cabinet Of Caligari	B	Fox
Cairo		MGM
Call Me Bwana		UA
Cape Fear	A3	U-1
Captain Sindbad		MGM
Capture That Capsule	A1	Misc.
Caretakers, The		UA
Cash On Demand	A1	Col.
Castilians, The		WB
Chalk Garden, The		U-1
Chapman Report, The	B	WB
Charade		U-1
Child Is Waiting, A		UA
Children's Hour, The	A3	UA
Cinderella	A1	For.
Cleo From 5 to 7	SP.	For.
Cleopatra		Fox
Clown And The Kid, The	A1	UA
Colossus Of Rhodes, The	A2	MGM
Come Blow Your Horn		PAR.
Come Fly With Me		MGM
Coming-Out Party, A	A1	For.
Concrete Jungle, The	B	For.
Condemned Of Altona, The		Fox
Confessions Of An Opium Eater	B	AA
Congo Vivo		Col.
Constantine And The Cross		Emb.
Convicts 4 (See "Reprieve")		
Cool Mikado, The		UA
Couch, The	A3	WB
Counterfeit Traitor, The	A3	Par.
Court Martial	A2	UA
Courtship Of Eddie's Father, The		MGM
Crime Does Not Pay	A3	Emb.
Critic's Choice		WB

D

Damn The Defiant	A1	Col.
Damon And Pythias	A1	MGM
Day Mars Invaded Earth, The		Fox
Day Of The Triffids, The		AA
Day The Earth Caught Fire, The	B	U-1
Day The Sky Exploded, The		For.
Days Of Wine And Roses	A2	WB
Dead To The World	A2	UA
Deadly Duo	A2	UA
Delicate Delinquent, The	RE	A1
Desert Patrol	A1	U-1
Devi	A2	For.
Devil's Wanton, The		Emb.
Diamond Head		Col.
Dime With A Halo		MGM
Divorce Italian Style	SP.	Emb.
Doctor In Love	B	For.
Dr. No	B	UA
Donovan's Reef		Par.
Don't Knock The Twist	A2	Col.
Drums Of Africa		MGM
During One Night (Night of Passion)	C	For.

E

El Cid	A1	AA
End Of Desire		For.
Erotica		Misc.
Errand Boy, The	A1	Par.
Escape From East Berlin	A1	MGM
Escape From Zahrain	A2	Par.
Experiment In Terror	A2	Col.

BUENA VISTA**DISTRIBUTED DURING THE PAST 12 MONTHS**

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad
BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic
BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney
BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label
LADY AND THE TRAMP—CAR.-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)
LEGEND OF LOBO, THE—NOV-67m.—(TC)—True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney
MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs
PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
IN SEARCH OF THE CASTAWAYS—(TC)—Maurice Chevalier, Hayley Mills, George Sanders
MERLIN JONES—(TC)—Annette, Tommy Kirk
MIRACLE OF THE WHITE STALLIONS, THE—(TC)—Robert Taylor, Lilli Palmer
SON OF FLUBBER—Fred MacMurray, Nancy Olson, Keenan Wynn
SUMMER MAGIC—(TC)—Dorothy McGuire, Hayley Mills, Burl Ives
SAMMY, THE WAY-OUT SEAL—(TC)—Jack Carson, Patricia Barry
SAVAGE SAM—(TC)—Brian Keith, Tommy Kirk, Marta Kristen
THREE LIVES OF THOMASINA—(TC)—Patrick McGoohan, Susan Hampshire

COLUMBIA**DISTRIBUTED DURING THE PAST 12 MONTHS**

ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
BARABBAS—D-134m.—(Technirama 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with potential—Made in Italy
BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half
BEST OF ENEMIES, THE—CD-104m.—(Technirama; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy
CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English
DAMN THE DEFIANT—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of man and ships of yesteryear—English
DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement
EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama
FIVE FINGER EXERCISE—D-109m.—Rosalind Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention
HELLIONS, THE—MD-87m.—(TC; TE)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay programmer—English-made
INTERNS, THE—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry
MOTHRU—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay Science fiction import—Made in Japan; dubbed in English
MYSTERIOUS ISLAND—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England
NOTORIOUS LANDLADY, THE—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles
ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—English
PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half
QUEEN OF THE PIRATES—MD-80m.—(SuperCinemaScope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English
REQUIEM FOR A HEAVYWEIGHT—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama
RING-A-DING RHYTHM—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll programmer
SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles
SAIL A CROOKED SHIP—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun
THREE STOOGES MEET HERCULES—89m.—3 Stooges, Vicky Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky
THREE STOOGES IN ORBIT, THE—C-87m.—4953 (7-11-62)—Okay programmer
13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names
TWIST AROUND THE CLOCK—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could be well at boxoffice
UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer
WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama
WAR LOVER, THE—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale of men in war—English-made
WEEKEND WITH LULU, A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English
WE'LL BURY YOU—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda
WILD WESTERNERS, THE—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program
ZOTZI—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

COMING FEATURES IN ORDER OF RELEASE

Oct. **TWO TICKETS TO PARIS**—Joey Dee, Medford Harris
 Dec. **LAWRENCE OF ARABIA**—(Panavision; EC)—Alec Guinness, Anthony Quinn
 Jan. **OLD DARK HOUSE, THE**—Tom Poston, Joyce Grenfell

COMING

BYE, BYE BIRDIE—(Panavision; EC)—Dick Van Dyke, Janet Leigh
CONGO VIVO—Jean Sebastian, Bachir Toure
DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux
FURY OF THE PAGANS—(C)—Edmund Purdom
GOLD INSIDE, THE—Peter Cushing, Andre Morell
I LOVE; YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
IN THE FRENCH STYLE—Jean Seberg, Stanley Baker
IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell
JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
JOSEPH DESA—Maximilian Schell, Ricardo Montalban
L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
MAN FROM THE DINERS' CLUB—Danny Kaye, Cara Williams
MANIAC—Kerwin Mathews, Nadia Gray
PLAY IT COOLER—Anthony Newley, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RUNNING MAN, THE—(Panavision; C)—Laurence Harvey, Lee Remick
SENILITA—Anthony Franciosa, Claudia Cardinale
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
VICTORS, THE—Vincent Edwards, Christine Kaufmann
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

EMBASSY

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—Italian—English titles
BOCCACCIO '70—COMP.-165m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles
CRIME DOES NOT PAY—D-159m.—(Dyaliscope)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import is art house natural—French; English titles
DEVIL'S WANTON, THE—D-77m.—Doris Svelund, Birgir Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—Swedish—English titles
DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English titles—Italian
LA VIACCIA—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian
LONG DAY'S JOURNEY INTO NIGHT—D-175m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama

NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Hollaway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—English
NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)—C-87m.—Kenneth Conner, Sidney James, Shirley Eaton—4955 (7-11-62)—Fairly amusing import—English
SKY ABOVE—THE MUD BELOW, THE—DOC-90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French
STRANGERS IN THE CITY—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

COMING

Oct. **CONSTANTINE AND THE CROSS**—(Color, Wide Screen)—Cornel Wilde, Christine Kaufmann
 Sept. **SEVEN CAPITAL SINS**—(Dyaliscope)—Jean-Pierre Aumont, Dany Saval
 Sept. **NIGHT IS MY FUTURE**—Mai Zetterling
MADAME—(Technirama 70; TC)—Sophia Loren, Robert Hessein—Italian
 Oct. **LOVE AT TWENTY**—All Star Cast
YOUNG GIRLS OF GOOD FAMILY—Ziva Rodann—French

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

211 **ALL FALL DOWN**—D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel
 218 **BOYS' NIGHT OUT**—C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer
 204 **COLOSSUS OF RHODES, THE**—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action
 214 **DAMON AND PYTHIAS**—D-99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments
ESCAPE FROM EAST BERLIN—MD-94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin
 209 **FOUR HORSEMEN OF THE APOCALYPSE, THE**—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France
 213 **HORIZONTAL LIEUTENANT, THE**—C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy
 301 **I THANK A FOOL**—D-100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe
 207 **LIGHT ON THE PIAZZA**—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy
 217 **LOLITA**—D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs
 208 **MURDER SHE SAID**—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
PERIOD OF ADJUSTMENT—C-112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience
 216 **RIDE THE HIGH COUNTRY**—W-94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help
 212 **SWEET BIRD OF YOUTH**—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picture of hit play
 223 **TARTARS THE**—MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made
 222 **TARZAN GOES TO INDIA**—MD-86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show
 220 **TWO WEEKS IN ANOTHER TOWN**—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn
 303 **VERY PRIVATE AFFAIR, A**—D-94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—CDFAN-129m.—(Cinerama); (TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating
 210 **WORLD IN MY POCKET**—MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—4914 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

Dec. **SWORDSMEN OF SIENA**—(CS; EC)—Stewart Granger, Silva Koscina
 Oct. **PASSWORD IS COURAGE, THE**—Dirk Bogarde, Margaret Whiting—English
 Nov. **MAIN ATTRACTION, THE**—(CS; EC)—Pat Boone, Nancy Kwan
 Oct. **SEVEN SEAS TO CALAIS**—(CS; EC)—Roy Taylor, Irene Worth
 Dec. **BILLY ROSE'S JUMBO**—(CS; C)—Doris Day, Stephen Boyd

COMING

CAIRO—George Sanders, Richard Johnson
COURTSHIP OF EDDIE'S FATHER, THE—(CS; MC)—Glenn Ford, Shirley Jones
CAPTAIN SINDBAD—(C)—Guy Williams, Heidi Bruehl
COME FLY WITH ME—(CS; C)—Dolores Hart, Hugh O'Brian
DIME WITH A HALO—Barbara Luna, El Fostorito
DRUMS OF AFRICA—(Panavision; MC)—Frankie Avalon, Mariette Hartley
FOLLOW THE BOYS—(CS; MC)—Connie Francis, Paula Prentiss, Russ Tamblyn
GOLD FOR THE CAESARS—(C)—Jeffrey Hunter
GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta
HAUNTING, THE—(Panavision; MC)—Julie Harris, Richard Johnson, Claire Bloom—English
HOOK, THE—(CS)—Kirk Douglas, Robert Walker, Jr.
HOW THE WEST WAS WON—(Cinerama)—James Stewart, Debbie Reynolds, Gregory Peck, John Wayne
IN THE COOL OF THE DAY—(CS; MC)—Jane Fonda, Peter Finch
IT HAPPENED AT THE WORLD'S FAIR—(Panavision; MC)—Elvis Presley, Joan O'Brien
KILL OR CURE—Terry Thomas, Eric Sykes—English
LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale
MONKEY IN WINTER—Jean Gabin
MUTINY ON THE BOUNTY—(Ultra-Panavision; C)—Marlon Brando, Trevor Howard
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
SAVAGE GUNS—(CS)—Richard Basehart, Don Taylor—Made in Spain
TAMAHINE—(EC)—Nancy Kwan, Dennis Price
RIFIPI IN TOKYO—Karl Boehm
TODAY WE LIVE—Simone Signoret, Stuart Whitman
TRIAL AND ERROR—Peter Sellers
TWO ARE GUILTY—Anthony Perkins, Jean Claude Briajoy
VICE AND VIRTUE—Catherine Danevue, Annie Girardot, Robert Hassen
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Asian

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6105 **BLUE HAWAII**—MU-101m.—Elvis Presley, Joan Blackman—(TC; Panavision)—4885 (11-22-62)—Colorful island tour for Presley fans
 6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
 6113 **COUNTERFEIT TRAITOR, THE**—MD-140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad
 R6119 **DELICATE DELINQUENT, THE**—C-101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue
 6115 **ESCAPE FROM ZAHRAIN**—D-93m.—(Panavision; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action-packed adventure yarn
 6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
FANCY PANTS—C-92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue
 6111 **FOREVER MY LOVE**—D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English
GIRLS, GIRLS, GIRLS—CMU-106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture
 6117 **HATARI**—AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment
 6116 **HELL IS FOR HEROES**—D-90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war
 6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry exploitation potential
 6114 **MAN WHO SHOT LIBERTY VALANCE, THE**—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
 6118 **MY GEISHA**—CD-120m.—(Technirama; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
 6202 **PIGEON THAT TOOK ROME, THE**—C-101m.—(Panavision)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
 R6201 **REAR WINDOW**—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue.
 R6204 **ROMAN HOLIDAY**—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue

F

Fancy Pants—RE _____ A1 Par.
 Far Country, The—RE _____ A1 U-I
 Fear No More _____ A2 Misc.
 •55 Days At Peking _____ AA
 •Firebrand _____ B Fox
 •First Spaceship On Venus _____ For.
 Five Day Lover _____ C For.
 Five Finger Exercise _____ A2 Col.
 •Five Miles To Midnight _____ UA
 •Five Weeks In A Balloon _____ A1 Fox
 •Flame In The Streets _____ A2 For.
 •Flight From Ashiya _____ UA
 •Flower Drum Song _____ A2 U-I
 •Follow That Dream _____ A1 UA
 •Follow The Boys _____ MCM
 •Force Of Impulse _____ B Misc.
 •Forever My Love _____ A1 Par.
 •40 Pounds Of Trouble _____ U-I
 •Four Horsemen Of The Apocalypse _____ A3 MCM
 •Freud _____ U-I
 •Frightened City, The _____ B AA
 •Fury Of The Pagans _____ Col.

G

•Gathering Of Eagles, A _____ U-I
 Gay Purr-De _____ A1 WB
 George Raft Story, The _____ A3 AA
 Geronimo _____ A2 UA
 Gigot _____ A1 Fox
 Gina _____ For.
 Girl Chasers, The _____ For.
 •Girl Named Tamiko, A _____ B Par.
 •Girl With The Golden Eyes, The _____ C For.
 Girls, Girls, Girls _____ A2 Par.
 •Gold For The Caesars _____ MCM
 •Gold Inside, The _____ Col.
 •Golden Arrow, The _____ MCM
 •Grand Duke And Mr. Pimm, The _____ UA
 •Great Escape, The _____ UA
 •Greatest Story Ever Told, The _____ UA
 Guns Of The Black Witch _____ B A-I
 Guns Of Darkness _____ A2 WB
 Gun Street _____ A2 UA
 Gypsy _____ B WB

H

•Hand Of Death _____ A2 Fox
 Hands Of A Stranger _____ A2 AA
 Happy Thieves, The _____ A3 UA
 Harold Lloyd's World of Comedy _____ A1 Misc.
 Hatari _____ A1 Par.
 •Haunted Village, The _____ A-I
 •Haunting, The _____ MCM
 Have Figure, Will Travel _____ Misc.
 Hell Is For Heroes _____ A2 Par.
 Hellions _____ A2 Col.
 Hemingway's Adventures Of A Young Man _____ A3 Fox
 Hero's Island _____ A1 UA
 Hey, Let's Twist _____ A1 Par.
 Hitler _____ A3 AA
 •Hook, The _____ MCM
 Horizontal Lieutenant, The _____ A2 MCM
 Horror Chamber Of Dr. Faustus, The _____ A3 For.
 •Horla, The _____ UA
 •Horse Without A Head, The _____ BV
 House Of Women _____ B WB
 •How The West Was Won _____ MCM
 •Hud Bannan _____ Par.
 Hunza, The Himalayan Shangri-La _____ Misc.

I

If A Man Answers _____ A3 U-I
 I Bombed Pearl Harbor _____ For.
 I Spit On Your Grave _____ For.
 I Thank A Fool _____ A3 MCM
 •I Love, You Love _____ Col.
 •Immoral West, The _____ Misc.
 Important Man, The _____ SP. For.
 •In Search Of The Castaways _____ BV
 •In The French Style _____ Col.
 Incident In An Alley _____ A2 U-A
 •In The Cool Of The Day _____ MCM
 I Like Money _____ A3 Fox
 •Incredible Mr. Limpet, The _____ WB
 Information Received _____ A3 U-I
 Innocents, The _____ A3 Fox
 •Iron Collar, The _____ U-I
 Intruder, The _____ SP. Misc.
 •Invasion Of The Star Creatures _____ A1 A-I
 Interns, The _____ A3 Col.
 •Irma La Douce _____ UA
 •Iron Maiden, The _____ Col.
 Island, The _____ For.
 •It Happened At The World's Fair _____ MCM
 It Happened In Athens _____ B Fox
 It Takes A Thief _____ For.
 •It's A Mad, Mad, Mad, Mad World _____ UA
 •It's Only Money _____ A1 Par.

J

Jack The Giant Killer _____ A1 UA
 Jacktown _____ Misc.
 Jason And The Golden Fleece _____ Col.
 Jessica _____ B UA
 Johnny Cool _____ UA
 Joseph Desa _____ Col.
 Journey To The Seventh Planet _____ B A-1
 Jules And Jim _____ C For.

K

Kamikaze _____ Misc.
 Kid Galahad _____ A2 UA
 Kill Or Cure _____ MGM
 Kind Of Loving, A _____ B For.
 King And I, The—RE _____ A1 Fox
 Kiss Of The Vampire _____ U

L

L-Shaped Room, The _____ Col.
 La Belle Americaine _____ A1 For.
 Lad: A Dog _____ A1 WB
 Lady And The Tramp—RE _____ A1 BV
 La Notte (The Night) _____ C For.
 La Notte Brava _____ A3 For.
 Lady For A Knight _____ UA
 Lancelot And Guinevere _____ U-1
 Last Of The Vikings, The _____ For.
 Last Year At Marienbad _____ A3 For.
 La Viaccia _____ B Emb.
 Lawrence Of Arabia _____ Col.
 Legend Of Lobo, The _____ BV
 Legionnaire, The _____ MGM
 Leopard, The _____ Fox
 Les Liaisons Dangereuses _____ C For.
 Light In The Piazza, The _____ A3 MGM
 Lion, The _____ A2 Fox
 Lisa _____ A2 Fox
 List Of Adrian Messenger, The _____ U-1
 Lolita _____ SP. MGM
 Loneliness Of The Long Distance
 Runner, The _____ For.
 Lonely Are The Brave _____ A2 U-1
 Long Day's Journey Into Night _____ SP. EMB
 Lonely Stage, The _____ UA
 Longest Day, The _____ A1 Fox
 Lost Battalion, The _____ A2 A-1
 Love At Twenty _____ EMB
 Lover Come Back _____ B U-1
 Loves Of Salammbo _____ A2 Fox
 Lucky Pierre _____ Misc.

M

Madame _____ Emb.
 Madison Avenue _____ A2 Fox
 Magic Sword _____ A2 UA
 Magic Voyage Of Sinbad, The _____ For.
 Magnificent Tramp, The _____ For.
 Main Attraction, The _____ MGM
 Majority Of One, A _____ A1 WB
 Malaga _____ A3 WB
 Manchurian Candidate, The _____ A3 UA
 Man From The Diners' Club _____ Col.
 Man Who Shot Liberty Valance,
 The _____ A2 Par.
 Maniac _____ Col.
 Man's Favorite Sport _____ U-1
 Manster, The _____ A2 For.
 Marco Polo _____ A1 AI
 Marizinia _____ For.
 Masque Of The Red Death _____ AI
 Matter Of Who, A _____ A2 For.
 Maxime _____ B For.
 Merlin Jones _____ BV
 Merrill's Murauders _____ A1 WB
 Mid-Summer Night's Dream, A _____ A1 For.
 Mighty Ursus _____ A2 UA
 Miracle Of The White _____
 Stallions _____ BV
 Miracle Worker, The _____ A2 UA
 Money, Money, Money _____ A3 For.
 Mr. Hobbs Takes A Vacation _____ A1 Fox
 Monkey In Winter _____ MGM
 Moon Pilot _____ A1 BV
 Mothra _____ A1 Col.
 Mouse On The Moon _____ UA
 Mr. Arkadin _____ For.
 Music Man, The _____ A1 WB
 Murder, She Said _____ A1 MGM
 Mutiny On The Bounty _____ MGM
 My Ceisha _____ A2 Par.
 My Six Loves _____ Par.
 Mysterious Island _____ A1 Col.

N

Nearly A Nasty Accident _____ A1 U-1
 Never Let Go _____ For.
 Night Creatures _____ A2 U-1
 Night Is My Future _____ Emb.
 Night Of Evil _____ B Misc.
 Night Of Passion—(See During
 One Night) _____
 Nine Hours To Rama _____ Fox

R6120 SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
 6110 SIEGE OF SYRACUSE—MD-97m.—(EC; Dylascope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for
 program—Italian made; dubbed in English
 6107 SUMMER AND SMOKE—D-118m.—Laurence Harvey, Geraldine Page—(TC; Panavision)—4885 (11-22-61)—Superb acting high-
 lights high rating drama
 6109 TOO LATE BLUES—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is in-
 teresting
 R6203 WAR AND PEACE—D-208m.—(Vistavision; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high
 on all counts
 6211 WHERE THE TRUTH LIES—D-83m.—(Dyaliscope)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting
 programmer—French-made
 6209 WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment
 for the program—English

COMING FEATURES IN ORDER OF RELEASE

Dec. IT'S ONLY MONEY—Jerry Lewis
 Jan. WHO'S GOT THE ACTION—(Panavision; TC)—Dean Martin, Lana Turner
 Feb. GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen

COMING

ALL THE WAY HOME—Robert Preston, Jean Simmons
 BECKET—(TC)—Richard Burton, Peter O'Toole
 COME BLOW YOUR HORN—(Panavision; C)—Frank Sinatra, Molly Picon
 DONOVAN'S REEF—(TC)—John Wayne, Cesar Romero, Dorothy Lamour
 HUD BANNON—(Panavision)—Paul Newman, Melvyn Douglas
 MY SIX LOVES—(TC)—Debbie Reynolds, David Janssen
 NUTTY PROFESSOR, THE—Jerry Lewis, Stella Stevens
 PAPA'S DELICATE CONDITION—(TC)—Jackie Gleason, Glynis Johns
 PARIS WHEN IT SIZZLES—(TC; Panavision)—William Holden, Audrey Hepburn
 SAMANTHA—(TC)—Paul Newman, Joanne Woodward

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

201 BACHELOR FLAT—C-93m.—(CS; DC)—Tuesday Weld, Terry Thomas—4889 (12-6-61)—Amusing entry
 209 BROKEN LAND, THE—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
 211 CABINET OF CALIGARI, THE—D-104m.—(CS)—Dan O'Herly, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the
 unusual
 218 FIVE WEEKS IN A BALLOON—CMD-191m.—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Bar-
 bara Luna—4962 (8-8-62)—Highly entertaining entry
 220 GIGOT—CD-104m.—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—
 Filmed in France
 213 HEMINGWAY'S ADVENTURES OF A JOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946
 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
 241 I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots
 —English
 207 INNOCENTS, THE—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing
 214 IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Manfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program
 entry—Filmed in Greece
 145 KING AND I, THE—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treat-
 ment of musical—Reissue
 LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
 LOVES OF SALAMMBO, THE—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For
 the lower half—Filmed in Italy; dubbed in English
 LION, THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interest-
 ing African drama
 210 LISA—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed
 abroad
 202 MADISON AVENUE—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
 215 MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing
 comedy
 142 PURPLE HILLS, THE—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
 205 SATAN NEVER SLEEPS—D-121m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-62)—Anti-Communist
 film has names and angles
 119 SILENT CALL, THE—D-63m.—(CS)—Gail Russell, David McLean, Pete, the dog—4885 (11-22-61)—Fair lower half dog entry
 208 STATE FAIR—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
 204 SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
 203 TENDER IS THE NIGHT—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should
 have wide appeal, particularly for femmes
 300 SPARTANS, THE—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle
 117 TWO LITTLE BEARS, THE—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
 206 WOMANHUNT—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
 124 20,000 EYES—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perect" crime meller okay dualler

COMING FEATURES IN ORDER OF RELEASE

May HAND OF DEATH—(CS)—John Agar, Paula Raymond
 July AIR PATROL—(CS)—Willard Parker, Merry Anders
 Aug. FIREBRAND—(CS)—Kent Taylor
 Jan. SODOM AND GOMORRAH—Stewart Granger, Pier Angeli—Italian

COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron
 CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Bur-ton, Rex Harrison
 CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March
 DAY MARS INVADDED EARTH, THE—Kent Taylor, Marie Windsor
 LEOPARD, THE—(Technirama; TC)—Burt Lancaster, Claudia Cardinale
 NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
 QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England
 THIRTY YEARS OF FUN—Robert Youngson Compilation
 WOMAN IN JULY, A—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley
 YOUNG GUNS OF TEXAS, THE—(CS; DC)—James Mitchum, Alana Ladd

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6230 BIRD MAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting
 at times fascinating drama—(Hecht)
 6211 CHILDREN'S HOUR, THE—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama
 for the adult minded—(Mirisch)
 6212 DEADLY DUO—MD-67m.—Craig Hill, Marcia Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
 6202 DEAD TO THE WORLD—MD-87m.—Ready Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—Na-
 tional Film Studies
 6216 FOLLOW THAT DREAM—CMU-110m.—(Panavision; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine
 family comedy plus Presley draw—Mirisch
 6221 GERONIMO—MD-101m.—(TC; Panavision)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful outdoor action entry—
 Laven
 6136 GUN STREET—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
 6209 HAPPY THIEVES, THE—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—
 Hillworth—Made in Spain
 HERO'S ISLAND—MD-94m.—(Panavision; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-beat adventure yarn for pro-
 gram or art spots—Stevens
 6218 INCIDENT IN AN ALLEY—D-83m.—Chris Warield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
 6222 JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger ele-
 ment
 6219 JESSICA—CD-112m.—(Panavision; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic
 tale of a lovely midwife
 6231 KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch
 6214 MAGIC SWORD, THE—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills
 for moppet trade—Gordon

- MANCHURIAN CANDIDATE, THE**—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.
- 6225 **MIRACLE WORKER, THE**—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms
- NUN AND THE SERGEANT, THE**—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern
- 6208 **ONE, TWO, THREE**—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser
- PRESSURE POINT**—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer
- 6227 **ROAD TO HONG KONG, THE**—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it
- 6205 **SAINTLY SINNERS**—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
- 6213 **SERGEANTS 3**—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex
- 6210 **SOMETHING WILD**—D-112m.—Carol Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuit—Justin
- SWORD OF THE CONQUEROR**—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus
- TOWER OF LONDON**—MD-73m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral
- TRAPEZE**—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)
- TWO FOR THE SEESAW**—CD-120m.—(Panavision)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch
- 6228 **VALIANT, THE**—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made
- VIKINGS, THE**—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)
- 6217 **WAR HUNT**—MD-81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises
- 6201 **WEST SIDE STORY**—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch
- 6130 **X-15**—D-106½m.—(Panavision; TC)—David McLean, Charles Bronson—4885 (11-22-61)—Interesting air force yarn

COMING FEATURES IN ORDER OF RELEASE

- CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard
- THIRD OF A MAN**—Simon Oakland
- MIGHTY URSUS**—Ed Fury, Christina Gajoni
- Nov. **WOMEN WARRIORS, THE**—Louis Jordan, Sylvia Simms
- Dec. **BEAUTY AND THE BEAST**—Mark Damon, Joyce Taylor
- Dec. **TARAS BULBA**—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
- Dec. **COURT MARTIAL**—Karlheinz Bohm, Christian Wolff

COMING

- CALL ME BWANA**—Bob Hope, Anita Ekberg—Eon
- CARETAKERS, THE**—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)
- CHILD IS WAITING**—Burt Lancaster, Judy Garland—Larcas
- COOL MIKADO, THE**—(EC)—Dennis Price, Stubby Kaye
- DR. NO**—Sean Connery, Jack Lord—Eon
- FIVE MILES TO MIDNIGHT**—Sophia Loren, Anthony Perkins—Litvak
- FLIGHT FROM ASHIYA**—(Panavision)—Yul Brynner, Suzy Parker—Hecht
- GRAND DUKE AND MR. PIMM, THE**—Glenn Ford, Hope Lange, Charles Boyer
- GREAT ESCAPE, THE**—(Panavision; CC)—Steve McQueen, James Garner—Mirisch
- GREATEST STORY EVER TOLD, THE**—(Cinerama)—George Stevens
- HORLA, THE**—Vincent Price, Nancy Kovack—Admiral
- IRMA LA DOUCE**—(Panavision; C)—Shirley MacLaine, Jack Lemmon—Mirisch
- IT'S A MAD, MAD, MAD WORLD**—(TC; Cinerama)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
- JOHNNY COOL**—Henry Silva, Eliyabeth Montgomery—Chrislaw
- LADY FOR A KNIGHT**—Norman Wisdom, Millicent Martin (Knightsbridge)
- LONELY STAGE, THE**—(C)—Judy Garland, Dirk Bogarde
- McLINTOCK!**—(Panavision; TC)—John Wayne, Maureen O'Hara—Batjac
- MOUSE ON THE MOON**—(EC)—Andy Williams, Peter Sellers, Terry Thomas
- PROPER TIME, THE**—Tom Laughlin, Nira Monsour—Laughlin
- SPIDER'S WEB, THE**—(TC)—Glynis Johns, John Justin—Danziger
- SUMMER FLIGHT**—(C)—Susan Hayward, Diane Baker, Michael Craig—Mirisch
- TOM JONES**—(C)—Albert Finney, Susannah York—England
- TOYS IN THE ATTIC**—(Panavision)—Wendy Hiller, Dean Martin, Geraldine Page, Gene Tierney—Mirisch
- VAMPIRE AND THE BALLERINA**—

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6209 **CAPE FEAR**—D-105m.—Gregory Peck, Polly Bergen, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
- 6210 **DAY THE EARTH CAUGHT FIRE, THE**—(Dylascope)—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
- 6206 **DESERT PATROL**—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
- 6212 **FAR COUNTRY, THE**—MD-97m.—(TC)—James Stuart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
- 6203 **FLOWER DRUM SONG**—MU-133m.—(Panavision; C)—Nancy Kwan, James Shigeta, Miyoei Umeki—4887 (11-22-61)—Highly entertaining musical is pleasure-packed
- 6221 **IF A MAN ANSWERS**—C-102m.—(C)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy
- 6217 **INFORMATION RECEIVED**—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
- 6215 **LONELY ARE THE BRAVE**—D-107m.—(Panavision)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
- 6205 **LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
- 6208 **NEARLY A NASTY ACCIDENT**—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
- 6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
- 6220 **NO MAN IS AN ISLAND**—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
- 6207 **OUTSIDER, THE**—D-108m.—Tony Curtis, James Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
- 6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
- 6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
- 6214 **SIX BLACK HORSES**—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful entry
- 6218 **SPIRAL ROAD, THE**—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
- STAGECOACH TO DANCER'S ROCK**—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer
- 6216 **THAT TOUCH OF MINK**—C-99m.—(C; Panavision)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy

COMING FEATURES IN ORDER OF RELEASE

- Dec. **TO KILL A MOCKINGBIRD**—Gregory Peck, Mary Badham

COMING

- BIRDS, THE**—(TC)—Rod Taylor, Jessica Tandy
- CHALK GARDEN, THE**—Hayley Mills, Joanne Woodward
- CHARADE**—(Panavision; C)—Cary Grant, Audrey Hepburn
- 40 POUNDS OF TROUBLE**—(C; Panavision)—Tony Curtis, Phil Silvers, Suzanne Pleshette
- FREUD**—Montgomery Clift, Susannah York
- GATHERING OF EAGLES, A**—(C)—Rock Hudson, Mary Peach
- IRON COLLAR, THE**—Audie Murphy, Kathleen Crowley
- KISS OF THE VAMPIRE**—Clifford Evans, Jennifer Daniel
- LANCELOT AND GUINEVERE**—(C; Panavision)—Cornel Wilde, Jean Wallace
- LIST OF ADRIAN MESSENGER, THE**—George C. Scott, Dana Wynter
- MAN'S FAVORITE SPORT**—(C)—Paula Prentiss, Rock Hudson
- PARANOIAC**—(C)—Janette Scott, Oliver Reed—English
- TAMMY AND THE DOCTOR**—(C)—Sandra Dee, Peter Fonda
- TEN GIRLS AGO**—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
- THREE WAY MATCH**—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
- THRILL OF IT ALL, THE**—(C)—Doris Day, James Garner
- UGLY AMERICAN, THE**—(C)—Marlon Brando, Elji Okada, Sandra Church

- No Love For Johnnie _____ B Emb.
 No Man Is An Island _____ A1 U-I
 No Place Like Homicide (What A Carve Up) _____ Emb.
 •Not On Your Life _____ WB
 Notorious Landlady _____ A3 Col.
 Nude Odyssey _____ For.
 •Natty Professor, The _____ Par.
 Nun And The Sergeant, The _____ A3 UA

O

- Old Dark House, The _____ Col.
 Only Two Can Play _____ A3 Col.
 One, Two, Three _____ A3 UA
 Operation Snatch _____ For.
 Outsider, The _____ A2 U-I

P

- Panic Button _____ WB
 Panic In Year Zero _____ A3 A-I
 Paradise Alley _____ Misc.
 •Paranoiac _____ U-I
 •Papa's Delicate Condition _____ Par.
 •Paris When It Sizzles _____ Par.
 Paradiso _____ For.
 Passion Of Slow Fire, The _____ B For.
 •Password Is Courage, The _____ MGM
 •Payroll _____ B AA
 Period Of Adjustment _____ A3 MGM
 Phaedra _____ C For.
 Phantom Of The Opera _____ A1 U-I
 Phantom Planet _____ A-I
 Pigeon That Took Rome, The _____ A3 Par.
 Pinocchio—RE _____ A1 BV
 Pirates Of Blood River _____ A2 Col.
 •Pit, The _____ A-I
 Playgirl After Dark _____ For.
 •Play It Cooler _____ Col.
 Poor White Trash _____ Misc.
 •Postman's Knock _____ MGM
 Premature Burial _____ A2 A-I
 Pressure Point _____ SP. UA
 Prisoner Of The Iron Mask _____ A1 A-I
 •PT 109 _____ WB
 •Proper Time, The _____ UA
 Pyscossimo _____ For.
 Purple Hills, The _____ A1 Fox
 Purple Noon _____ B For.

Q

- Queen's Guard, The _____ Fox
 Queen Of The Pirates _____ A1 Col.

R

- Rampage _____ WB
 •Raven, The _____ A-I
 •Reach For Glory _____ Col.
 Rear Window—RE _____ A2 Par.
 Reluctant Saint, The _____ A1 For.
 •Reptilicus _____ A-I
 Reprieve (Convicts 4) _____ A2 AA
 Requiem For A Heavyweight _____ A2 Col.
 Ride The High Country _____ A3 MGM
 Rider On A Dead Horse _____ A3 AA
 •Rififi In Tokyo _____ MGM
 Ring-A-Ding Rhythm _____ A1 Col.
 Road To Hong Kong, The _____ A1 UA
 Roman Holiday—RE _____ A2 Par.
 Roman Spring Of Mrs. Stone, The _____ A3 WB
 Rome Adventure _____ A3 WB
 •Running Man, The _____ Col.

S

- Sad Sack, The—RE _____ A1 Par.
 Safe At Home _____ A1 Col.
 Sail A Crooked Ship _____ A3 Col.
 Saintly Sinners _____ A1 UA
 Samar _____ A2 WB
 •Samatha _____ Par.
 •Sammy, The Way-Out Seal _____ BV
 •Sampson And The Seven Miracles Of The World _____ A-I
 Saskatchewan—RE _____ A2 U-I
 Satan Never Sleeps _____ A3 Fox
 Satan In High Heels _____ Misc.
 •Savage Sam _____ BV
 •Savage Guns _____ A2 MGM
 Sayonara—RE _____ A2 WB
 Scarface Mob, The _____ Misc.
 •Schizo _____ A-I
 •Sea Fighters, The _____ A-I

Secrets Of The Nazi Criminals — A3 For.
 • Senilita — UA Col.
 • Seven Capital Sins — Emb.
 Sergeants 3 — A1 UA
 • Seven Seas To Calais — MGM
 Shoot The Piano Player — B For.
 Siege Of Hell Street, The — For.
 Siege Of Syracuse — B Par.
 Silent Call, The — A1 Fox
 Singer Not The Song, The — A3 WB
 Six Black Horses — A2 U-I
 Sky Above—The Mud Below, The — SP. Emb.
 Small Hours, The — Misc.
 Smashing Of The Reich, The — Misc.
 • Sodom And Gomorrah — Fox
 Something Wild — A3 UA
 • Son Of Flubber — BV
 Son Of Sansom — For.
 • Spencer's Mountain — WB
 Spiral Road, The — A2 U-I
 • Spider's Web, The — UA
 Stagecoach To Dancer's Rock — A2 U-I
 State Fair — A2 Fox
 Strangers In The City — SP. Emb.
 Story Of The Count Of Monte
 Cristo, The — A1 WB
 Stowaway In The Sky — A1 For.
 Summer And Smoke — A3 Par.
 • Summer Magic — BV
 • Summer Flight — UA
 Summer To Remember, A — A1 For.
 Summerskin — B For.
 Sweet Ecstasy — For.
 Sweet Bird Of Youth — A3 MGM
 Swingin' Along — A1 Fox
 Sword And The Dragon — For.
 Sword Of The Conqueror — A2 UA
 • Swordsman Of Sienna — MGM

T

Tales Of Paris — C For.
 • Tamahine — MGM
 Tales Of Terror — A2 AI
 • Tammy And The Doctor — U-I
 • Taras Bulba — UA
 Tartars, The — B MGM
 Tarzan Goes To India — A1 MGM
 Taste Of Honey, A — A3 For.
 • Ten Girls Ago — U-I
 Tender Is The Night — A3 Fox
 • Term Of Trial — WB
 That Touch Of Mink — B U-I
 • These Are The Damned — Col.
 Then There Were Three — Misc.
 13 West Street — A2 Col.
 • Three Lives Of Thomasina, The — BV
 300 Spartans, The — A1 Fox
 3 Stooges In Orbit — A1 Col.
 3 Stooges Meet Hercules, The — A1 Col.
 • Three Way Match — U-I
 • Third Of A Man — A2 UA
 • Thrill Of It All, The — U-I
 Throne Of Blood — A2 For.
 • Thirty Years Of Fun — Fox
 Through A Glass Darkly — A3 For.
 Time Bomb — A2 AA
 • Today We Live — MGM
 • To Kill A Mocking Bird — U-I
 • Tom Jones — UA
 Tomorrow Is My Turn — B For.
 Too Late Blues — B Par.
 Too Young, Too Immoral — C Misc.
 Tower Of London, The — A3 UA
 • Toys In The Attic — UA
 Trapeze—Reissue — B UA
 • Travels Of Marco Polo — AA
 • Trial And Error — MGM
 Trojan Horse, The — A1 For.
 20,000 Eyes — B Fox
 Twist All Night — A2 A-I
 Twist Around The Clock — A2 Col.
 • Two Are Guilty — MGM
 Two For The Seesaw — A3 UA
 Two Little Bears — A1 Fox
 • Two Tickets To Paris — A2 Col.
 Two Weeks In Another Town — B MGM

U

• Ugly American, The — U-I
 Underwater City, The — A1 Col.

V

Valiant, The — A2 UA
 • Vampire And The Ballerina, The — B UA
 Varan, The Unbelievable — For.
 Very Private Affair, A — B MGM
 • Vice And Virtue — MGM
 Victim — SP. For.
 • Victors, The — Col.
 View From The Bridge — A3 Misc.
 Vikings, The—Reissue — A3 UA
 • Village Of Daughters — MGM
 Viridiana — C For.

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

251 **CHAPMAN REPORT, THE**—D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns
 160 **COUCH, THE**—MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
 163 **HOUSE OF WOMEN**—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
GAY PURR-EE—CAR.-86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UFA
 254 **GYPSEY**—MU-149m.—(Technirama; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical
 169 **GUNS OF DARKNESS**—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
 158 **LAD: A DOG**—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngsters trade
 153 **MAJORITY OF ONE, A**—CD-147m.—Rosalind Russell, Alec Guinness—(TC)—4888 (11-22-61)—Warm comedy drama mixes tolerance and laughs
 161 **MALAGA**—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
 165 **MERRILL'S MARAUDERS**—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
 168 **MUSIC MAN, THE**—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
 162 **ROME ADVENTURE**—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
 159 **ROMAN SPRING OF MRS. STONE, THE**—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
 164 **SAMAR**—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in the Philippines
 915 **SAYONARA**—D-147m.—(Technirama; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue
 152 **SINGER NOT THE SONG, THE**—D-98m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
 167 **STORY OF THE COUNT OF MONTE CRISTO, THE**—D-90m.—(Dyaliscope; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
 252 **WHAT EVER HAPPENED TO BABY JANE?**—D-132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama
WORLD BY NIGHT NO. 2—COMP.-118m.—(Technirama; TC)—Produced by Francesco Mazzei—4954 (7-11-62)—Entertaining tour of some of the famous night spots of the world

COMING

AMERICA, AMERICA—Stathis Giallelis
BLACK GOLD—Philip Carey, Diane McBain
CASTILIAN, THE—(C)—Cesar Romero, Frankie Avalon
CRITIC'S CHOICE—(TC; Panavision)—Bob Hope Lucille Ball
DAYS OF WINE AND ROSES—Jack Lemmon, Lee Remick
INCREDIBLE MR. LIMPET, THE—(TC)—Don Knotts, Carole Cook
NOT ON YOUR LIFE—(Panavision; TC)—Robert Preston Tony Randall
PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
 PT 109—(Panavision; TC)—Cliff Robertson
RAMPAGE—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins
SPENCER'S MOUNTAIN—(Panavision; TC)—Henry Fonda, Maureen O'Hara
TERM OF TRIAL—Laurence Olivier, Simone Signoret

MISCELLANEOUS

BLAZE STARR GOES BACK TO NATURE—NOV.-79m.—(EC)—Blaze Starr—4983 (9-26-62)—Typical nudist film—Juri Prod.
BLOODY BROOD, THE—MD-69m.—Jack Betts, Barbara Lord, Peter Falk—4965 (8-22-62)—For lower half—Sutton
CAPTURE THAT CAPSULE—MD-73m.—Richard Miller, Dick O'Neil—4935 (5-16-62)—For the lower half—Riviera
EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their bath for fast buck trade—Pad-Ram
FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
HAROLD LLOYD'S WORLD OF COMEDY—COMP.-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental
HAVE FIGURE, WILL TRAVEL—NOV-70m.—(C)—Susan Baxter, Carol MacKenzie, Marge Anderson—4986 (10-10-62)—Good travel novelty includes visits to nudist camps—Fanfare
HUNZA—THE HIMALAYAN SHANGRI-LA—TRAVEL-60m.—(EC)—4963 (8-8-62)—Produced and directed by Zygmunt Sulistrowski—Int. Film Ent.
IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica
INTRUDER, THE—D-80m.—William Slatner, Beverly Lunsford—4939 (5-30-62)—Topical tale of southern integration for discriminating audiences—Pathe America
JACKTOWN—MD-62m.—Patty McCormick, Richard Meade—4962 (8-8-62)—Okay dualler—Pictorial Int. Products
KAMIKAZE—COMP.-89m.—Produced and written by Perry Wolff—4991 (10-24-62)—Excellent record of the Japanese-U.S. war—Brigadier
LUCKY PIERRE—NOV-66m.—(C)—Billy Falbo and "Playmates"—4986 (10-10-62)—Fair nudie novelty—Fanfare
NIGHT OF EVIL—MD-88m.—Lisa Gaye, William Campbell—4965 (8-22-62)—For the lower half—Sutton
PARADISE ALLEY—C-80m.—Hugo Haas, Carol Morris, Billy Gilbert—4983 (9-26-62)—Light-weight programmer for lower half—Sutton
POOR WHITE TRASH—D-88m.—Peter Graves, Lita Milan—4983 (9-26-62)—Poor exploitation effort—A.N.F. Prod.
SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films
SCARFACE MOB, THE—MD-98m.—Robert Stack, Keenan Wynn, Pat Crowley—4983 (9-26-62)—TV's "Untouchables" actionful gangster programmer—Desilu
SMALL HOURS, THE—95m.—Michael Ryan, Lorraine Avins—4966 (8-22-62)—Talky, inferior entry for art and experimental spots—Chaitin
SMASHING OF THE REICH, THE DOC.—84m.—Produced and written by Perry Wolff—4991 (10-24-62)—Good record of the last days of Nazis in World War II—Brigadier
THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made in Italy
TOO YOUNG, TOO IMMORAL—MD-87m.—R. A. Phelan—4991 (10-24-62)—The dope racket in New York City exposed; only fair but exploitable—Rialto Int.
VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental
WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers—Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

ANTIGONE—D-88m.—Irene Papas, Manos Katrakis—4983 (9-26-62)—Well made classic for art spots and college situations—Greek, English titles—Ellis
ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—German, English titles—Casino
BADJAO—D-100m.—Rosa Rosal, Tony Santos—4991 (10-24-62)—Fairly interesting drama of South Seas natives—Philippine—English titles—Parallel
BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well made religious film—French, dubbed in English—English titles—Parallel
BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmarie, Moira Shearer, Cyd Charisse, Roland Petit—4910 (2-21-62)—Colorful and entertaining dance film—Filmed in Paris—Magna
CINDERELLA—MU-80m.—(Magicolor)—Bolshoi Ballet—4895 (12-20-61)—For ballet fans and art houses—Russian—Janus
CLEO FROM 5 TO 7—D-90m.—Corinne Marchand, Anfoine Bourseiller—4991 (10-24-62)—Interesting import—English titles—Zenith Int.
COMING OUT PARTY, A—C-98m.—James Robertson Justice, Leslie Phillips, Stanley Baker—4962 (8-8-62)—Fun filled import—English—Union
CONCRETE JUNGLE, THE—MD-86m.—Stanley Baker, Margit Saad—4941 (5-30-62)—Fair import of prisons and their inhabitants—English—Fanfare
DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeline Fischer—4910 (2-21-62)—Timely science fiction programmer—Italian, dubbed in English—Exelsior
DEVI (THE GODDESS)—D-96m.—Chhabi Biswas—4992 (10-24-62)—Off-beat Satyajit Ray subject for art houses—Indian—English titles—Harrison

DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor

DURING ONE NIGHT—D-82m.—Don Borisenko, Susan Hampshire—4942 (5-30-62)—Powerful adult drama of traumatic impotence during war time—English—Astor

END OF DESIRE—D-86m.—(EC)—Maria Schell, Christian Marquand—4959 (7-25-62)—Average entry for art houses—French, English titles—Continental

FIRST SPACESHIP ON VENUS—MD-80m.—(Totalvision; TC)—Yoko Tani, Oldrich Lukes—4995 (11-7-62)—Very good science fiction entry—Foreign-made; spoken in English—Crown-Int.

FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—French, English titles—Kingsley Int.

FLAME IN THE STREETS—D-93m.—(CS)—John Mills, Sylvia Syms—4987 (10-10-62)—Intriguing and controversial film on marriage between races—English—Atlantic

GINA—MD-92m.—(EC)—Simon Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—French; dubbed in English—Sutton

GIRL CHASERS, THE—D-76m.—Jacques Charrier, Anouk Aimee, Belinda Lee—4963 (8-8-62)—Well made and enacted Parisian vignettes—French; dubbed in English—Ajay

GIRL WITH THE GOLDEN EYES, THE—D-90m.—Marie Leforest, Paul Guers—4979 (9-12-62)—Unpleasant import for art spots—French; English titles—Union

HORROR CHAMBER OF DR. FAUSTUS, THE—MD-84m.—Pierre Brasseur, Alida Valli—4942 (5-30-62)—Okay horror meller—French; dubbed in English—Lopert

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese Cast—4911 (2-21-62)—Enemy war film can be exploited—Japanese; dubbed in English—Toho-Parade

ISLAND, THE—D-96m.—Japanese cast—4995 (11-7-62)—Interesting documentary-type drama—Japanese—Zenith Int.

I SPIT ON YOUR GRAVE—MD-100m.—Christian Marquand, Antonella Lualdi—4987 (10-10-62)—Miscegenation theme makes this particularly potent for colored houses—French; dubbed in English—Audubon

IMPORTANT MAN, THE—D-99m.—(CS)—Toshira Mifune, Columbia Dominguez—4954 (7-11-62)—Art house entry has its moments—Mexican; English titles—Lopert

IT TAKES A THIEF—AD-91m.—Jayne Mansfield, Anthony Quale—4951 (6-27-62)—Actionful entry with Mansfield name—English—Valiant

JULES AND JIM—D-105m.—Jeanne Moreau, Oskar Werner—4942 (5-30-62)—Interesting entry for art spots—French; English titles—Janus

KIND OF LOVING, A—D-112m.—Alan Bates, June Ritchie—4983 (9-26-62)—Interesting and well made import—English—Governor

LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—French; English titles—Continental

LA NOTTE (THE NIGHT)—D-120m.—Marcello Mastroianni, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—Italian; English titles—Lopert

LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—Italian; English titles—Miller Producing

LAST OF THE VIKINGS—MD-102m.—(EC; Dyliscope)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—Good action spectacle—Italian; Dubbed in English—Medallion

LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—French; English titles—Astor

LES LIAISONS DANGEREUSES—D-105m.—Gerard Phillippe, Jeanne Moreau—(12-6-61)—Questionable import sells sex and more sex—French; titles—Astor

MAGIC VOYAGE OF SINBAD, THE—Spec-79m.—(Vitascope; C)—Edward Stolar, Anna Larion—4947 (6-13-62)—Actionful Fairy Tale is okay programmer—European—Dubbed in English—Filmgroup

MAGNIFICENT TRAMP, THE—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining import—French—English Titles—Cameo Int.

MANSTER, THE—MD-72m.—Peter Dyneley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Japanese—Dubbed in English—Lopert

MARIZINIA—MD-80m.—(EC)—John Sutton, Gina Albert—4963 (8-8-72)—Okay art house filler—South American—Int. Film Ent.

MATTER OF WHO, A—CD-90m.—Terry Thomas, Sonja Ziemann—4959 (7-25-62)—Interesting import—English—Harts-Lion

MAXIME—MD-93m.—Charles Boyer, Michele Morgan—4980 (9-12-62)—Sophisticated but slow romancer with Boyer name—French—Dubbed in English—Interworld Dist.

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

MR. ARKADIN—D-99m.—Orson Welles, Patricia Medina—4996 (11-7-62)—Moody drama is moderately interesting—European-made—Spoken in English—Talbot

MONEY, MONEY, MONEY—CMD-100m.—Jean Gabin, Martine Carol—4963 (8-8-62)—Entertaining import for art spots—French—English Titles—Times

NEVER LET GO—MD-90m.—Richard Todd, Peters Sellars, Elizabeth Sellars—4966 (8-22-62)—Suspenseful programmer for art and specialty spots—English—Continental

OPERATION SNATCH—C-83m.—Terry Thomas, George Sanders—4987 (10-10-62)—Moderately amusing entry—English—Continental

PARADISIO—NOV-82m.—(Partially in 3-D)—Arthur Howard, Eva Waegner—4963 (8-8-62)—Amusing but over-long nude novelty—European—Fanfare

PASSION OF SLOW FIRE, THE—D-91m.—Jean DeSailly, Monique Melinand—4987 (10-10-62)—Fairly interesting import for art spots—French—Fanfare

PHAEDRA—D-115m.—Melina Mercouri, Anthony Perkins, Raf Vallone—4992 (10-24-62)—Provocative adult drama is potent art house entry—Greek—Spoken in English—Lopert

PLAYGIRL AFTER DARK—MD-92m.—(EC)—Jayne Mansfield, Leo Genn—4984 (9-26-62)—Familiar programmer on London strip club—English—Topaz

PSYCOSSIMO—C-88m.—Ugo Tognazzi, Raimondo Vianello, Moniwue Just—4984 (9-26-62)—Fair comedy for art spots—Italian—English Titles—Ellis

PURPLE NOON—D-115m.—(EC)—Alain Delon, Maria Laporet—4891 (12-6-61)—French—Titles or dubbed—Well-made, interesting import—Times

RELUCTANT SAINT, THE—D-105m.—Maximilian Schell, Lea Padovani—4980 (9-12-62)—Entertaining religious drama—Italian—Davis-Royal

SECRETS OF THE NAZI CRIMINALS—DOC-84m.—Narration by Claude Stephenson—4987 (10-10-62)—Strong documentary on Nazi leaders and regime—Swedish—Trans-Lux

SHOOT THE PIANO PLAYER—CD-85m.—Charles Aznavour, Marie Dubois—4955 (7-11-62)—Off-beat entry could please art house crowd—French—English Titles—Astor

SIEGE OF HELL STREET, THE—MD-93m.—(Dyaliscope)—Donald Sinden, Nicole Berger—4942 (5-30-62)—Suspenseful programmer about Bobbies and Bolsheviks—English—United Producers Releasing Org.

SON OF SAMSON—MD-90m.—(totalscope; TC)—Mark Forest, Chelo Alonzo—4980 (9-12-62)—Another strong man spectacle from Italy—Dubbed in English—Medallion

STOWAWAY IN THE SKY—CD-82m.—(Helivision; EC)—Andre Bille, Maurice Baquet—4951 (6-27-62)—Entertaining family entry for art or regulation spots—French—Lopert

SUMMERSKIN—D-99m.—Alfredo Alcon, Graciela Borges—4955 (7-11-62)—Interesting import for art spots—South American—English Titles—Angel

SUMMER TO REMEMBER, A—80m.—Borya Barkhatov—4892 (12-6-61)—Highly entertaining import—U.S.S.R.—Kingsley Int.

SWEET ECSTASY—D-84m.—(CS)—Elke Sommer, Pierre Brice—4987 (10-10-62)—Juvenile delinquents on the French Riviera—French—Dubbed in English—Audubon

SWORD AND THE DRAGON, THE—SPEC-88m.—(Vitamation; C)—Produced and directed by Alexander Ptushko—4947 (6-13-62)—Exciting import with epic sweep and broad appeal—European—Dubbed in English—Valiant

TALES OF PARIS—COMP-85m.—Dany Saval, Dany Robin, Francoise Arnoul, Catherine Deneuve—4988 (10-10-62)—Interesting import for art spots—French—English Titles—Times

TASTE OF HONEY, A—D-100m.—Dora Bryan, Robert Stephens—4943 (5-30-62)—Filmization of play should do well in art spots—English—Continental

THRONE OF BLOOD—D-105m.—Toshiro Mifune, Minoru Chiaki—4892 (12-6-61)—Fair import for art spots—Japanese; Titles—Brandon

THOUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-63)—An unpleasant Ingmar Bergman entry—Swedish—English Titles—

TOMORROW IS MY TURN—D117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—French—English titles—Showcorporation

TROJAN HORSE, THE—MD-105m.—(Euroscope; EC)—Steve Reeves, John Drew Barrymore—4955 (7-11-62)—Colorful spectacle has action and other angles—Italian—Colorama

VARAN, THE UNBELIEVABLE—MD-70m.—(Wide Screen)—Myron Healy, Tsuruko Kobayashi—4996 (11-7-62)—Good "monster" thriller—Japanese; spoken in English—Crown-Int.

VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly interesting and well made entry is best for discerning adults—English—Pathe-America

VIRIDIANA—D-90m.—Francisco Rabal, Silvia Pinal—4931 (5-2-62)—Off-beat drama should be important to art spots—Spanish; titles—Kingsley-Int.

WALTZ OF THE TOREADORS—CD-105m.—(C)—Peter Sellers, Dany Robin—4966 (8-22-62)—Entertaining import—English—Continental

WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—English—Victoria Films

YOJIMBO—D-110m.—(Tohoscope)—Toshiro Mifune, Elijino Tono—4984 (9-26-62)—Highly entertaining entry for art spots—Japanese; English titles—Seneca Int.

ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—French—English titles—Nouvelles Editions de Films

W

Walk On The Wild Side _____ SP. Col.
 Waltz Of The Toreadors _____ B For.
 War And Peace—RE _____ A1 Par.
 War Hunt _____ A2 UA
 War Lover, The _____ B Col.
 Warriors Five _____ A3 A-1
 • Watch It, Sailor _____ Col.
 We'll Bury You _____ A1 Col.
 West Side Story _____ A3 UA
 Weekend With Lulu _____ A2 Col.
 (No Place Like Homicide) What
 A Carve Up _____ Emb.
 What Ever Happened To Baby
 Jane? _____ A3 WB
 Where The Truth Lies _____ A3 Par.
 Whistle Down The Wind _____ A1 Misc.
 White Slave Ship _____ B A-1
 • Who's Got The Action _____ A3 Par.
 Wild Harvest _____ B Misc.
 Wild Westerners, The _____ A1 Col.
 Wild For Kicks _____ For.
 Woman Hunt _____ A2 Fox
 • Woman In July, A _____ Fox
 • Woman Warriors, The _____ A2 UA
 Wonderful To Be Young _____ Par.
 Wonderful World Of The Brothers
 Grimm, The _____ A1 MGM
 World By Night No. 2 _____ WB
 World In My Pocket _____ A2 MGM

X

X15, The _____ A1 UA

Y

Yojimbo _____ A3 For.
 • Young Girls Of Good Family _____ Emb.
 • Young Guns Of Texas _____ Fox
 • Young Racers, The _____ A-1

Z

Zazie _____ For.
 Zotzl _____ A1 Col.

**For Theatre-
 Tested and Approved**

**THEATRE
 FORMS
 AND
 SYSTEMS**

**write to
 Exhibitor
 Book Shop!**

**Actual sample sheets
 of all "Plus Services"
 will be sent on written
 request**

FEATURE FILMS
PRODUCTION NUMBERS and
NATIONAL RELEASE DATES
1961-'62 and 1962-'63
SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1961-62 and 1962-63 product, accurate to time of publication.—Ed.)

Allied Artists

6201	El Cid (Road Show)	Dec.
6202	The Bashful Elephant	Feb.
6203	The Big Wave	April
6203	Hitler	Mar.
6204	Hands Of A Stranger	Mar.
6205	Reprieve (Convicts 4)	Sept.
6206	Confessions Of An Opium Eater	May
6207	The Bridge	June
	Rider On A Dead Horse	June
	The Frightened City	July
	Payroll	July
	Billy, Budd	Oct.
	Day Of The Triffids	Nov.

American-International

701	Prisoner Of The Iron Mask	June
702	Premature Burial	Feb.
703	Twist All Night	Mar.
704	Burn, Witch, Burn	Mar.
705	Brain That Wouldn't Die	April
706	Invasion Of The Star Creatures	April
707	Warriors 5	Oct.
708	Panic In Year Zero	July
709	Marco Polo	Sept.
710	Tales Of Terror	Aug.
711	Phantom Planet	May
712	Assignment Outer Space	May
713	White Slave Ship	Sept.
714	Samson And The Seven Miracles Of The World	Dec.
715	Reptilicus	Nov.
716	The Young Racers	Jan.

Buena Vista

	Moon Pilot	April
	Bon Voyage	June
	Big Red	July
	Lady And The Tramp—RE	Oct.
	Almost Angels	Oct.
	In Search Of The Castaways	Dec.

Columbia

615	Cash On Demand	
616	Twist Around The Clock	Jan.
	Advise And Consent	June
617	3 Stooges Meet Hercules	Feb.
618	Underwater City	Jan.
619	Walk On The Wild Side	Feb.
620	Hellions	April
	Mothra	May
	Best Of Enemies	Sept.
	The Notorious Landlady	July
622	Don't Knock The Twist	April
623	Experiment In Terror	April
	Belle Sommers	April
624	Safe At Home	April
	Zotz	July
	The Notorious Landlady	July
625	Five Finger Exercise	May
626	13 West Street	May
	The Wild Westerner	June
640	Only Two Can Play	Feb.
	The Interns	Aug.
	3 Stooges In Orbit	Aug.
	We'll Bury You	Aug.
	Damn The Defiant	Sept.
	Ring-A-Ding Rhythm	Sept.
	Requiem For A Heavyweight	Oct.
	Two Tickets To Paris	Oct.
	The War Lover	Nov.
	The Pirates Of Blood River	Nov.
	Barrabas	Dec.
	Lawrence Of Arabia	Jan.
	The Old Dark House	Jan.

Embassy

	La Viaccla	Aug.
	Constantine And The Cross	Aug.
	Divorce—Italian Style	Aug.
	Seven Capital Sins	Sept.

	Madame Sans Gene	Sept.
	Crime Does Not Pay	Oct.
	Love At Twenty	Oct.
	Long Day's Journey Into Night	Oct.

MGM

250	King Of Kings (Road Show)	Oct.
204	Colossus Of Rhodes	Nov.
205	Bachelor In Paradise	Dec.
206	The Wonders Of Alladin	Dec.
207	The Light In The Piazza	Feb.
208	Murder She Said	Feb.
209	The Four Horsemen Of The Apocalypse	Feb.
210	World In My Pocket	Feb.
211	All Fall Down	Mar.
	A Very Private Affair	
212	Sweet Bird Of Youth	Mar.
213	The Horizontal Lieutenant	April
214	Damon And Pythias	July
216	Ride The High Country	May
217	Lolita	June
218	Boys' Night Out	July
249	Don Quixote	
60	Ben Hur	
220	Two Weeks In Another Town	Aug.
222	Tarzan Goes To India	July
223	The Tartars	June
301	I Thank A Fool	Sept.
	Swordsmen Of Siena	Oct.
306	Savage Guns	
	Password Is Courage	Oct.
303	A Very Private Affair	Sept.
	Period Of Adjustment	Nov.
	The Main Attraction	Nov.
	Seven Seas To Callais	Dec.
	Billy Rose's Jumbo	Dec.

MGM Reissues

"THE WORLD HERITAGE" PICTURES

Group One		
	"David Copperfield"—W. C. Fields	132m.
	"Pride and Prejudice"—Laurence Olivier	116m.
	"Captains Courageous"—Spencer Tracy	116m.
	"Little Women"—Elizabeth Taylor	122m.
Group Two		
	"A Tale of Two Cities"—Ronald Colman	128m.
	"Kim"—Errol Flynn	113m.
	"Julius Caesar"—Marlon Brando	121m.
	"The Good Earth"—Paul Muni	128m.

GOLDEN OPERETTA SERIES

Rudolph Friml's "Rose Marie"
 Franz Lehar's "The Merry Widow"
 Johann Strauss' "The Great Waltz"
 Victor Herbert's "Sweethearts"
 Sigmund Romberg's "The Girl of the Golden West"

Paramount

6105	Blue Hawaii	Nov.
6106	The Errand Boy	Dec.
6107	Summer And Smoke	Feb.
6108	Hey Let's Twist	Jan.
6109	Too Late Blues	Jan.
6110	Siege Of Syracuse	Jan.
6111	Forever My Love	Feb.
6112	Brush Fire	Mar.
6113	Counterfeit Traitor	July
6114	Man Who Shot Liberty Valance	April
6115	Escape From Zahrain	May
6116	Hell Is For Heroes	May
6117	Hatari	Aug.
6118	My Geisha	July
R6119	The Delicate Delinquent—RE	July
R6120	The Sad Sack—RE	July
6202	Pigeon That Took Rome, The	Sept.
R6201	Rear Window—RE	Sept.
R6203	War And Peace—RE	Oct.
	Girls, Girls, Girls	Nov.
	Fancy Pants—RE	Nov.
R6204	Roman Holiday—RE	Oct.
6209	Wonderful To Be Young	Nov.
	It's Only Money	Dec.
	Where The Truth Lies	Jan.
	Who's Got The Action	Jan.
	A Girl Named Tamiko	Feb.

20th-Fox

141	The Comancheros	Nov.
142	Purple Hills	Nov.
143	Two Little Bears	Nov.
144	Second Time Around	Dec.
145	The King And I—RE	Jan.
201	Bachelor Flat	Jan.
202	Madison Avenue	Jan.
203	Tender Is The Night	Feb.
204	Swingin' Along	Feb.
205	Satan Never Sleeps	Mar.
206	Woman Hunt	Mar.
207	The Innocents	Mar.
208	State Fair	April
209	The Broken Land	April
	The Inspector	May
	Hand Of Death	May
210	Lisa	June

211	Cabinet Of Caligari	May
200	I Like Money	Sept.
214	It Happened In Athens	June
	The Silent Call	June
	20,000 Eyes	June
215	Mr. Hobbs Takes A Vacation	July
	Air Patrol	July
	The 300 Spartans	Sept.
	Five Weeks In A Balloon	Aug.
213	Hemingway's Adventures Of A Young Man	Aug.
	Gigot	Nov.
	The Longest Day	Oct.
	Fire Brand	Aug.
	The Lion	Nov.
	Loves Of Salammbo	Oct.
	Sodom And Gomorrah	Jan.

United Artists

6201	West Side Story (Road Show)	Oct.
6202	Dead To The World	April
	X-15	Nov.
	One, Two, Three	Dec.
6203	Mary Had A Little	Jan.
6204	Pocketful Of Miracles	Dec.
6205	Saintly Sinners	Jan.
6206	Judgment At Nuremberg	Oct.
6207	The Clown And The Kid	Mar.
6208	One, Two, Three	Feb.
6209	The Happy Thieves	Jan.
6211	The Children's Hour	Mar.
6212	Deadly Duo	Feb.
	Cold Wind In August	Feb.
6213	Sergeants 3	Feb.
	Proper Time	Feb.
6214	Magic Sword	April
6215	Nun And The Sergeant	May
6216	Follow That Dream	April
6217	War Hunt	
	Beauty And The Beast	April
6230	Birdman Of Alcatraz	Aug.
6220	Mighty Ursus	April
6219	Jessica	April
	Line Of Duty	April
6221	Incident In An Alley	April
	Geronimo	May
6226	Third Of A Man	May
	Trapeze—RE	July
	The Vikings—RE	July
6225	The Miracle Worker	July
6227	Road To Hong Kong	June
6221	The Valiant	June
6228	Jack The Giant Killer	July
	Beauty And The Beast	July
6234	Tower Of London	Nov.
6229	Hero's Island	Sept.
6231	Kid Galahad	Sept.
	Phaedra	Oct.
6235	The Manchurian Candidate	Oct.
	Taras Bulba	Jan.
	Warrior Women	Nov.
	Court Martial	Dec.
	Two For The See Saw	Dec.
	Pressure Point	Sept.
	Sword Of The Conqueror	Sept.

Universal

6201	Back Street	Nov.
6202	The Sergeant Was A Lady	Nov.
6203	Flower Drum Song	Dec.
6204	Spartacus	April
6205	Lover Come Back	Mar.
6206	Desert Patrol	Mar.
6207	The Outsider	April
6208	Nearly A Nasty Accident	April
6209	Cape Fear	May
6210	The Day The World Caught Fire	May
6211	Saskatchewan—RE	
6212	The Far Country—RE	
6213	Night Creatures	June
6214	Six Black Horses	June
6215	Lonely Are The Brave	June
6216	That Touch Of Mink	July
6217	Information Received	July
6218	The Spiral Road	Aug.
6219	The Phantom Of The Opera	Sept.
6220	No Man Is An Island	Oct.
6221	If A Man Answers	Nov.
6222	Stage Coach To Dancer's Rock	Nov.
	To Kill A Mocking Bird	Dec.

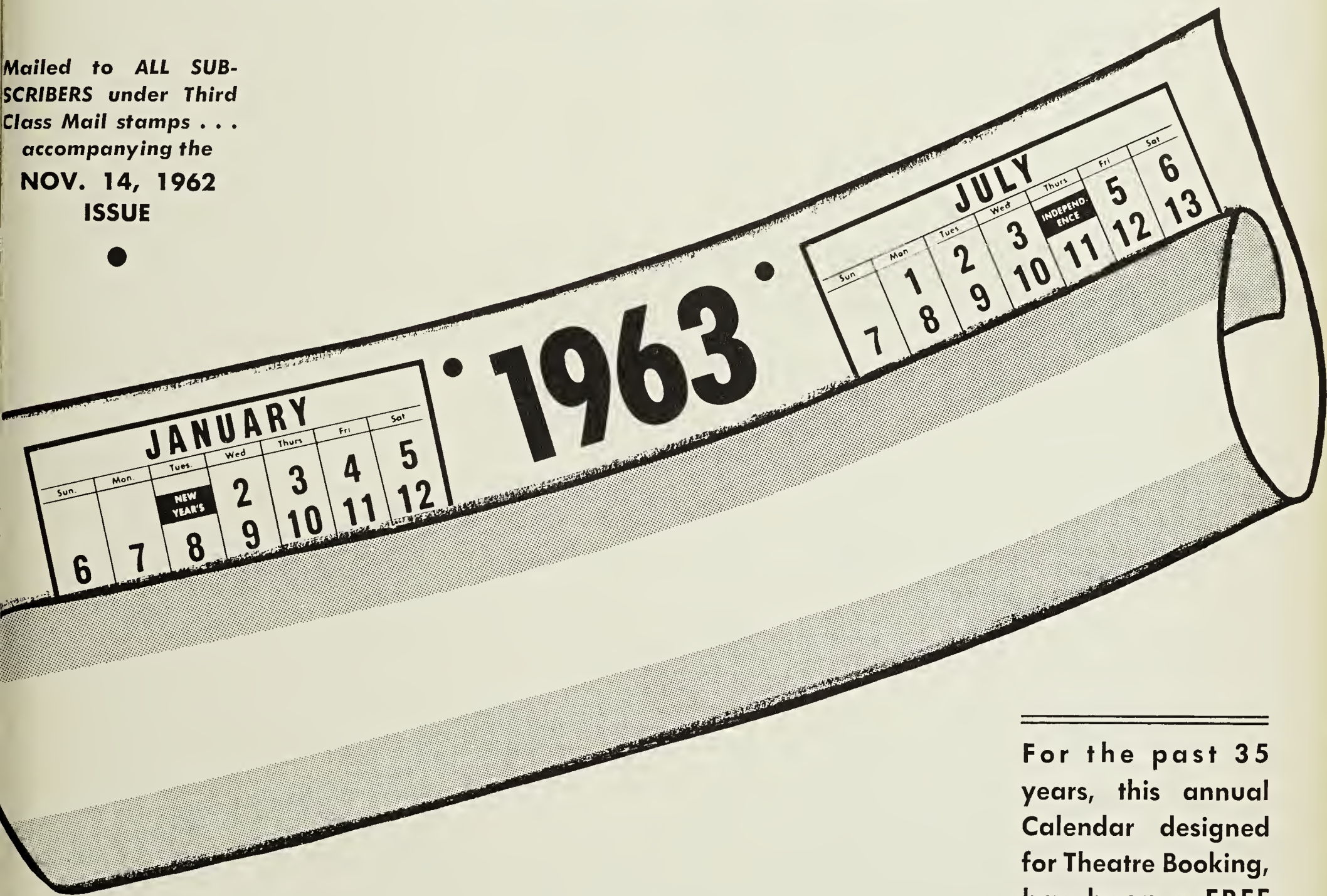
Warners

156	The Mask	Nov.
157	Susan Slade	Nov.
158	Lad: A Dog	June
159	Roman Spring Of Mrs. Stone	Jan.
160	The Couch	Mar.
161	Malaga	Mar.
162	Rome Adventure	April
163	House Of Women	May
164	Samar	May
165	Merrill's Marauders	July
167	Story Of The Count Of Monte Cristo	Sept.
168	The Music Man	Aug.
169	Guns Of Darkness	Aug.
915	Sayonara—RE	Sept.
251	The Chapman Report	Oct.
	Term Of Trial	Nov.
252	What Ever Happened To Baby Jane	Nov.
253	Gay Purr-ee	Nov.
254	Gypsy	Dec.

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Here is your BIG, 18 x 24 in., **1963 BOOKING CALENDAR**
... a FREE service bonus to our valued subscribers.

Mailed to ALL SUB-
SCRIBERS under Third
Class Mail stamps ...
accompanying the
NOV. 14, 1962
ISSUE



For the past 35 years, this annual Calendar designed for Theatre Booking, has been a FREE extra service and industry courtesy from this MOST THEATRE-WISE of all Trade Papers.

...just **ONE** of **MANY** exclusive services found **ONLY** in your **MOTION PICTURE EXHIBITOR!**

NOTE: Please inspect the descriptive data on THEATRE OPERATING FORMS AND SYSTEMS on the next two pages. While they will be on the "wall side" of your calendar, they'll be there if you need them later.

JANUARY

Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
		NEW YEAR'S	2	3	4	5
6	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31		

FEBRUARY

Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
					1	2
3	4	5	6	7	8	9
10	11	LINCOLN'S	13	14 VALENTINE'S	15	16
17	18	19	20	21	WASHINGTON'S	23
24	25	26	27 ASH WEDNESDAY	28		

MARCH

Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
					1	2
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24 31	25	26	27	28	29	30

19
BOO
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MOTION PICTURE

EXH

ESTABLISHED 1918
\$2.00 per year in the U.S.A.

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Year...

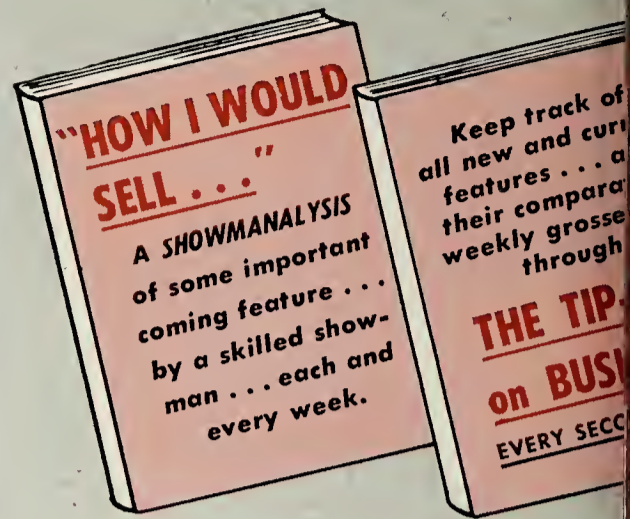
of being
FIRST
with the
BEST
in theatre
services!

editorially: SAYING T

APRIL

Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
	1	2	3	4	5	6
7	8	9	10	11	12	13
EASTER	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30				

The ONLY Trade Weekly Executive these exclusive



Indicates FULL MONTH

MAY

Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
			1	2	3	4
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DECEMBER

Sun.	Mon.	Tues.
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JANUARY

Sun.	Mon.	Tues.
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JUNE

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30						

JAY EMANUEL
GENERAL OFFICES: 317 N

OTHER TIME TESTED FORMS and SYSTEMS

PLUS SERVICE
No. 1

THE SERVICE-KIT —a streamlined system for BUYING, BOOKING and CONTRACT CONTROL



STIFF-BACKED 3-RING BINDERS AVAILABLE. See No. 11a & b

● Arranged and assembled for insertion in any standard 9 x 12 inch ring binder or ring-equipped brief case are the following forms:

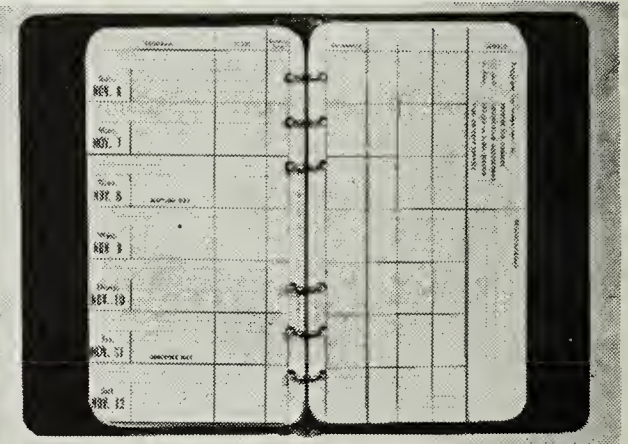
1. A 52 week supply of large, modern BOOKING SHEETS (9 x 12 inches)
2. 10 pages of AVAILABILITY and PLAY-OFF WORK SHEETS (9 x 12 inches)
3. 10 sheets of PERFORMANCE RECORD and CUT-OFF SHEETS (9 x 12 inches)
4. A permanent EQUIPMENT RECORD
5. An 18-month BOOKING CALENDAR
6. A special PERPETUAL CLEARANCE CHART and many other helpful forms all properly indexed.

● After the first year, additional sets of any particular FORM can be purchased separately; any back REVIEW SECTION for 5c; and any DIVIDER INDEX for 20c.

Price: \$1.30 per set

PLUS SERVICE
No. 4

THE NEW "Pocket-Size" DATE BOOK —latest innovation in the field of small booking records.



● This new design has proved so far superior to anything previously developed in its field that it has taken the industry—whether independent owner or circuit manager—by storm.

- (a) 5 lines of booking space were gained by taking full advantage of the 3³/₄ x 6³/₄ inch page area.
- (b) Weekly activities not bothered with until the complete week is booked, are kept separate and distinct.
- (c) Spaces are allowed for cost, gross, weather, etc., as desired.
- (d) All dates, days of the week, and holidays are clearly printed.

Dated forms for ONE FULL YEAR are printed to start with each JULY 1st.

Price: 70c per yearly set

SOFT-BACKED 6-RING LEATHERETTE BINDERS ARE AVAILABLE. See No. 11c & d

PLUS SERVICE
No. 2

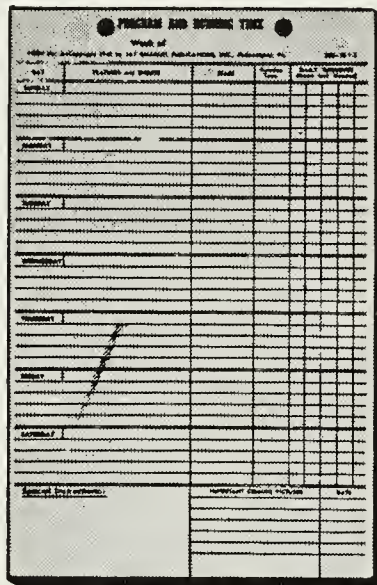
PROGRAM and RUNNING-TIME Schedules —a basic weekly form to replace the scribbled note or tissue carbon.

● These forms are prepared for convenience in disseminating accurate information to the key members of a theatre staff so that they may answer intelligently the patron questions most frequently asked; or so that they can cue and time their show. 50 sheets to each pad.

● Daily turnover running time can be easily computed from the running times of the individual subjects that make up the bill.

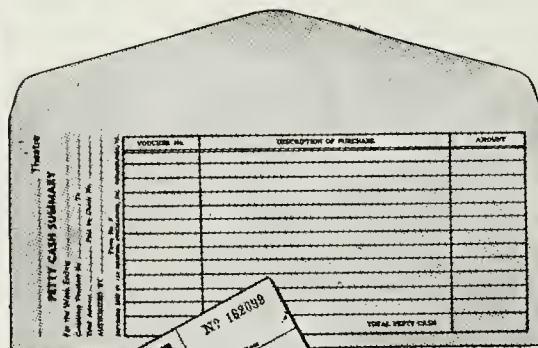
● One copy each week: (1) on your desk, (2) to your cashier, (3) to your doorman, (4) to your projectionist, and (5) to your head usher or floor supervisor will be sufficient to keep uniform information throughout the theatre.

Price: 30c per pad



PLUS SERVICE
No. 5

Weekly PETTY CASH SYSTEM —designed for simplicity and quick theatre reference.



● These specially designed 3 x 5 inch Petty Cash Slips require a counter signature of approval and are numbered consecutively so that accurate records can be kept of each individual expenditure. There are 100 slips to each pad.

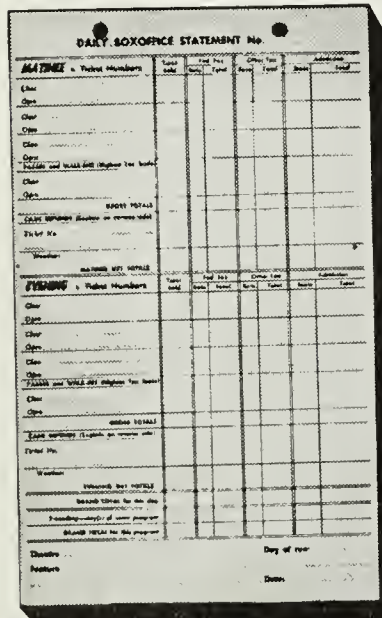
● The specially designed envelopes are for use only once each week in listing each individual slip and computing the weekly total expended. All slips listed on a particular envelope should then be inserted in it for safekeeping; and the envelope filed for future reference.

● There can never be any later question of a particular disbursement, for the actual receipt is always on hand and easily located. Each voucher requires the signature of the owner or the manager.

Prices: { Voucher Pads.....30c each
Voucher Envelopes—50 for 65c

PLUS SERVICE
No. 3

Daily BOXOFFICE STATEMENTS —all embracing memoranda of the complete cash control system.



● Printed on both sides so that complete factual totals for one day can be kept on one 5¹/₂ x 9 inch sheet, each itemizes:

1. OPENING AND CLOSING TICKET NUMBERS
2. PASS AND WALK-IN TICKET NUMBERS
3. CASH TOTALS AND REFUNDS
4. TAX TOTALS
5. PROGRAM, WEATHER, AND OPPOSITION
6. SPACES FOR HOURLY TOTALS
7. MISCELLANEOUS INCOME AND DEPOSITS

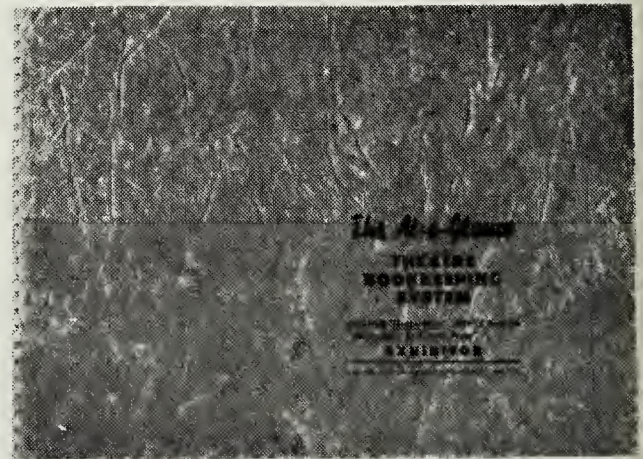
● Made up in pads of 50 per pad, each sheet is punched for saving in a standard ring binder with the date at the lower right corner for quick reference when filed.

● Where accuracy counts for current income and future bookkeeping, the Box Office Statement is a diary of theatre operation.

Price: 30c per pad

PLUS SERVICE
No. 6

THE "At-a-Glance" BOOKKEEPING BOOK —specially designed by a leading theatre specializing C.P.A. authority.



● This extremely simple system has been constantly revised to meet each tax or other changing requirement of the theatre man. Its 9 x 12 inch pages provide for: (1) daily ticket record, (2) tax collected daily, (3) daily gross, (4) pass and walk-in records, (5) weather and opposition, (6) daily show cost, (7) weekly income from vending machines, etc., (8) weekly gross, (9) weekly fixed expenses, payroll, and annual or monthly expense amortized weekly, (10) weekly profit or loss statement, (11) profit or loss for the year to date, etc.

Price: \$1.75 per book (Sufficient for 52 weeks)

DESIGNED...PRODUCED...WAREHOUSED...and DELIVERED
that is frankly restricted to current THEATRE SUBSCRIBERS

for EVERY THEATRE OPERATING NEED:

PLUS SERVICE
No. 7

Weekly PAYROLL FORMS

—for use whenever employees are paid in cash for salary or overtime.

Price:
52
sheets
(1 year)
for \$1.30

● This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.

● Designed to be filed in the ordinary letterhead size cabinet (8 1/2 x 11 inches) this form provides a permanent weekly record of the individual name, social security number, rate of pay, overtime pay, reasons for overtime, and deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc.

One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS SERVICE
No. 9A

Monthly Drive-In Theatre Bus. Analysis

—a contrast study of ALL Outdoor Theatre income and film costs.

● There is no facet of the theatre field that fluctuates so rapidly with every turn in weather, temperature, school attendance and opposition as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will provide a study of: (1) The day of the week and day of the month complete with all weather influences; (2) The feature attraction complete with costs; (3) The total admissions by car and by patron; and (4) The confection sales by car and by patron.

● At the end of any one month, the complete picture is there for analysis and study,—and at the end of the same month of the following year, your headway or shortcomings are obvious.

● Here is what might be termed "a Monthly Boxoffice Statement."

Price: 55c for 13 sheets

PLUS SERVICE
No. 8

SERVICE MANUALS

—for the quick and proper training of new and old Theatre Employees.

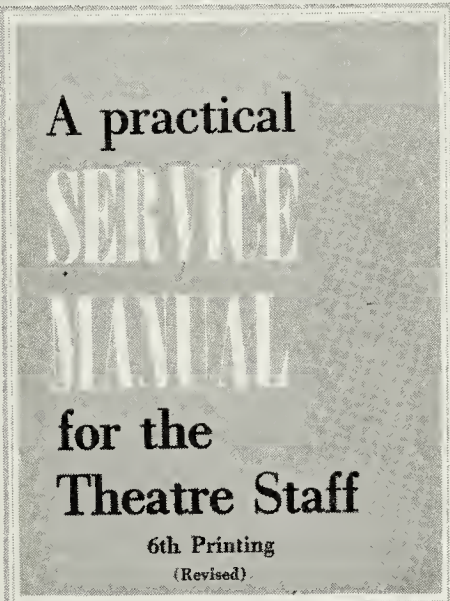
LATEST REVISION also includes the additional data necessary to DRIVE-IN THEATRES!

● Of inestimable value in "breaking-in" a new staff of Ushers; a new Cashier, or a new Door Man.

● This 16 page pocket size (3 x 6 inch) booklet with heavy paper cover itemizes the rules of conduct for the theatre staff very logically and thoroughly. Separate chapters are devoted to Managers, Cashiers, Door Men, Ushers, etc., as currently trained in the larger circuits.

● It also pictures a system of Usher's hand signals for designating empty seats and gives many hints on Public Safety, Accident, Fire Prevention, Advertising, etc.

Price: 10c each



6th Printing
(Revised)

PLUS SERVICE
No. 10

Annual EMPLOYEE EARNINGS RECORD

—complete with all Withholdings and Deductions for Tax Returns.

and government report; and current cards, arranged alphabetically constitute the only working set.

● Here is a time-saving, accurate system you'll rave about!

Price: 40c for 12 cards

● Uncle Sam requires that you keep careful, permanent records of all employee earnings and of all tax or other deductions, under penalty of fine or imprisonment. Here is the most simple theatre method. With ushers and other low-paid help, turnover is frequent so a salary book is inconvenient and bulky. Under this EXHIBITOR system, one 8 1/2 x 11 inch index card suffices for any one employee for one year, and each year is an entity in itself. The card of a fired or quit employee is set aside for tax return

PLUS SERVICE
No. 9

Drive-In Theatre Boxoffice Statements

—specially designed exclusively for the use of Outdoor Theatremen.

● A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Passes and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.

● All on a handy 5 1/2 x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.

● Here is a professional form never before designed for drive-in operation.

Price: 30c per pad

PLUS SERVICE
No. 11

Special BINDERS and CASES

—designed for the storage and carrying of some of these forms.

Service-Kit

BRIEF CASE (a)

● A big, genuine cowhide, zipper-enclosed briefcase equipped with 3-ring binder designed to hold the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

(Tax Price: \$6.00 each included)

Service-Kit

BINDER (b)

● A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: \$1.50 each

Pocket-Size Date Book

BRIEF CASE (c)

● A small, genuine pig-skin, zipper enclosed briefcase equipped with 6-ring binder designed to hold the 3 3/4 x 6 3/4 Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's bookings.

(Tax Price: \$5.00 each included)

Pocket-Size Date Book

BINDER (d)

● A small, flexible leatherette binder equipped with 6-ring holder designed for the 3 3/4 x 6 3/4 Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's booking,—and other features.

Price: \$1.30 each

NON-PROFIT PRICES... as a "Theatre-Wise" plus-service
ONLY! Sample sheets without obligation.

MOTION PICTURE EXHIBITOR
317 N. Broad St., Phila. 7, Pa.

brings to the Theatre
tures . . .



service to Drive-Ins

OCTOBER

Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
		1	2	3	4	5
6	7	8	9	10	11	12 COLUMBUS
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31 HALLOWE'EN		

962

Thurs.	Fri.	Sat.
		1
6	7	8
13	14	15
20	21	22
27	28	29

964

Thurs.	Fri.	Sat.
2	3	4
9	10	11
16	17	18
23	24	25
30	31	

NOVEMBER

Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
					1	2
3	4	ELECTION	6	7	8	9
10	VETERAN'S	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	THANKS-GIVING	29	30

DECEMBER

Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
1	2	3	4	5	6	7
8	9	10	11	12	13	14
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22	23	24	CHRIST-MAS	26	27	28
29	30	31				

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JULY

Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
	1	2	3	INDEPENDENCE	5	6
7	8	9	10	11	12	13
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AUGUST

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SEPTEMBER

Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
1	LABOR	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19 ROSH HASHANAH	20 ROSH HASHANAH	21
22	23	24	25	26	27	28 YOM KIPPUR
29	30					

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317 N. BROAD STREET, PHILADELPHIA 7, PA.

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PROJECTIONIST, 8 years experience, drive-in and conventional, some management, desires position in Western or Central New York or in Northwest Pennsylvania. Do own maintenance on sound systems. 25, married. MAYNARD PETTIT, 29 Chapin St., Canandaigua, N. Y. (1031)

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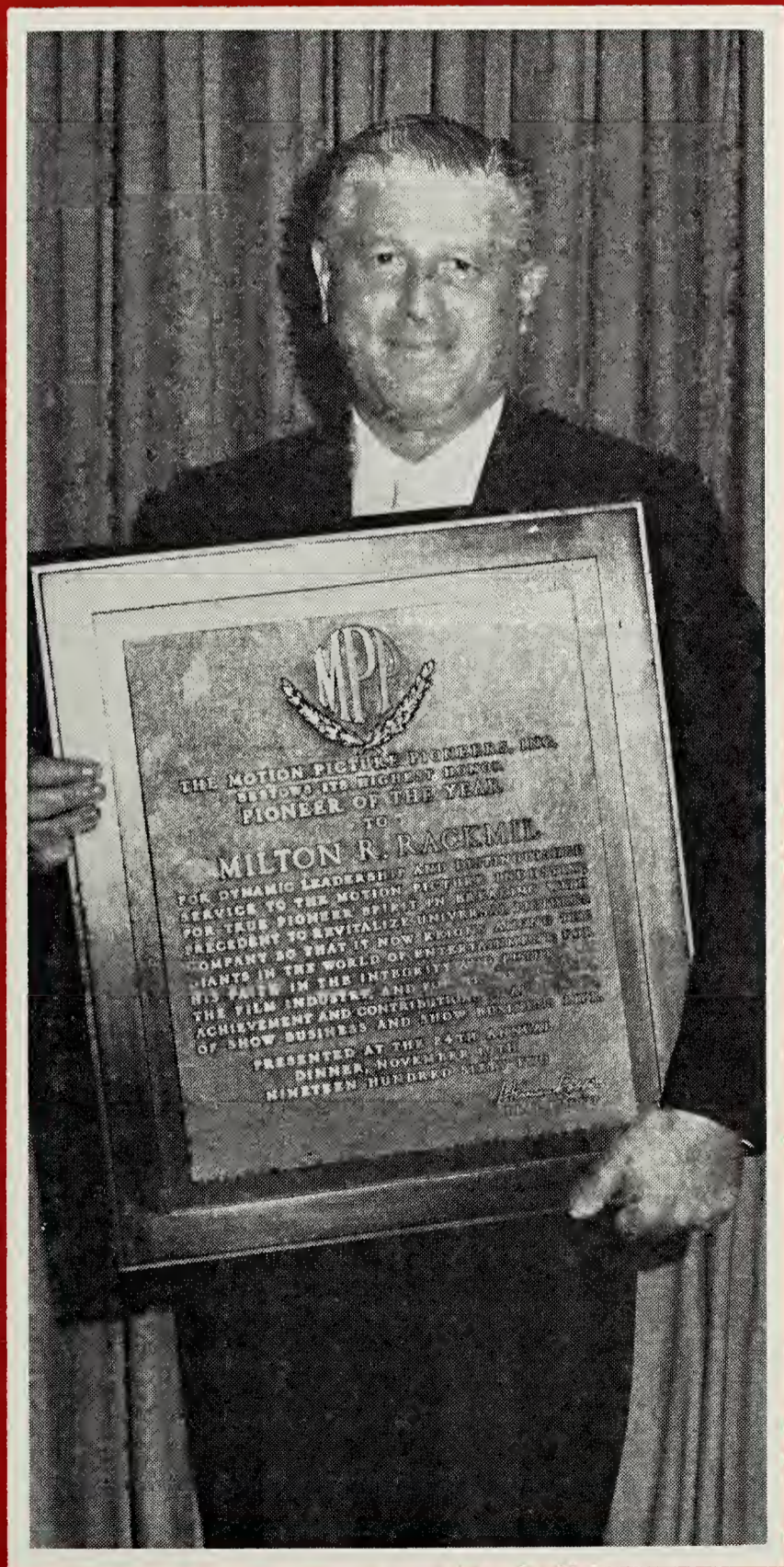
EXHIBITOR

NOVEMBER 21, 1962

Volume 68

Number 22

IN THREE SECTIONS • THIS IS SECTION ONE



Skouras Urges Subsidy Plan

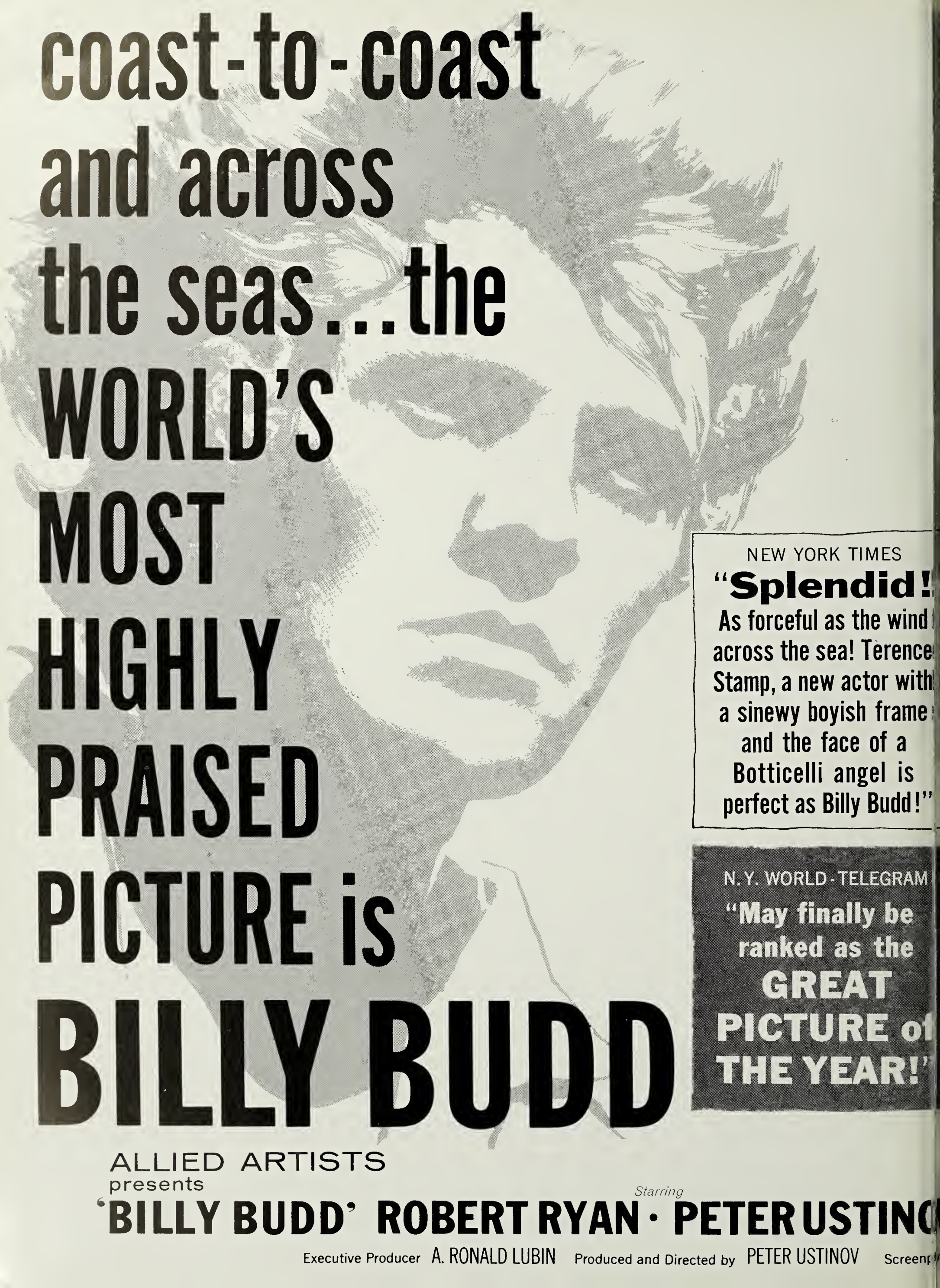
(See page 6)

U.S., Brazil Top Frisco Festival

(See page 8)

Milton R. Rockmil, president of Universal Pictures, Decca Records, and vice-chairman of the board of MCA, was honored at the 24th Annual Jubilee Dinner, Nov. 12, as the "Motion Picture Pioneer of the Year 1962." See story on page 7.

SURPRISING QUOTES FROM MIAMI . . . see editorial page 4



coast-to-coast
and across
the seas...the
WORLD'S
MOST
HIGHLY
PRAISED
PICTURE is
BILLY BUDD

NEW YORK TIMES

"Splendid!"

As forceful as the wind
across the sea! Terence
Stamp, a new actor with
a sinewy boyish frame
and the face of a
Botticelli angel is
perfect as Billy Budd!"

N. Y. WORLD-TELEGRAM

**"May finally be
ranked as the**

**GREAT
PICTURE of
THE YEAR!"**

ALLIED ARTISTS
presents

'BILLY BUDD' *Starring* **ROBERT RYAN • PETER USTINOV**

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WASHINGTON, D. C. POST

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A film of fine, uncommon quality with a stirring theme and splendidly acted! Robert Ryan gives a performance you'll never forget!"

LONDON TELEGRAPH

A masterpiece realized on the screen!"

"May well steal the Oscar as the greatest picture of the year!"

-- LOS ANGELES HERALD-EXAMINER

"Superb! To miss it would be a woeful injustice! Splendid and incredibly timely!"

-- WASHINGTON, D. C. STAR

N. Y. HERALD TRIBUNE

"Stunning!"

Peter Ustinov's virtuosity is dazzling, charged with the kind of electricity that so-called spectacles aim at, but seldom achieve!"

LONDON DAILY MAIL

"Outstanding triumph!"

NEW YORK POST

"Greatness!"
Ustinov hits the bull's-eye!"

N. Y. DAILY MIRROR

"A tour de force!"

N. Y. DAILY NEWS

★★★★★ A Joy!"

"Magnificent! Stirring!"

-- NEW YORKER Magazine

"Beautiful, terrifying film!"

-- TIME Magazine

McCALL'S Magazine

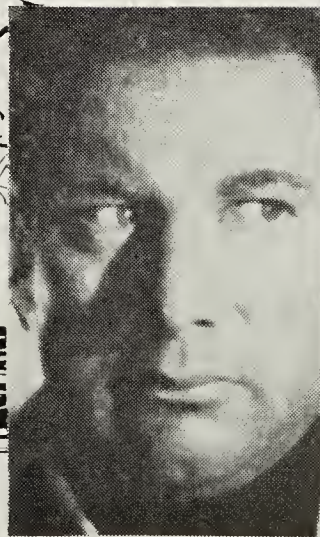
"Excellent! Suspense that will glue you to your seat!"

LONDON SUNDAY EXPRESS

"21-gun salute for Ustinov!"

LONDON DAILY SKETCH

"A film not to be missed under any circumstances!"



and introducing

OLIVYAN DOUGLAS · TERENCE STAMP

with **PETER USTINOV** and **DeWITT BODEEN**

Based on the Novel by **HERMAN MELVILLE**



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Volume 68 • No. 22

NOVEMBER 21, 1962

SURPRISING QUOTES FROM MIAMI

SPYROS P. SKOURAS, whom we have praised editorially on many occasions, launched a trial balloon at the recent Miami TOA convention that caused quite a few raised eyebrows. We have always admired Mr. Skouras as a constructive force in this industry throughout the years, but a few of his points in the Miami speech surprised us.

By way of background, if there is one industry problem that dominated the TOA meeting this year it is the serious scarcity of quality product. Currently, Herman Levy, TOA general counsel, is a committee of one investigating the practicability of adapting the Eady Plan or something like it for the United States.

Mr. Skouras is an astute industry observer, and he well knew what problem was uppermost in the minds of his audience. The 20th-Fox elder statesman called on exhibitors to join in a plan whereby producers of feature films would be guaranteed against loss. The mechanics of whatever plan he had in mind remained vague, but the gist was that producers would be guaranteed their negative cost at least (provided budgets were kept at sensible levels) via an exhibitor-provided subsidy.

To quote Mr. Skouras, *"If you want to remain in business, you must increase production, and production today is impossible to be increased under the present system."* He called for a change in the present system of buying and selling. Again, the details were missing.

We fear that Mr. Skouras, in his admirable zeal, gives the nation's exhibitors credit for more power and more influence than they really enjoy. For instance, at one point in his speech, he said, *"Presently, the film companies do the advertising . . . This should be done by the exhibitors."* We ask respectfully, with terms spiralling ever upward and cooperative ad programs being killed on all sides, how and why should the exhibitor take over the enormous task of advertising films on more than his local level? If there is one job that must remain that of the film companies, this is it.

We are as troubled by the lack of product as Mr. Skouras. We have racked our editorial brains trying to find a way out of the mess that scarcity has created. Prior to the TOA convention, MOTION PICTURE EXHIBITOR examined Britain's Eady Plan in detail. Certainly, there are advantages to a subsidy program to aid producers. We are glad that TOA is examining such possibilities and we wish them well with their investigations.

However, there is one thing of which we are sure. This industry reached greatness because producer, distributor, and exhibitor worked together to make it great. All the subsidy plans in the world won't help unless the spirit of mutual distrust that exists in too many high places in this industry is dispelled for good.

Mr. Skouras also touched on toll-tv. He has always urged exhibition to fight for guarantees from film companies that would give theatres, with huge investments in brick and mortar and blood, reasonable clearance over free or toll television. He said, *"You must not depend upon the film companies to do this vital job . . . because they are not in a favorable position. This should be handled by the exhibitor."* Again we ask, how and why? Again we see that no solution to a vital problem is possible unless all sides of this industry are willing to solve it together.

We have great respect and affection for Mr. Skouras. He has always been a friend to exhibition. But in Miami, we fear, he asked too much for too little. Exhibition is one-third of a troubled business. The other two-thirds must do their share as well.

Perhaps the impetus for such positive action on an industry-wide level could come from Mr. Skouras' own company. With the proven production and administrative ability of Darryl Zanuck and the experienced distribution policies of Seymour Poe, this is a logical place to look for such leadership. Exhibitors, we are sure, will be happy to cooperate in any plan that would start the motion picture industry moving forward.

THE HARE BECOMES A TORTOISE

BUSINESS HAS always followed this basic maxim—Find out what the customer wants and give it to him. Then be sure to tell him that it is available. This last, of course, is the province of advertising.

In recent years, the greatest percentage of gain in advertising has been won by the magazine field. The Value Line investment survey reports that in 1959, expenditures on magazine advertising totalled 11 billion dollars. This figure was surpassed in 1960. Based on these facts, it was predicted that by 1962, magazine advertising expenditures would climb to 12 billion dollars.

In other words, the direction was up—except, we note, in the motion picture field, where magazine advertising has fallen 40 to 50 per cent.

The motion picture industry is controlled by less than a dozen distributors who seem to be in agreement for the most part that advertising is an unnecessary luxury. Certain ones brag that they are doing okay without trade paper advertising, and some others follow in their questionable footsteps. It has been pointed out that this same philosophy extends to sales policies—sooner or later everybody has the same idea in sales gimmicks as well. Remarkable, isn't it?

Trade paper ad policies are difficult to understand for many reasons. For instance, only in the motion picture industry are ads placed without regard to whether or not publication circulation figures are audited. Then too, every publication in the field carries an insert ad, and then suddenly the same insert

(Continued on page 5)

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. **MOTION PICTURE EXHIBITOR** does not suggest questions to readers in order to provide a flow of letters.

From **MISSION, KANS.**

Enclosed you will find my subscription for three years to the **MOTION PICTURE EXHIBITOR**.

We receive all the trade papers here at the office, but of all the ones we receive, I think your's is by far the **BEST!**

Here at the office I have just time enough to read your great editorials. I'm requesting you send me a personal copy to my home where I can find time to read your fine magazine from cover to cover.

Would you be so kind as to send me two copies of your "**SLIDING SCALE FORMULA**" at your earliest convenience. Thanks again!

LARRY ST. JOHN, Assistant Booker
Dickinson Operating Company, Inc.

From **NEW CASTLE, VA.**

I've been reading with interest your editorials concerning clearance between theatres. I think this is important, but more important to all theatres and the industry is the clearance between theatres and television.

You state in your editorial, issue Oct. 10, "The public is just not silly enough to pay \$1.80 or more for a feature at a downtown first-run and then see it played at practically the same time at other theatres at lower admissions." Now, I quote the following: "The public is just not silly enough to pay \$1.80 or more for a feature at any theatre and then see it played at practically the same time on television for free."

For the salvation of this industry, TOA,

Allied, and all exhibitors had better persuade the distributors to write a new clause into all future contracts, stating a 10 year clearance between theatres and television. And for the distributors sake, they had better listen and act. Television would not be a threat if it were not for all the new movies in their possession.

If the public had the knowledge that it would be at least 10 years before they could see a certain movie for free, then they would go to the theatre to see the movies.

This, I believe, is the No. 1 problem in today's industry.

This is why many theatres won't play reissues. They don't know if the picture has been on tv or not.

I say, pay tv would help the theatres. At least the public would have to pay to see the new movies; they would not be for free.

The second thing this industry needs is a motto such as, "If a picture is worth making, then the picture is worth making in color." The motto should be observed by all producers, etc.

Color is the biggest star these days. Movie patrons will ask if a picture is in color before they ask who plays in the picture, what kind of picture it is, etc. The public wants *color*, that is why more color tv sets are sold each year.

If these two suggestions were followed up by distributors, I will gladly predict the industry's start back to recovery.

Of course, there are many other problems, such as product shortage, theatre clearance, film rentals, star demands, etc., but, I say, observe these two suggestions and there would be a great difference in the nation's box-office receipts.

An editorial from you may make some see the light.

This being my first letter to you, I wish to congratulate you on your magazine and especially your fine editorials. The exchange listing of film companies' addresses, etc., and the Reviews and Servisection are a great aid.

JERRY L. ABBOTT
Lynn Drive-In Theatre

WHEN YOUR MAILING ADDRESS CHANGES

You won't miss your weekly copy of **MOTION PICTURE EXHIBITOR** if you are changing your address, or if the Post Office insists on delivering only to a box number, providing you let us know the new mailing address three weeks in advance of the change. You enable us to continue serving you, and you enable us to save the ten cents the Post Office charges for each returned copy due to address changes including changes from street to box. When you notify us, please use the address change card available at the Post Office, or send us your new, correct mailing address with the address portion of the wrapper or envelope bringing you your copy.

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MOTION PICTURE EXHIBITOR 317 N. BROAD ST., PHILA 7, PA.

EDITORIAL (Continued from page 4)

arrives in the mail of every exhibitor across this wide land. No wonder the once fleet motion picture "hare" is becoming a "tortoise." He is being robbed of his speed and drive by sluggish policies fostered falsely in the name of economy.

For the trade paper, despite ever-rising printing, mailing, and production costs, there is no end to requests for free "puff" and stories. In this area, their value is well recognized indeed. Again we ask, "What if there were no trade press?"

We had a dream the other night. Every trade paper stopped publishing for a few weeks, and the industry was soon alerted

to their value and importance. But that was just a dream. Come to think of it—it could happen.

MOTION PICTURE EXHIBITOR feels obliged to focus industry attention on what we consider too important a factor to be ignored.

To those who think as we do, but consider their single voice meaningless, we offer these words from Edward Everett Hale:

"I am only one, but I am one. I can't do everything, but I can do something. And what I can do, that I ought to do. And what I ought to do, by the grace of God I shall do."

HOW ABOUT IT, MR. TAX MAN

NO ONE CAN DENY that admission prices at motion picture theatres, like everything else in our mushrooming economy, have advanced in recent years. There is an exception, children's tickets in drive-in theatres. They were admitted free in the past, and for the great majority, the price is still the same.

The original idea was a practical one when drive-ins were in their infancy, but time has run out on the practice. Perhaps exhibitors are afraid to start charging for children, but the fact remains that it is now an unfair practice to conventional theatres.

We were surprised to learn that in cities where an amusement tax is on the books, some drive-ins pay a certain amount to taxing authorities for children admitted free, while others do not. Most theatres distribute a few passes that entitle the bearer to a free admission, but even here a tax charge is made of two cents to as much as 25 cents.

This raises the question of why all situations are not treated alike by tax authorities. Why make fish of some and fowl of others? Throwing a sop contribution in lieu of regular tax payment is not the answer. What is good for one should be good for all.

TOA Meet Stresses Need For Product

Fabian Hails Successful "Preview Engagement" Plan; Skouras Says Exhibs Must Share Producers' Risks

BAL HARBOR, FLA.—The Theatre Owners of America convention at the Americana Hotel here concluded with a banquet featured by an address by S. H. Fabian, president, Stanley Warner Corporation, and TOA treasurer, who foresaw that a new day in distribution would be ushered in if exhibition "follows through" on the "unusual breakthrough in policy" achieved by the advancement of Warners release of "What Ever Happened To Baby Jane?" from February, 1963, to November of this year under TOA's "Hollywood Preview Engagement" program.

Fabian said "the spectacular success" of the film "may be the sign we have been looking for to alleviate the product scarcity in those periods of the year which have been long discounted by distribution as of little or no value."

He forecast "a reasonable chain of events that could develop from the substantial and totally unexpected grosses being realized by exhibition from the one boxoffice smash."

"What I am counting on," he said, "is that 'Baby Jane' will trigger action by the other companies and the spreading of product more evenly throughout the year will gradually develop."

The Stanley Warner head stated that "when the producers grasp what the coast-to-coast guaranteed playdates and the extensive pre-selling do for their quicker and larger profits, the men who make the features now held for months in the cans will put their weight on our side for earlier releases."

He said he does not see a "revolution" in distribution but rather "transition—not the wholesale destruction of the distribution system, but something scientific, trial and error."

Citing a ruling by Federal Judge Edmund Palmieri holding that the former theatre affiliates, having conformed with the provisions of the Consent Decrees, should now be fairly regarded as independent exhibitors, Fabian stated, "That being the case, these former affiliates should have the same legal status as other independents and should be privileged to enter independent production if they so choose. This, in my opinion, would be a constructive contribution by the government to the renaissance and sound economic growth of our industry. This is not an unnecessary and unwise break with the past; but is in accord with, I believe, the American genius for successfully adjusting to changing conditions."

Fabian expressed the belief that "the most important area in our business where modernization is required is in the selling of pictures."

Walter Reade, Jr., was banquet toastmaster.

Sherrill C. Corwin and Cliff Richard provided entertainment, and screen luminaries on the dais were Gregory Peck, Peter Ustinov, James Hutton, and Suzanne Pleshette.

Peck received TOA's "Star of the Year" award from president John H. Stembler, while Miss Pleshette received an award as "the most exciting new star."

Floersheimer Resigns Post As TOA PR Director

NEW YORK—The resignation of Albert Floersheimer, Jr., as director of public relations for the Theatre Owners of America, in order to accept another position outside the industry, was announced by John H. Stembler, TOA president.

Floersheimer will conclude his activities with TOA on Dec. 1, to handle personnel and public relations for Federated Purchasers, Inc., a New Jersey-based national distributor of electronic parts. He has been public relations director of TOA for five years.

Stembler said that while TOA regretted Floersheimer's decision, it would not stand in his way in taking advantage of the opportunities of the new position.

Floersheimer has been in the motion picture industry for 20 years. After wartime service with the Signal Corps Photographic Center, he joined the Walter Reade Theatres organization in 1946, serving there as director of advertising, publicity, and exploitation, and later as vice-president for catering. He joined TOA early in 1958.

Coca-Cola sponsored the banquet, which was preceded by a cocktail reception hosted by National Carbon.

Skouras Urges Subsidy Plan To Minimize Producer Risk

Spyros P. Skouras, board chairman of 20th-Fox, appealed to the industry to devise means of guaranteeing producers against losses on their films.

He noted that all other countries with motion picture production have "a subsidy of some kind" to aid film making, citing specifically the Eady Fund of Great Britain.

He urged the creation of an exhibitors' committee "to sit down with the distributors to find new ways to buy and sell" as he held that the present system of buying and

(Continued on page 14)

Atlanta Appeals Ruling Against Reviewing Law

ATLANTA—This city has appealed to the Georgia Supreme Court a ruling by Fulton Superior Court Judge Durwood T. Pye that the city's movie-rating ordinance is "invalid."

Judge Pye continued a stay of an injunction against use of the ordinance pending the outcome of the appeal.

In a hearing on the suit brought by 10 movie producers and distributors last September, Judge Pye termed the ordinance "unusual" and said the city does not have the authority to enact such an ordinance.

It provides for review of movies by the city reviewer, Mrs. Christine Gilliam, who rates the movie as "objectionable," "unsuitable for youth," or does not label it at all if it meets approval.

Theatres are not stopped from showing the movie if it receives a rating, but must include the rating in advertising.

Several theatre managers have been tried and convicted under the ordinance.

Aboaf Drive Succeeds

NEW YORK—October Aboaf Month, Universal's overseas salute to vice-president and foreign general manager Americo Aboaf, concluded triumphantly on Nov. 3 with one of the highest weeks recorded overseas by Universal and the setting of a number of new territorial marks throughout the world.

Five countries reached new individual peaks in the concluding week while still other territories topped their previous records for the entire five-week sales drive or for one or more of the interim drive weeks.

Winner of the drive was Universal manager Pedro Diaz in Colombia, who practically doubled his assigned five-week quota. Runner-ups were Universal managers Quentin S. Mariano in Burma and Rene Delcourt in France, and Universal distributor Intrafilm, headed by Widodo Sukarno, in Indonesia.



The Theatre Owners of America at their recent Bal Harbour, Fla., convention made several awards. On the left, Gregory Peck, named "Star of the Year," receives his trophy from John H. Stembler, president; and on the right, Suzanne Pleshette, named "The Most Exciting New Star," receives her plaque from Walter Reade, Jr., TOA past president and head of Reade-Sterling, Inc.

Another NG Theatre Gets \$100,000 Face-Lift

BEVERLY HILLS, CALIF.—In line with the company's expansion and business-building program, the Fox, Fullerton, Calif., becomes the latest showplace to be given a deluxe \$100,000 face-lift, it was announced by William H. Thedford, Pacific Coast division manager of National General Corporation's Fox West Coast Theatres.

Opening of the 1000-seat house will be heralded today (Nov. 21) with a gala program in the traditional Hollywood fanfare of stars, lights, and red carpet festivities in cooperation with local community and civic leaders.

The theatre is being completely reseeded with new, modern seats. Tailored to improve sightlines and ease of viewing, comfort and lots of leg room will be assured by a specious seating plan, Thedford said.

The exterior of the building is being completely repainted with a new color scheme, including the marquee and signs. A new colored sidewalk has been installed in the forecourt, and a new, modern boxoffice at the side of the theatre entrance, replacing the original box office in the center of the forecourt.

Other improvements include new carpeting throughout the theatre, new screen and new stage draperies, new lighting fixtures, and a complete new decorating scheme inside the theatre to provide an atmosphere of color, glamour, luxury, tastefully combined with one of restful relaxation. Both ladies' and men's restrooms have been completely rebuilt, enlarged and done in decorative tile colors.

J. Walter Bantau, Fox West Coast Theatres' construction-purchasing director, is in charge of the modernization program. Earl Peterson is manager of the Fox, which is under supervision of Harold Wyatt, Orange County district manager.

Eugene V. Klein, president of National General Corporation, is spearheading the company's expansion and business-building program, along with Irving H. Levin, executive vice president, and Robert W. Selig, vice president of theatre operations.

Debbie, Briskin Form New Production Company

HOLLYWOOD—Debbie Reynolds and Irving Briskin have formed a corporation, Harman Productions, Inc., for production of feature pictures and television projects.

Briskin will serve as executive vice-president of the company and will be associated with Miss Reynolds in the motion pictures she will star in, personal appearances, merchandising projects, and television spectacles. She will, however, continue to be personally represented by the Louis Shurr Agency.

Seven Arts Ups Jaffe

NEW YORK—Stanley Jaffe has been named assistant publicity manager of Seven Arts Associated, it was announced by Robert Rich, vice-president and general sales manager.

Jaffe will work on trade and consumer publicity for Seven Arts new tv series and the 13 tv concert specials featuring the Boston Symphony Orchestra. He will report directly to Harvey Chertok, director of advertising and publicity.

Pioneers Salute Milton R. Rackmil; 45 New 25-Year Men Join Veterans



Terence Stamp, accompanied by Bonnie Harrington, are seen at the Cinema I, New York City, preview of Allied Artists' "Billy Budd" in which he makes his film debut in the title role.

U-I's "Freud" To Debut At Rugoff's Cinema I-II

NEW YORK—John Huston's production of "Freud," which deals with the vital period in the life of Sigmund Freud, the Viennese physician-scientist who founded psychoanalysis, will have its world premiere here on Dec. 12th at Rugoff Theatres' Cinema I and Cinema II before a distinguished audience of civic and diplomatic leaders and entertainment industry personalities as a benefit for the Wiltwyck School, it was announced by Henry H. "Hi" Martin, vice-president of Universal, which is releasing the picture, and Donald Rugoff, president of Rugoff Theatres.

The New York premiere of "Freud" will be followed by a second gala opening in Los Angeles in late December to enable the picture to qualify for Motion Picture Academy Award consideration.

"Freud" represents the fulfillment of an idea that first excited Huston almost two decades ago. Filmed on location in Vienna and Munich, it embodies many unique production and photographic techniques used to recreate the hypnotic and dream sequences in the story which deals with the struggles of Freud, as a young doctor, to establish his theories regarding man's unconscious. It covers the period from his abandonment of a career in neurology in 1885 through his marriage to Martha Bernays in Vienna in 1886 and concluding with Freud's historic speech introducing his theories on infantile sexuality before the Vienna Medical Society in 1890.

SPG Nominates Top Pix

HOLLYWOOD — The Screen Producers Guild announced the third quarter recipients for their annual award for the Best Produced Motion Picture. The nominated films are "Bird Man of Alcatraz"—Harold Hecht, producer—released by United Artists; "That Touch of Mink"—Stanley Shapiro and Martin Melcher, producers—released by Universal; "The Interns"—Robert Cohn, producer—released by Columbia; "The Music Man"—Morton Da Costa, producer—released by Warner Bros.

NEW YORK—Forty-five industry veterans of 25 or more years service were enrolled as new members of the Motion Picture Pioneers and inducted at the organization's 24th Annual Jubilee Dinner at the Americana Hotel last Monday night.

Milton R. Rackmil, president of Universal Pictures, Decca Records, and vice-chairman of the board of directors of MCA, was honored at the dinner as "Motion Picture Pioneer of the Year 1962."

New members were inducted into the organization by Judge Ferdinand Pecora.

Tony Randall hosted the entertainment program for the dinner, which featured musical numbers by Toni Arden, Johnny Ray, and Felix Knight, popular opera and concert star. Appearances were also made by Ross Hunter, Jackie Wilson, Rock Hudson, Bobby Darin, and Gregory Peck. Dick Jacobs was musical director, and Al Ricky and his orchestra again provided the musical background for the evening. Henry H. "Hi" Martin was dinner chairman for the annual affair attended by leaders of all branches of the entertainment industry as well as Pioneers.

The 45 new Pioneers are Alfred L. Baker, Robert H. Benton, Edward P. Bartsch, Louis H. Bress, Phillip Bress, Arthur Cohen, Joseph T. DeGennaro, Lou Formato, A. Raymond Gallo, Philip Gerard, Joe V. Gerbrach, Murray Goodman, Allen A. Grant, Wm. Sharfman Greene, Jr., Samuel Horwitz, Jack B. Huber, Ben R. Katz, Abraham I. Kessler, Robert I. Kronenberg, Philip L. Lowe, Frank J. A. McCarthy, Gabriel J. Malafronte, John H. Maynard, Theodore Mann, Joseph I. Mazer, Thomas M. Mead, Nathan Milgram, Harold H. Newman, James H. Nicholson, Vincent J. O'Neill, Anthony Petti, Milton R. Rackmil, Reid H. Ray, Carl F. Reardon, Allan Robbins, Barney Rose, Peter F. Rosian, Robert L. Scottino, Harold H. Seiden, Samuel S. Sigman, Stanley Sobelson, Jr., Sidney P. Solow, Samuel C. Sunness, Irving Weiner, and Alexander Weiss.

"El Cid" Leads AA Into Black

HOLLYWOOD—Announcement was made by Steve Broidy, president of Allied Artists, that the operations of the company and its wholly owned subsidiaries for the first quarter of the present fiscal year resulted in a net profit before federal income taxes of \$163,000. Due to prior year losses, no provision for federal income taxes was necessary. This compares with a net loss of \$730,000, as reported for the corresponding quarter of the previous year.

The gross income in the quarter ended Sept. 29 amounted to \$7,986,000, as compared with \$2,365,000 in the corresponding quarter of 1961. The increase in the gross income for the current quarter was due to a large extent to the distribution of the film "El Cid."

Golden Joins Cinerama

NEW YORK—B. G. Kranze, vice-president of Cinerama, Inc., announced that Herman J. Golden has joined Cinerama, Inc., as administrative sales assistant.

Golden was associated with Columbia Pictures International Corp., until 1959 and recently resigned his post with United Artists to join Cinerama, Inc.

U.S. Cops Four Golden Gate Awards; Brazilian Entry Judged Best Film

By MARK GIBBONS

SAN FRANCISCO—Hollywood's six-year-old boycott of the San Francisco International Film Festival apparently means nothing to at least one young independent movie producer because America captured four Golden Gate Awards at the fete concluded last week. U. S. entries won prizes for best actor and actress, as well as best newsreel and best 16mm non-theatrical films. This was better than any one of the other 34 competing nations could do with a total of more than 100 productions in the various categories.

Brazil's "Keeper of Promises" was adjudged best feature film, and Russia's Andrei Tarkovsky best director for his "Ivan's Childhood." Keir Dullea and Janet Margolin costar in "David and Lisa." This was the lone American feature entry, produced by 32-year-old Paul Heller in a Philadelphia suburban town on a \$200,000 budget. Dullea and Miss Margolin were crowned best actor and actress in a fierce competition that provided such internationally established stars as Germany's Maximilian Schell, Italy's Alida Valli, France's Emmanuelle Riva, Argentina's Maria Vaner, and Brazil's Leonardo Vilar.

Other winners in the feature division were France's documentary, "America The Unexpected," and Brazil's Gabriel Migliori for his musical scoring of "Promises." George Wilson, an American actor who portrayed the defrocked priest in Italy's "Disorder," and Noe Murayama, as the blind begger in Mexico's "Tlayucan," shared the Golden Gate Award for best supporting actor. There were no awards for best supporting actress or best scenario.

"The Berlin Wall" won the newsreel award for America's Movietone News and "The People Versus Paul Crump" in the 16mm non-theatrical division scored for Chicago's William Friedkin. This film, produced for television station WBKB, is thought to have had strong influence in saving a young condemned murderer from paying the death penalty.

This was by far the most successful fete in the Festival's six year history from just about every point of view—attendance, strong entries, enthusiasm, and glamor. From opening night to the closing Awards Ball, the city was caught up in a festive mood equal to the annual Grand Opera season. The Bay Area society circle, joined by the international upper echelon set, joined forces to keep the daily screenings events of major importance.

The 300 foreign visitors, including producers, directors, stars, writers, and often government officials, were dazzled by the lavish display of Golden Gate hospitality, and the various international press representatives (36 critics and correspondents covered the affair) cabled home reams of copy to their publications. Even the usually taciturn Russian representatives soon became swept up in the festive maelstrom. Lyudmila Pogozheva, Moscow cinema critic and veteran reporter of many international festivals, wrote in glowing terms of the Frisco competition, stories she showed her fellow correspondents. She cabled words in Russian equivalent to "spectacular," "colossal," "breathtaking" in assorted phrases worthy of any Hollywood praise agent. Mr. Kashiko Kawakita, vice-

Capra To Direct Two For Bronston, Paramount

NEW YORK—Launching a continuing relationship between Samuel Bronston, Paramount Pictures, and director Frank Capra, arrangements have been concluded whereby Capra will direct "Circus," an international extravaganza with John Wayne and a host of top stars, and "Dear and Glorious Physician," based on the best-selling novel by Taylor Caldwell.

Finalization of negotiations involving the two important properties followed meetings in Madrid between Bronston, Capra, George Weltner, Paramount executive vice-president, and Martin Rackin, Paramount production head, representing Jack Karp, studio vice-president.

president of Towa Film Co., of Japan, and a member of the five-member panel of Festival judges, told this reporter:

"This is one of the finest, if not the best, international film festival I have ever attended." In the past she has served on the jurist panels at Cannes, Venice, and Berlin.

As in the past, audience reaction to the individual 23 competing feature pictures from 18 nations often was at wide variance with the critical reviews in the press. Russia's "Nine Days Of One Year" drew twice the applause as did the second Soviet offering "Ivan's Childhood," although the critics thought the opposite. Italy's "Disorder" was vociferously received, as was France's "Therese Desqueyroux" and Brazil's "The No Good Ones," yet the critics generally wrote with disfavor.

But there were three films in which audience and critics saw eye to eye. They were Germany's "Hamlet"; Mexico's "Tlayucan" and "David and Lisa," the lone independently produced U. S. entry. Parenthetically and as also in previous years, what the critics thought and what the audience cheered more than often have not been reflected in the decision of the official international judges.

American exhibitors who shop for foreign product, especially on the basis of international festival awards, might profit from a
(Continued on page 12)



Sandra Dee, touring key cities on behalf of advance promotion of Universal's "If A Man Answers," is welcomed to Dallas by a contingent of fans in a special event tied in with the city's participation in the United Community Fund Drive.

Baronet-Coronet Twins Completed By December

NEW YORK—The Walter Reade-Sterling Corporation announced that the Coronet, twin sister-theatre to the Baronet, will be completed by early December.

It was disclosed that the 600-seat Coronet, larger of the pickaback houses, and the 430-seat Baronet, feature many unusual new elements in theatre construction, the work of architect John J. McNamara.

Fronting on Third avenue at 59th street, the facade of the theatres rises to a height of 70 feet and consists of bold black and white vertical stripes, across which in gold script is the "Baronet-Coronet" insignia.

At the street level an "air curtain," the first to be used in theatre construction, eliminates the customary front doors, revealing an unobstructed view of the vestibule and lobby. The "air curtain" provides controlled temperature in the area leading from the street into the theatre, cooled in the summer and warmed in the winter by 10 built-in heating panels in the canopy soffit, intended to keep waiting patrons warm in cold weather.

In the Coronet vestibule, the floor is of Italian glass mosaic in midnight blue and gold. The ceiling is of gold perforated metal acoustical panels with luminous light panels. In this area is the circular ticket desk. A short flight of Travertine steps leads into the Coronet lobby. Access to the upper lobby and the Coronet's orchestra floor is provided by a gleaming stainless steel escalator and flights of stairs made of a resilient composition. Black and white Venetian Terrazzo with blue cement covers the area between the Travertine steps and the carpeting installed at the rear of the lobby. A large abstract mural mounted on slim metal standards conceals from view the telephone booth and a small kitchen area to be used for coffee and tea preparation.

Returning to the street level, the Baronet Theatre's vestibule also has the unusual circular-shaped ticket desk. The orchestra walls of the Baronet are covered with red tapestry and the floors with red carpet with the Baronet "crown" design. Here, as in the Coronet, the carpet is not only in the aisles, but under the seats as well for increased patrons' comfort and acoustical improvement. The seats in both the Coronet and Baronet are in white vinyl. A feature of the Baronet lounge is a display of graphics by Picasso, Chagall, Braque and Miro from the collection of Lydia Foster, well-known collector and dealer.

Both theatres will profit from the use of a closed-in circuit television system. Each theatre's vestibule will have a camera interconnected with the two managers' offices. Visual reception through this system enables the managers to insure an orderly and continuous flow of traffic.

Decca Net Soars

NEW YORK—Consolidated net earnings of Decca Records, Inc., including results of operations of its subsidiary Universal Pictures Co. Inc. for nine months ended Sept. 30, amounted to \$4,359,091, equal to \$2.85 per share on the 1,527,401 outstanding shares of capital stock.

In the corresponding period of 1961, Decca reported earnings of \$1,875,007, equal to \$1.46 per share on 1,285,701 outstanding shares of capital stock.

Barnard Named To Head Midwest Movie Bonus Unit

CHICAGO—Harry Barnard, noted biographer, journalist, advertising and public relations executive, is heading the midwest division of the Movie Bonus Corporation, it was revealed by Nick John Matsoukas, president.

With headquarters in this city, Barnard will be in charge of distributing, franchising, and applying Movie Bonus in four midwestern states, Illinois, Wisconsin, Iowa, and Indiana.

Movie Bonus was created and designed as a business and public relations promotional program for motion picture theatres, supermarkets, gasoline service stations, discount stores, drug store chains, etc.

According to the Movie Bonus Plan, every customer of a participating business establishment receives free a Movie Bonus Certificate with each purchase made at stipulated amounts of \$5.00 or \$10.00.

The Movie Bonus Certificate entitles the bearer to one admission upon payment of 50 percent of the prevailing box office price at any of the participating theatres imprinted on the certificate, matinees or evenings, Monday through Friday. Franchises to participating theatres and business establishments are granted for a minimum period of six months.

Movie Bonus was launched in eastern seaboard towns about six months ago after two years of pilot tests in about 60 market areas.

Variety Tent Honors Rosen

ALBANY—The Variety Club of Albany, Tent 9, will hold a testimonial dinner Nov. 29 at the Sheraton-Ten-Eyck Hotel in honor of the Club's retiring chief barker, E. David Rosen. The event will also serve as a farewell dinner for Rosen, who is leaving Albany in December.

Rosen is to be married in New York on Dec. 23, and following a honeymoon trip, will enter his family's business—Fabian Enterprises in New York City. He is currently assistant general manager of WAST-TV.

Among those expected to attend are Sam Rosen, executive vice-president of Stanley Warner; S. H. Fabian, president of Stanley Warner; William A. Rippe, general manager of WAST-TV; Gene Robb, publisher of the Capital Newspapers; Rotus Harvey, international chief barker of Variety; Charles A. Smakwitz, zone manager of Stanley Warner; Edward Fabian, president of Fabian Enterprises; Adrian Ettelson, Albany district manager for the Fabian chain; Michael S. Artist, chief barker-elect of the Albany Variety Tent, and many others.

Co-chairmen of the event are past chief barker George Schenck and Jack Merritt.

The newly elected chief barker and his crew will also be invested in office during the event.

Texas Circuit Names Two

DALLAS—W. E. Mitchell, vice-president and general manager of Texas Consolidated Theatres, Inc., has announced the appointment of Weldon Wood to the position of city manager of the Tyler Theatres.

Wood replaces Paul Hudgins who has transferred to Paris as city manager of the company theatres in that city.

Discard Old Hatreds For New Ideas, Marcus Urges As Allied Meet Nears



Star Melina Mercouri cuts cake presented to her by Manhattan restaurateur Nicholas Pantinakis at a birthday party for the star held in conjunction with the opening of Lopert's "Phaedra," Plaza, New York City.

Skating Rink May Solve Problem Of D-I Winter

CINCINNATI—Two local business men are experimenting and hope to solve the problem of what to do with a valuable drive-in theatre property that doesn't produce a penny during the off season.

Thomas E. Hill and William R. Machklin, III, officers in the Liberty Theatre Corp., Covington, Ky., are pioneering in a venture, the first of its kind in the greater Cincinnati area, an out-door skating rink to be known as the "Dixie Gardens Ice Bowl."

Located on the Dixie Highway outside of Covington, Ky., the Dixie Gardens Drive-In arena which accommodates 700 cars, will become the parking lot for the patrons using the ice rink, scheduled for completion by mid-December.

The skating area, 85 feet wide and 100 feet long, is so situated that the usable area can be doubled if needed. When completed there will be approximately five miles of one-inch pipe in the first 100-foot section which will provide ice about three inches thick for the skating surface.

There is to be a skaters' house, 112 by 30 feet of brick construction, containing locker rooms, snack bar, and a lounge with two fire places and picture windows overlooking the rink. A roof may be added later, it was said.

The Liberty Corp. operates the 1,000-seat Liberty and the 1,300-seat Madison in Covington, and three drive-ins, the Dixie Gardens; 400-car Midway, Cynthianna, Ky.; and the 650-car Florence, Florence, Ky.

Jacobs Heads Technicolor

BEVERLY HILLS, CALIF.—Patrick J. Frawley, Jr., chairman of the board of directors and chief executive officer of Technicolor, Inc., announced the election of Melvin H. Jacobs as president of Technicolor, Inc. Jacobs, one of Technicolor's largest stockholders, heads its Marshall-Burns division. The former president, John R. Clark, Jr., becomes a consultant to Technicolor, Inc., and remains as a director.

CLEVELAND — A sneak preview of a thought-provoking article by Ben Marcus, chairman of the board of Allied States, has been given by executive director Milton H. London. It will appear in the 1963 Merchandising Manual, to be published in conjunction with Allied State's convention at the Sheraton Cleveland Dec. 3-4-5. The article is entitled "Now Is the Time for New Leadership and Peaceful Co-Existence."

Old hatreds, methods, and worn-out ideas must be discarded, Marcus says. The future lies in the development of youthful and visionary leadership. He illustrates by mentioning such as Mirisch Brothers, Rube Jackter, Abe Schneider, Robert Benjamin, Stanley Kramer, Max Youngstein, Arthur Krim, Sol Schwartz, and others.

While not advocating abandoning of "all your eggs in one basket" productions, he pointed out the vital need of a steady flow of product year 'round, especially for suburban and out-state areas.

High-salaried players are a big factor in production costs but provide no assurance of successful grossers. Required: fresh new screen personalities.

Marcus also advocates development of programs of research, development of new mediums. Research and development as to selling should likewise be undertaken.

Face-lifting and modernizations are needed to compete for the public's leisure time.

The major obstacle to full industry recovery is lack of faith leading to uncertainty. Success can come only "through intelligent leadership in providing a steady flow of good product, sensible sales policies, a new and more effective approach in advertising and merchandising methods, and, finally, a harmonious and cooperative effort by all divisions of the motion picture business."

It has been previously announced that when Allied Theatre Equipment Dealers Association, and Theatre Equipment and Supply Manufacturers Association convene simultaneously, there would be non-industry guest speakers of unusual prominence.

Fulfilling that promise, Allied president Marshall H. Fine has revealed the names of two: Dr. D. F. Miller, director of marketing and consumer research for the Chrysler Corporation, and research psychologist, author, and lecturer Dr. G. Herbert True.

At the session on Tuesday, Dec. 4, Dr. Miller will draw a parallel of problems common to both auto and film industries. He has indicated that he will reveal methods and techniques which theatre owners can profitably apply to their own situations. His remarks will hold encouragement for exhibitors in light of recent Chrysler history. This year Chrysler shows a net profit after taxes of \$15.1 million for the first nine months against a net loss of \$20.5 million for same period last year.

Dr. True will conduct merchandising sessions of Wednesday, Dec. 5. An authority on merchandising motivation, he is either a director or member of the advisory council of five important institutions, such as the National Labor Management Foundation. He has lectured at nearly twenty of the nation's top universities. He is the author of "The Care and Feeding of Ideas," among other works.

MGM Income Down Sharply From '61; Vogel Forecasts Upsurge For '63

NEW YORK—Metro-Goldwyn-Mayer, Inc., reported earnings for the fiscal year ended Aug. 31 of \$2,589,000, or \$1.01 per share. This compares with the fifteen-year record high set in 1961, with earnings of \$12,677,000, or \$5.02 per share.

At the same time, the board of directors voted a regular quarterly dividend of 50 cents per share, payable Jan. 15, 1963, to stockholders of record Dec. 21.

Joseph R. Vogel, president of MGM, said that the 1962 earnings reflected a greater decline in film production-distribution earnings than had been anticipated. The MGM executive said that, in accordance with regular accounting policy, all anticipated losses on films released in fiscal 1961, as well as all losses anticipated on releases after the fiscal year's end had been written off. He noted, however, that prospects for 1963 in consideration of feature films either ready for distribution or currently being completed indicated an upswing in earnings, which he predicted would continue in 1964.

"Many of our pictures scheduled for general release in 1963 have been completed," said Vogel. "These and others now in production will be completed at cost levels which present excellent opportunities for profits."

In reporting disappointment over the decline in film production-distribution earnings, MGM's president stated, however, that results of the company's other activities in fiscal 1962 were most encouraging.

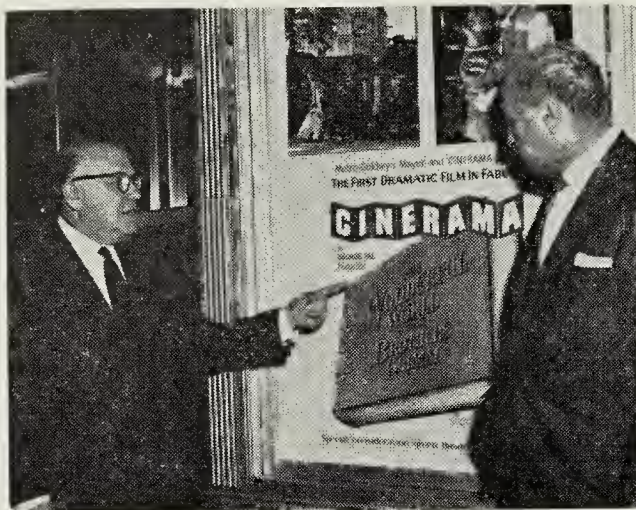
"As an additional factor in 1963 and of particular importance to 1964 and the following year," Vogel said, "two of the biggest productions ever undertaken by MGM are just beginning their release as roadshow attractions. 'Mutiny on the Bounty' opened in New York and already has been very well received by critics and public as one of the biggest epics ever produced. It will open in 25 other cities, including London, before the end of the year. 'How the West Was Won'—made in the Cinerama process with Cinerama, Inc.—has just had its world premiere in London with the greatest advance sale of any motion picture in history," he said. Vogel also looked for profitable returns from "The Wonderful World of The Brothers Grimm," "Jumbo," and other 1963 releases.

In the company's other activities, Vogel said that although in television, where revenues were declining because of the expiration of contracts for exhibition of pre-1949 pictures, the company's projects in production and distribution of television series shows a significant increase over the previous year. He added that prospects for 1963 and subsequent years were even brighter.

Records and music gross and net income both improved considerably over the previous year, and continued excellent results are anticipated, the president reported.

Research continues in the development of Kalvar film in its application to motion pictures and television, and scientists and technicians from MGM, Metro-Kalvar, and Kalvar intend to make demonstrations of samples of the film from time to time as a motion picture medium for television and a recording medium for music.

Vogel said that MGM's international activi-



Harry M. Kalmine, vice-president and general manager, Stanley Warner Management Corporation, and B. G. Kranze, vice-president in charge of world wide sales and exhibition for Cinerama, Inc., are seen attending the recent opening of MGM-Cinerama's "The Wonderful World Of The Brothers Grimm" at the Uptown Cinerama, Washington, D.C.

Court Rejects Distrib. Appeal

PHILADELPHIA—The Pennsylvania Supreme Court rejected an appeal by eight film distributors who sought return of \$4,600,000 in fees paid to the state under the old Motion Picture Censorship Act.

The act, which became law in 1915, was declared unconstitutional in 1956. The distributors sought return of the money on grounds it was paid "under duress and compulsion."

However, the high court held the money was for license fees rather than for taxes, and these fees were imposed to defray the cost of services rendered to persons or organizations under the act.

The appeal was made by Universal, Allied Artists, RKO, Paramount, 20th Century-Fox, United Artists, Columbia and Loew's Inc.

The annual license fees amounted to \$2 a year for each film and the distributors sought repayment of the taxes for the period 1915 through 1953.

The distributors were allowed a refund of \$337,436, however, for years subsequent to 1953.

MGM Int. Names Dow

NEW YORK—Wolford K. (Willy) Dow has been appointed manager of the Metro-Goldwyn-Mayer office in Thailand, it was announced by Morton A. Spring, president of MGM International. Dow succeeds Clarence Siegertsz, veteran film executive, who has retired.

Dow's prior managerial post for MGM was in Teheran. His duties there have been taken over by Edward Castro, who previously had headed the Israel branch.

ties, including operation of foreign theatres and bowling establishments, distribution of MGM and other feature films, production at MGM's British Studios and in cooperation with other foreign production organizations, and the leasing of films and television series, all had provided satisfactory revenues which promise to continue in the coming year.

"Bounty"—Ship And Film—Take Phila. By Storm

PHILADELPHIA — The world-travelling Bounty, built by MGM for "Mutiny On The Bounty," tied up here next to Admiral Dewey's flagship Olympia as Philadelphia's Police Band, harbor tugs, and a press helicopter gave her an enthusiastic, if noisy welcome.

Philadelphia's Frederic R. Mann, city representative, donned a peaked hat and stood in a cold rain to be presented with a citation by MGM officials while a small crowd looked on.

Captain Ellsworth Coggins sent his deck hands aloft to drop the Bounty's mainsail, but the jet-age crew couldn't seem to unlash the canvas in the rain. Finally they stopped struggling and hung patiently in the rigging while the photographers wiped their lenses and tried to get some pictures.

The press and Stanley Warner Theatres' employees were piped aboard and the whole contingent promptly vanished below the decks to get out of the rain. Below deck, the scene was a hectic one, as perhaps a hundred people milled about in the narrow confines of the original Bounty's replica. The boarding party expressed surprise at the modern interior, bristling with such latter day refinements as refrigerators and first class privies.

"How was your trip from Europe?" a gentle lady asked the ship's cook. "Quite smooth," the Canadian answered politely, scraping what looked like burnt hamburger from his electric grille. "Where's the food?" a veteran reporter quipped.

Just then a whistle blew and the sailing ship gave a bit of a lurch. "Agh—we're moving. Let me off!" the gal in the kitchen shouted. The rest of the ladies promptly followed her, and the tour was soon over.

MGM is expecting a good turnout though, as the Bounty has produced at her other ports of call, as the picture is having its premiere engagement at the Stanley.

Mirisch Films To Museum

HOLLYWOOD—The Mirisch Company became the first film-making organization to open its entire library of motion pictures to the Hollywood Museum, it was announced by Arthur Knight, curator of film and tapes.

Included among the films which The Mirisch Company is offering to the Hollywood Museum are the Academy Award winning films of 1961 and 1962, Billy Wilder's "The Apartment" and Robert Wise's "West Side Story," as well as such other highly acclaimed motion pictures as "Some Like It Hot" and "The Magnificent Seven."

In extending the offer to the Museum, Harold J. Mirisch, president of The Mirisch Company, declared: "We are delighted that at long last such a museum will exist here in Hollywood, thereby providing future generations with an opportunity to know and appreciate the work of past and present filmmakers."

Prints being collected by the Hollywood Museum will be stored in specially constructed vaults, now being designed by architect William L. Pereira. A program of daily afternoon showings of films is projected for the future, paralleling the showings conducted by New York's Museum of Modern Art. Films will be available to students and historians, along with other materials pertaining to the motion picture medium.

Stagen To Head NG Real Estate Development

LOS ANGELES—Frank P. Stagen has been appointed head of the rapidly expanding real estate development operations of National General Corp., it was announced by Eugene V. Klein, president of the diversified Los Angeles-based theatre operator and land development company.

In his new post as director of National General's real estate department, Stagen will be responsible for the company's major construction and land redevelopment projects taking shape as part of a broad diversification program started early this year.

These plans involve some of the 220 multi-million dollar theatre properties operated by National General, as well as non-theatre land holdings.

Scheduled for construction over the next 18 months on company-owned non-theatre sites on the West Coast, is around \$18 million in high-rise residential and commercial buildings, Klein revealed. This will join a 2,000-acre, \$100 million real estate development now starting construction near San Francisco that is a joint venture between National General and Sunset International Petroleum Corp.

The high-rise construction program and giant San Francisco area project are in addition to an extensive redevelopment and remodeling program underway at National General's widespread theatre holdings.

B&K's Dromey Retires

CHICAGO—All of the film exchange managers here joined with 50 members of the Balaban and Katz organization at a testimonial luncheon honoring veteran showman John Dromey on the occasion of his retirement as chief film buyer for the Great States division of the circuit, a post he has held since 1934.

Glowing tribute to Dromey was voiced by Walter E. Banford, MGM exchange executive, and Richard Graff, branch manager of Universal-International, who made a gift presentation to Dromey in behalf of film row colleagues.

David B. Wallerstein, president of Balaban and Katz, also paid tribute to Dromey for his years of outstanding service. Presiding as toastmaster was Harry Lustgarten, vice-president in charge of film buying and booking for both Balaban and Katz and Great States Theatres.

N. Y. Tent Honors Okun

NEW YORK—Variety Club of New York Tent #35 has established an Annual Golden Heart Award, to be given to the person in the industry and related fields in the east, selected by a special committee for his humanitarian deeds.

Recipient of the first Golden Heart Award will be Charles Okun, motion picture and amusement industry executive of the Coca-Cola Company, who will be honored at a testimonial luncheon to be held on Thursday, Nov. 29 in the grand ballroom of the Hotel Astor, it was announced by Charles A. Ali-coate, chief barker of the New York tent.

Jack H. Levin is luncheon chairman; on his committee are Lee Koken, Ira Meinhardt, Herman Schleier, Charles Smakwitz, and George Waldman.

Top NG Managers Become Field Reps To Boost Grosses On "Terrific 12"

BEVERLY HILLS, CALIF.—Embarking on a bold new program—the "Terrific Twelve"—aimed at extracting the maximum gross from top pictures—National General Corporation (National Theatres) has named 25 of its top theatre managers as "field representatives" of the advertising-publicity department, it was announced by Robert W. Selig, general manager of theatre operations.

The 25 showmen, selected by their division and district managers on their past record of outstanding exploitation-promotional activities, will carry out monthly picture-selling workshops in each of the territories of the circuit's 200 theatres.

Paul Lyday, advertising-publicity director, will supervise the project, working in conjunction with studio and distribution advertising departments.

In his announcement, Selig said the new picture-selling policy would be called "The Terrific Twelve," adding:

"Our stepped-up selling efforts will aim at extracting the maximum gross from a selected list of 12 boxoffice pictures which will play our circuit during the coming months. We have no intention of abandoning promotional and exploitative efforts on other pictures not included in the "Terrific Twelve." Our project will be all-points selling on those attractions we think the greatest number of people will want to see—and getting those people to the boxoffice."

Lyday and his team, working with division heads, district managers, and the film buying and booking department, will conduct all-out selling sessions in the territory aimed at formulating ticket-selling plans.

Each theatre manager in the circuit will

play a key role in the campaign, by assignment.

Under its new program, National Theatres hopes to mount a continuing momentum, month-by-month, in all circuit houses in the 16 states it operates.

The first film attraction selected for the project, Walt Disney's "In Search of the Castaways," was handled simultaneously in workshops starting in Los Angeles and in Kansas City, followed by workshops in San Diego, St. Louis, San Francisco, Denver, Seattle, and Salt Lake City.

The 25 field representatives are Murt Makins, Bremerton, Wash.; Dean Matthews, Portland; Bob Apple, San Francisco; John Fredericks, Fresno, Calif.; Emil Franke, San Diego; Fay Reeder, Yuma, Ariz.; Al Sachs, Hollywood; Al Bogatch, Los Angeles; Dudley Winscott, Santa Monica, Calif.; Jerry Nutting, South Pasadena, Calif.; Bill Hertz, Anaheim, Calif.; Roy Quinn, Long Beach, Calif.; Bob Sweeten and Charlie Allum, Denver; Russ Berry, Cheyenne, Wyo.; Jim Sutton, Laramie, Wyo.; Bill Souttar, Ogden, Utah; Al Young, Murray, Utah; Bob Peck, Wichita, Kans.; Willis Shaffer, Hutchinson, Kans.; Harold Guyett, Kansas City; George Hunter, Springfield, Mo.; Cobby Stewart, Topeka, Kans.; Phil Hill, Belleville, Ill.; and Bob Hockensmith, Jacksonville, Ill.

Four National Theatres' theatre managers have been tabbed as "Showmen of the Year" by the circuit for the 1961-62 fiscal year, it was also announced by Selig.

The four outstanding showmen, who will receive engraved desk sets and checks, are Hertz, Dick Goldsworthy, Everett, Wash.; Sid Page, Salt Lake City; and Hill.

Studio Sale Postponed

SCRANTON, PA.—The scheduled auction sale of Hal Roach Studios, Culver City, Cal., was postponed for the second time by Chief Federal Judge Michael H. Sheridan.

The Roach studio is a subsidiary of the Scranton Corporation, which is being reorganized under the Federal Bankruptcy Act.

Texas Exhib Smith Named Lt. Governor

DALLAS—Exhibitors and distributors all over the Lone Star State were rejoicing over the election of Preston Smith as Lt. Governor.

Democrat Smith, himself an exhibitor from Lubbock, Tex., won by a huge majority over his Republican opponent. A veteran legislator, Senator Smith served six years in the Texas House of Representatives, then was elected senator in 1956, being re-elected to that post in 1960.

In 1950 he ran for Lt. Governor, placing third in a field of 13 candidates in the primary election. Theatre people worked in Smith's behalf in practically every town in the State since the inception of his campaign last February. Many exhibitors are expected to be present when he is inaugurated into office Jan. 2, 1963, at the State Capitol in Austin.

AB-PT Sets Extra Dividend

NEW YORK—Leonard H. Goldenson, president of American Broadcasting-Paramount Theatres, Inc., announced that the board of directors declared an extra dividend of two per cent common stock in addition to the regular fourth quarterly cash dividend of 25 cents per share on the outstanding common stock.

The regular quarterly cash dividend is payable Dec. 15 to holders of record on Nov. 23, before giving effect to the stock dividend. The stock dividend is payable Dec. 27 to common stockholders of record on Nov. 23. An extra dividend of two per cent common stock was paid last year.

Dickman Heads Buffalo Tent

BUFFALO—Nathan R. Dickman, B&D Enterprises, has been elected chief barker of Tent 7, Variety Club of Buffalo, by the club's crew. Dickman succeeds James J. Haynes, manager, Cinema.

Other new officers are Thomas W. Fenno, WKBW-radio, first assistant chief barker; Charles E. Funk, managing director, Century, second assistant chief barker; Anthony T. Kolinski, Warner Bros. branch manager, property master; and Myron Gross, Co-Operative Theatres of Buffalo, dough guy. It will be Gross' 10th straight term.

The NEW YORK Scene

By Mel Konecoff

ROBERT ALDRICH, producer-director of the Seven Arts-Warners release, "What Ever Happened to Baby Jane?" was happy over the extraordinary success of his picture, but he was realistic enough the other day to venture a guess that banks which put up the money for pictures aren't going to change their thinking about backing films which don't star Doris Day or Cary Grant or the equivalent. They fear paying for unsure projects, and he included "Baby Jane" in this group.

Warners' advertising and publicity chief Dick Lederer interjected that the unsure project had taken in \$1,245,000 in the first eight days of release in 300 theatres throughout the country. One million dollars will come out of the New York area in one week, he opined, and many theatres were holding over in the Hollywood Preview playoff.

As the pair spoke, the negative cost of \$825,000 less distribution costs, prints, and advertising, and the percentages due stars Bette Davis and Joan Crawford, had been recouped. The \$1,700,000 needed to break even seemed like an easy objective at the time of the conversation. The way the money came back, Aldrich opined, it was the closest thing to pay tv. A four million dollar gross was foreseen.

He touched on the subject of film critics, stating that they were not idiots, and they know their job. Resignedly, he said you have to take the good reviews with the bad. He opined that it was regretful that they don't have greater effect on audiences outside of New York City, because this could lead to greater encouragement for film makers.

Regarding the Misses Crawford and Davis, he's hopeful that he'll be able to circle the globe on an 18-day tour with them if Warners and Seven Arts are willing after the first of the year. The pair were polite and totally professional during the filming of the picture, understanding the problems of budget, overtime, etc. They each have a piece of the film and were therefore paid less than their usual salaries. Great buddies they will never become, said he.

He felt that the picture couldn't have been made anywhere but in Hollywood. This does not hold true for all pictures, with some being easier to make and finance abroad. Oft times these pictures mean larger amounts of money in the film maker's pockets if he follows the usual European film distribution pattern. On the other hand, if a picture is budgeted at less than \$400,000, it would be less expensive to make it in Hollywood because of the efficiency of the crews.

Aldrich recalled that Joe Levine put up the money to buy the book and have the screenplay written after a former secretary called its potential to Aldrich's attention. After that, Levine decided not to go further per his option, and Aldrich then sought the backing of others.

How about the Hollywood Preview plan of distribution? It's great because it worked on his film so well, but as regards others, it must be assessed in the light of individual film. Some are suitable, some are not, he felt.

Pay tv is bound to come, opined he, for economic reasons if for no other. It will be a new way to utilize talents of people in production, and it will mean increases in production. Other countries have governmental subsidies to assist in the making of films, but since this is not due here in the foreseeable future, the stimulus must come from elsewhere, including pay tv.

On the matter of reissues, Lederer believed that exhibitors could make money with them if they were willing to spend energy and money. One of the troubles lies in the attitude that if the distributor doesn't spend the money, then exhibitors won't either, even though the product would be helpful in these days of shortages. He believed that were exhibitors to demonstrate that the company could make more money reissuing films to theatres than selling them to tv, exhibitors would get the films. Instead, said he, they are lackadaisical about the subject.

Aldrich didn't have the vaguest idea as to what he would do next.

THE METROPOLITAN SCENE: This month, for the first time, the entire Loew Circuit will promote UNICEF greeting cards. All theatres were scheduled to play a color trailer for a week at which time a lobby exhibit was to tell the public about UNICEF's work and aims. It seems that the sale of a single box of 10 UNICEF greeting cards priced at \$1.25 represents a daily cup of milk for 40 children for one week. Proceeds from 10 boxes mean the treatment for four young leprosy victims for a whole year. As one UNICEF official put it to us, "We are deeply gratified by such generous cooperation with our efforts on behalf of the world's needy children. We can only hope that such a fine example may inspire other movie theatre owners and stimulate their concern for the millions of needy children." . . . Despite David Susskind's feeling about the trade press, he sent over a copy of the script of "All The Way Home" which he is filming for Paramount. . . . Walter Reade-Sterling launched its new corporate image in the form of an 11 page ad in the Sunday Times Magazine section. . . . Anne Bancroft, so wonderful in "The Miracle Worker," has received the President's Award from the National Rehabilitation Association.

FESTIVAL (Continued from page 8)
comparison of the above reported critic-audience reactions and the ultimate decision of the judges in deciding the Golden Gate Awards. This year's jury:

Japan's Mrs. Kawakita; France's noted composer Darius Milhaud who has scored the music for about 25 important films; Argentina's Leopoldo Torre-Nilsson, one of South America's topflight directors, whose "Summer Skin" was acclaimed in the 1961 Festival

here; Czechoslovakia's Jiri Weiss, the East European director whose "Romeo, Juliet and Darkness" was a Golden Gate Award winner at the 1960 Festival here; and Hollywood's Lewis Milestone, the veteran director, whose "Two Arabian Nights" won an Oscar in 1927, the first year the Academy awards were presented, and whose latest picture, "Mutiny On The Bounty," has its northern California premiere at the Coronet here tonight (Nov. 21.)

Broidy Outlines AA "Blueprint For Future"

HOLLYWOOD — President Steve Broidy told the Allied Artists stockholders at their annual meeting of the company's "blueprint of the future." This included an understanding with Philip Yordan whereby AA gets western hemisphere rights to his forthcoming "The Thin Red Line" to be made in Japan; and the production of "Streets Of Montmartre," to be made in the summer of 1953, for which negotiations are under way with John Huston to direct; producer Ben Schwab's "The Great Gunfighters"; Blake Edwards' production of "Soldier In The Rain" to star Jackie Gleason; Henry Cohen's production of "The Black Zoo"; and five productions by Leon Fromkess.

The keystone of the Allied Artists production plan is Samuel Bronston's "55 Days at Peking," being made in Spain with Charlton Heston and Ava Gardner. Along with "Day Of The Triffids," this puts Allied Artists solidly in the forefront of the industry's future.

The board reelected, in addition to Broidy, George D. Burrows, Sherrill Corwin, Claude Giroux, Roger W. Hurlock; W. Ray Johnston, Paul Porzelt, Edward Morey, and Herman Rifkin.

The following officers were elected: Johnston, chairman of the board; Broidy, president; Burrows, executive vice-president; Morey, vice-president; Norton V. Ritchey, vice-president—foreign; Earl Revoir, treasurer; Jack M. Sattinger, assistant vice-president and secretary; G. N. Blatchford, comptroller and assistant treasurer; Lamar Criss, assistant comptroller; J. P. Friedhoff, assistant secretary; Milton Segal, assistant secretary; and Constatine Hambas, chief accountant.

The board also authorized payment of the Dec. 15 quarterly dividend on the company's preferred stock. The dividend of 13- $\frac{3}{4}$ cents per share on the company's 5- $\frac{1}{2}$ percent preferred stock is payable to stockholders of record Dec. 3.

Raytheon Acquires Autometric

LEXINGTON, MASS.—Raytheon Company has acquired substantially all of the assets and business of Autometric Corporation of New York City, a subsidiary of Paramount Pictures Corporation. The transaction for an undisclosed sum was announced by officials of Raytheon and Paramount. The transaction with Raytheon does not include Autometric's interest in Conductron Corporation of Ann Arbor, Mich.

Incorporated in 1957, Autometric Corporation had 1961 sales of about \$5 million.

Most of the firm's work has been performed under government contracts dealing with reconnaissance and mapping, data handling, photogrammetry, geodesy, astronomy, geology and geophysics, electronics, mathematics, and advance sub-system studies.

B'nai B'rith Fetes LeRoy

BEVERLY HILLS, CALIF.—Mervyn LeRoy, distinguished motion picture producer, has been chosen Man of the Year by the Beverly Hills B'nai B'rith, it was announced by Leon Fine, Man of the Year chairman for the Lodge.

LeRoy, whose latest film production is Warner Brothers' "Gypsy," will be honored at the Lodge's 16th Man of the Year testimonial dinner on Jan. 13 at the Beverly Hilton Hotel.

U.S.-Italian Co-Productions Set By Barclay, Hayutin

LONDON Observations

By Jock MacGregor

BEVERLY HILLS, CALIF. — Italian and U. S. co-production of multi-million dollar motion pictures on a global scale was revealed when Steve Barclay and Harvey Hayutin told details of their new production company's forthcoming schedule of major pictures to be made in association with Galatea, one of Italy's three largest production-distribution organizations.

First film is "Dark Purpose," to be produced by Barclay, starring Shirley Jones and Rossano Brazzi, co-financed by Galatea and Universal Pictures Corporation. Budgeted at \$1,700,000, "Dark Purpose" will be filmed in color in Italy by Brazzi-Barclay-Hayutin Productions, with George Marshall set as director.

The launching of the new production company marks the first time an Italian film company has entered the financing and production of motion pictures aimed primarily for the American market. Barclay said Galatea will finance the major portion of the production cost of their films, with American companies, contributing the smaller portion in return for United States and Canada distribution rights.

Barclay and Hayutin plan to film at least three pictures annually under the same formula. All will be shot in English. Talks with other Major U. S. production and distribution companies are under way.

Barclay revealed his company is preparing two other productions for early filming. Probably first to roll will be "Brigante!" an action-adventure drama written by Barclay about Italian Partisan civilian soldiers whose guerrilla tactics behind the German lines aided Allied landings during World War II. Second property is "The Fourth Musketeer," based on autobiographical material by Alexander Dumas.

Galatea, founded seven years ago by its president, Lionello Santi, produces its own films, finances other pictures on a co-production basis, and distributes its films throughout the world.

SMPTE Appoints Three

NEW YORK—Three members of the Society of Motion Picture and Television Engineers have been appointed to new positions. Joseph T. Dougherty, E. I. du Pont Nemours and Co., New York, has been elected by the SMPTE Board of Governors to complete the unexpired term of financial vice-president. Ethan M. Stifle, the former financial vice-president, was elected executive vice-president in the recent Society national election.

Byron Roudabush, president of Byron Motion Pictures, Inc., Washington, D. C., has been elected by the SMPTE Board of Governors to serve on the 1963 Board of Governors, for the eastern region, replacing Dougherty. Edward A. Winkler, Eastman Kodak, New York, has been appointed by John W. Servies, president of the SMPTE, to replace Dougherty as chairman of the national membership committee.

"Sacco And Vanzetti" Set

ROME—The first co-production between the new De Laurentiis Corporation of America and the Italian parent company will be "Sacco and Vanzetti," exteriors to be made on U. S. location and interiors in Rome.

PAY TV OCCUPIED much of the time at the November meetings of the British Film Producers Association and the Federation of British Film Makers. They wish to stress to exhibitors that in the absence of any further drastic closure of theatres, it is not their intention to use the new medium, when established, as a substitute for subsequent runs.

Both groups are unanimous that any experiments that are carried out must be on sufficiently an extensive scale to ensure a fair assessment of the ultimate potentials. Should the tests be too limited, capital and servicing charges would be out of proportion and produce false results. The producers are also adamant that a high proportion of British material should be obligatory. Members are hoping to make programs essentially for pay tv and hope that provisions will be made in the experiments to include this.

So far, everything connected with pay tv is hypothetical, but one most intriguing aspect shows itself, should the American patterns be in any way followed. It is that of censorship. Under present conditions, not even a parent may take an under 16 to a theatre showing an "X" certificate film, and should such offerings be ultimately televised, they are generally transmitted late with viewers well warned. "X" pictures could well be put out only a few weeks after a theatrical booking in the area at a peak hour and quite a few less responsible parents might let their offspring see things which the industry's own guardians consider unsuitable for them.

CONGRATULATIONS to Robert Clark on being unanimously elected president of the BFFA on the retirement of Arthur Watkins. He will sit as an honorary member and not as ABPA representative. He was previously president from 1953 to 1955. Up to 1957, the presidents were honorary. The association is reverting to this practice.

The BFFA is looking closely into the positions of 70mm and quota. Currently the law refers only to 35mm, and there is some concern over highly profitable bookings being occupied for many months. "Lawrence of Arabia" will be the first British picture available in 70mm, to be followed by "Zulu." One school of thought is that it is hardly fair for the theatres to be forced to curtail financially successful runs and revert to 35mm when it's hard enough to get people to the boxoffice. The 70mm theatres contribute to the Eady Fund. One thing obvious is that any quota would have to be spread over more than one year. Meanwhile, the circuits are considerably exceeding their obligations. In the 24 weeks from July 1, ABC booked no less than 13 British films.

CARL FOREMAN is bashing on with "The Victors," which has been dubbed by the studio wits as "The Longest Day With Sex," and after many months shooting and locations on the continent, he is only four days behind schedule due to bad weather in England. He is not worried and is sure that he will catch up. Currently, sequences with Melina Mercouri, Romy Schneider, and George Hamilton are being shot. To welcome the delectable Romy, he hosted a Sunday night press reception at the Dorchester. . . . Into the White Elephant Club the other evening came a smiling party of UA executives headed by Ilya Lopert, Jerry Jerroe, and Charles Berman and director Ronald Neame. They had just seen the rough cut of Judy Garland's "The Lonely Stage," and there was no need to ask if they were happy. Also dining there were Deborah Kerr, who shook me by telling me that she has not worked for a year; Terry-Thomas, just back from Hollywood; director Jack Clayton; producers Monia Danischewsky, Harold Baim, star John Gregson, distributor Ken Rive, and publicist Theo Cowan, to name just a few of the movie and tv personalities to make a "good catch" for any columnist. . . . "Spartacus" at popular prices is proving an enormous boxoffice bonanza on its London release. It's Rank's biggest this year. "The Longest Day" is also on the treasure trail establishing records wherever it is being played. . . . It is the BBC which is celebrating its 40th Anniversary that is providing the damper on the Monday night movie business these days. People are going home to catch commercial tv's "Coronation Street," switching to the BBC for Panorama, the weekly current affairs program, and "Maigret," the hour long detective drama with a French setting. Incidentally, "Picture Parade," instead of covering current releases, sent a unit to Italy and produced a fascinating documentary on the local film industry. Congratulations to "Movie-Go-Round," the Sunday afternoon sound program, which now runs an hour, on reaching its 300th edition. . . . Though more and more local authorities are waiving the right to impose a charity levy for the privilege of Sunday opening, Bernard Charman in The Daily Cinema reports that Bradford has distributed \$28 from the fund to a Stray Cats Shelter and Sanctuary. Who said charity begins at home!

JOE VOGEL personally escorted me over the threshold for my first official view of the New Empire, which opens on Dec. 15 with "Jumbo." The scaffolding was coming down, and one of London's loveliest theatres is emerging. In the old stalls area, a magnificent dance hall is taking shape. Later, I shall prepare a feature on the brilliant transformation of a vast theatre which had outlived its practical use to a modern entertainment centre. . . . Rank production, distribution, and exhibition executives dropped everything for a last minute dinner for Gordon D. Ellis, of British Empire Films of Australia. I could only attend the cocktails before to welcome this fine veteran as I wanted to go to the airport to welcome Jay Emanuel and the Cinerama party from America. . . . My New York colleagues were able to see how we worked when John Ware put on a lunch for us to meet officially former tradepaperman Fred Hift, whom we all knew, on his appointment as 20th Century-Fox publicity chief for Europe and the Middle East. His immediate chore is putting over Mark Robson's "Nine Hours to Rama." I am glad to hear that he is doing something about the stills issued to British papers of British pictures. Currently, some companies send stills to the Hollywood studios. There dupes are made and sent to New York, where dupes are made of the dupes. These are then sent here. Meanwhile the second neg sits in Paris for foreign language versions! Its a mad, mad, mad world.



At the recent TOA convention in Bal Harbor, Fla., E. LaMar Sarra, Florida State Theatres, Jacksonville, Fla., and chairman of the State and Local Legislation Committee of TOA, is seen delivering his address on "The Exhibitor and Legislation," during a forum session on "Exhibition and the Law."

TOA (Continued from page 6)

selling of film is greatly responsible for the shortage of product. He said this would "revitalize the industry," adding that "the producers can't continue to take all the risk," and proposing that exhibitors share it to assure themselves of more product.

Skouras charged divestiture of their theatre holdings by the production and distribution companies under the Consent Decrees with being a cause of the current production shortage. He said the American film industry needed 350 pictures a year, 225 of them A's, to keep going.

He warned against the sale of "first run pictures" for showing on pay tv, and said the exhibitors should at least see that such pictures will not be made available to it until five or seven years after their release, in order to protect their investment.

Morey (Razz) Goldstein, general sales manager, Warner Brothers, said his company "is prepared to meet the challenge of the future with optimism, courage and experience."

Robert Conn, 20th-Fox's general sales manager, told the exhibitors that "if you don't cooperate in selling product, there is no chance for the future of distribution and exhibition."

Steve Broidy, Allied Artists head, said there is nothing to all the rumors about the company, and stated that AA will put three pictures into production in the next 40 days and is "trying to vary its program."

Rube Jackter, Columbia vice-president and general sales manager, said his company is prepared to "shoot the works in Hollywood as well as all over the globe," and asked the exhibitors if they were prepared "to do your part in cooperating with us by properly merchandising" the films offered.

President James Nicholson and Samuel Arkoff, vice-president, American International Pictures, pledged for 1963 "a continuing supply of A pictures, and no road-shows."

Chris Gorder, Montana Theatre Owners Association president, reported on the area promotion program in effect in his state to merchandise selected pictures and said it is proving highly successful.

Greetings from Variety Club International were tendered by Rotus Harvey, Variety Clubs International chief barker.

Drive-In Panel Discusses Free Admission For Kids

At the convention's panel discussion on drive-ins, Spiro Papas, executive vice-presi-

dent, Alliance Amusement Company, Chicago, and chairman of the board of the National Association of Concessionaires, and Mel Wintman, vice-president, General Drive-In Corporation, Boston, led the argument for the free admission of children.

Albert Boudouris, president, EPRAD, Inc., an Ohio exhibitor; and Earl Podolnick, president, Trans-Texas Theatres, took the opposite view.

Oscar Brotman, president, Drive-In Theatre Association of Greater Chicago, in discussing playing of sex pictures, stated that misrepresentation in advertising "makes the public mad." He added that "once you start running sex pictures you get on a merry-go-round and can't get off."

Members of the panel agreed that improvement can only be achieved "by manpower and training." Podolnick reported on his circuit's policy of selling each admission with a "ticket-back guarantee" which permits a patron dissatisfied with the show to see the next one on a pass without charge. He said this policy "worked out very well."

Nathan Jacobs, president, Movie Guide, told the conventioners about the publication and its aims.

Dr. Martin J. FitzPatrick, Will Rogers Hospital medical staff, reviewed the work being done, and support of the TOA membership was pledged by Preston Robert Tisch.

Those stockholders of A.C.E. Films, Inc., attending the convention met with Sidney M. Markley, president, and several members of the board of directors. The meeting was not a formal stockholders meeting pursuant to an official notice, but was informal and for the purpose of advising those present of the status of negotiations for financing and organization of A.C.E. Films.

Youngstein Pledges Flow Of 15-20 Per Year From ECA

Max Younstein, president of the new Entertainment Corporation of America, announced to the exhibitors that his company planned "15 to 20 pictures a year beginning no later than one year from now."

ECA will produce, distribute, and finance the films, and will make some of the pictures itself, while others will come from outside sources," he said.

Younstein announced that Arthur Mayer had joined the company's board and "will help in putting film packages together."

He urged exhibitors to contribute "financial assistance to the fullest extent the law per-

Castle's "Candy Web" Schedules 15 Openings

HOLLYWOOD—The first motion picture ever to have 15 different openings, William Castle's "The Candy Web," will begin filming in Hollywood on Nov. 27, for Columbia release.

"The Candy Web," the latest creation of Castle in his quest for films that are unique and unusual in audience appeal, is the most ambitious undertaking of his career. Ideal teen-age girls from all over the world will be brought to Hollywood for roles which will be designed specially for the country of their birth. Competition now is under way for this unusual talent search. The winner will be known as "Miss Teen-Age Diplomat."

Each girl selected, besides portraying the character of a student at an exclusive girl's school in Switzerland, will be photographed alone in the first 10 minutes of the picture as the narrator of the comedy-suspense story. She will speak in her native tongue for exclusive use in her own country.

Castle will follow this technique for Canada, Sweden, Italy, Germany, Japan, France, England, Australia, Mexico, Argentina, Venezuela, Nairobi, China, and the United States.

Chi Exhibs Honor Critic

CHICAGO—"King For A Day" luncheon, honoring Sam Lesner at the Congress Hotel, brought out every film exhibitor in the area plus members of other entertainment mediums and close affiliates of the Variety Club of Illinois, Tent 26. The event took place to pay tribute to Sam, motion picture critic of the Chicago Daily News, for his many years of devoted service to the industry.

Guest personalities who attended were Johnny Weissmueller, Dick Gregory, Forrest Tucker, and Henny Youngman. David B. Wallerstein, president of Balaban and Katz Theatres; Russ Stewart, executive vice-president, Field Enterprises; and John Stanton, managing editor, Chicago Daily News, topped the list of special speakers.

Artist Heads Albany V. C.

ALBANY—Michael S. Artist, promotion and advertising manager of WAST-TV, has been elected the new chief barker of the Variety Club of Albany, Tent 9, for 1963.

Other members of the Variety crew for 1963 are John Costas, first assistant chief barker; Martin Burnett, second assistant chief barker; Jack Kaufman, dough guy; Jack Merritt, property master; and canvassmen Albert Bearup, Adrian Ettelson, Murray Gans, Artie Green, and Jack Goldman.

mits" for the establishment of a "production pool." He also charged the industry pays "no respect to manpower," just as it fails to "create new talent." He argued that orderly distribution and orderly exhibition should go together and that "one without the other will be a failure."

Fred Gebhardt, president, Four Crown Productions, Hollywood, told the TOA members of plans for what he called "30 pictures for profit" for children. He said the program is designed to "counteract 'adults only' pictures." He stated he believed that product shortage was due to the blockbuster policies of the companies and the long period an independent producer has to wait to get sufficient income from a picture to enable him to make another one.

Lower East Side Gets New 600-Seat Theatre

NEW YORK—The first new film theatre to be built on Manhattan's Lower East Side in more than a quarter-century was to have an invitational premiere Tuesday evening, Nov. 20. Attending the premiere were stage, screen, and tv personalities, as well as prominent civic figures. Continuous public performances begin the following day.

The Essex, Essex and Grand streets, will operate initially as a first-run house for that area. The policy will ultimately shift to first-run American, foreign, art, and specialty films. It was to open with UA's "The Manchurian Candidate."

Owners and operators are George Hattem and David Sanders, who operate a chain of film theatres in the metropolitan area.

The new house was designed by William Eli Kohn as an intimate luxury theatre in an L-shaped format, with 600 seats on a single floor. Modern equipment will accommodate standard and wide screen gauges and the most recent transistorized sound techniques, with acoustics and projection of the most advanced design.

ALBANY

The severest exchange cutback recently made in Albany was by Columbia which left only manager Herbert Schwartz on the payroll effective Nov. 9. An office is being maintained at 991 Broadway; but salesman James Moore, cashier Carmela Mottolese, booker Mel Schaw, and a secretary were dropped. There had been some talk of an "economy move"; but few thought it would be so extensive in view of the company's long-time local operations, its relatively heavy releasing schedule, and the scope of the Columbia exchange area. Pittsfield, Mass., is included, as are parts of Vermont and most of eastern New York. . . . The new Variety Club officers will be installed at a dinner in the Sheraton-Ten Eyck Hotel on Nov. 19. It is hoped that an international officer will speak at the affair which will see Michael A. Artist, promotion director, Stanley Warner owned WAST, assume the post of chief barker. Jack Kaufman, U-I salesman, holds over as dough guy; while a new crew-man, Jack Goldman, Goldman and Walter Advertising, will serve as press guy. . . . The Tryon, newest first run in Amsterdam, shifted to a Friday through Sunday schedule. Brandt Theatres, New York City, is buying and booking. . . . "Schine Books of Happiness," which provide movie tickets at "a big discount," are being advertised by various theatres of that circuit.

ATLANTA

Jimmy Greenleaf, U-I branch manager in Charlotte, N. C., was a visitor at the local office. . . . Bob Moscow has taken over the Central. He formerly was manager of Martin's Rialto, which is now being razed to clear a site for a new Martin theatre. . . . Mrs. Mary Brockett, former head booker, Crescent Amusement Company, Nashville, Tenn., was in visiting. . . . Katherine Moore, National Theatre Supply Company, returned from a Florida vacation. . . . Pat Brown, Warners cashier, is back at her desk after a vacation. . . . George Tarrant resigned at National Screen Service; and is new owner of the Madison. . . . The Beechwood Cinema, Athens, Ga., will open this month.



MGM's replica of "H.M.S. Bounty" recently arrived in New York harbour from London in connection with the opening of the film at Loew's State on Broadway; and Commissioner Richard C. Patterson proclaimed "H.M.S. Bounty Day" on behalf of Mayor Robert F. Wagner as Captain Ellsworth T. Coggins, of the Bounty, accepted.

Bob Williams is the new NSS sales representative. He was formerly with National Theatre Supply Company. . . . Elizabeth Wallace, National Screen Service, is on a leave of absence due to illness. . . . U-I has employed five new girls to help handle the extra book-keeping entailed in handling work transferred here from nine other exchanges. . . . Mr. and Mrs. Roscoe Smith, he's vice president, Theatre Service Company, celebrated their 35th wedding anniversary.

BUFFALO

There was a large turn-out of barkers for the special Tent 7 luncheon honoring Councilman and barker Albert J. Petrella, held in the clubrooms of the Variety Club. Among those seated at the head table were Hon. Walter J. Mahoney, State Senate Majority Leader; Hon. Chester Kowal, Mayor of Buffalo; Michael F. Ellis, Jr., past chief barker; James J. Hayes, chief barker; Nathan Dickman, first assistant chief barker; and Jungle Jay Nelson, WKBW-TV, master of ceremonies. . . . "Mutiny on the Bounty" has been booked into Shea's Teck in January. "Wonderful World of the Brothers Grimm" has just closed a long and successful run in the Teck, according to Frank Arena, city manager, Loew-Shea theatres. . . . There was a day and date presentation of "If a Man Answers" on Nov. 9 in the suburban Amherst and the downtown Cinema. This U-I production undoubtedly would have played Basil's Lafayette had not that famous old downtown first-



The Valley, Cincinnati, Ohio, famed for playing outstanding films, is seen all dressed up for 20th-Fox's "Gigot." Special cut-out letters for the marquee and spot lights playing on colorful banners gave the front a premiere look.

run closed recently to make way for a motor ramp. . . . The Buffalo Zoological Society presented a free motion picture program in the Buffalo Zoo in Delaware Park. The program included Walt Disney's "Bear Country" and a cartoon. A trip to the bear pit, led by curator Clayton F. Freiheit, followed. . . . Frank Arena, city manager, Loew-Shea houses, claims to have the top story of all time whenever exhibitors gather to swap tales of woe. The incident occurred when Frank was managing a Loew drive-in in Chicago. He encountered all the usual problems plus one—a huge billboard that a kennel owner placed right next to the theatre. On it was this message—"We Buy and Sell Dogs." . . . Cliff Richard returned to Buffalo for the western New York premiere of his Paramount production, "Wonderful To Be Young," and appeared for two performances on the stage of the Paramount. The personal appearance was widely advertised by manager Ed Miller.

CHARLOTTE

The Rialto, 219 E. Main st., Durham, N. C., which has been closed for some time, reopened Nov. 14 under new management as a "legitimate art theatre" and is featuring first-run foreign films, first-run independently produced American films, and "antique" films and classics. Miss Maggie Dent, of Durham and Chapel Hill, is manager, and says the house, which operates from one to 11 p.m., daily, will make an effort to bring prominent movie critics and outstanding directors of art films to Durham for programs accompanying the showings of their films. On Saturdays and Sundays, it hopes to provide matinee programs for children, showing special art films for that age group and other features. Miss Dent said she'd "like this to be a community theatre," also, and to be able to arrange programs in the morning hours for special groups who want films catering to their particular or specialized interests. She said she also will strive to present live talent on the stage from time to time. The house has a lounge provided with magazines and periodicals on films and techniques of motion pictures. The lobby and stairways also are used to exhibit paintings and other art works of local and state artists.

CHICAGO

Boxoffice Spectaculars, Inc., has been organized by Sanford Kohlberg, president of Starlite and other outdoor theatres, to supply theatre owners with the latest spectaculars in order to boost trade for outdoor theatres. Kohlberg has been conducting a membership drive through the country. . . . The Balmoral, a new art theatre under Damos Brothers management, being built across from the Edgewater Beach Hotel, is being rushed towards completion. . . . Eddie Silverman, president, Essaness Theatres, returned to Palm Springs, Calif., where he makes his winter home. . . . Hillcrest outdoor theatre has closed for the winter season.

CINCINNATI

The city was back in the moving picture business. "The Longest Day" opened at the Grand with a sell-out under the sponsorship of St. Williams Youth Club, and J. E. Watson, the film's local publicist, reported that the advance reservations were very encouraging. Following on the heels of "The Longest Day," movie patrons had a lot to talk about with the arrival of "What Ever Happened to Baby Jane" at the Albee, and "The Manchurian

Candidate" at the Keith. . . . Ray Nemo, exploiteer for Columbia's upcoming "The War Lover" and "Lawrence of Arabia," was a very busy man. The barnstorming crew of a former B-17 flew in to publicize "War Lover" throughout the area. The crew took newsmen and radio and tv reporters on a ride to Columbus, during which there was some malfunction in the old crate's insides, and the pilot, Ted Moody, a former B-17 combat crew chief, brought her down during a snow storm "by the seat of his pants." Nemo also had in tow the researchers for "Lawrence of Arabia," John and Elizabeth Woolfenden, who charmed the guests at a cocktail party in Hotel Netherland Hilton with stories concerning the film. . . . Michael Chakeres, general manager, Chakeres circuit, Springfield, O., and his assistant, Grant Frazee; Wally Allen, publicist; Budd Grotte, concession chief; Gene Lutes, Kentucky district manager; and Minnie Dwyer, Celina, O., manager, who won the company's salesmanship award, all went to the TOA convention at Miami Beach. Left behind to tend the store were Phil Chakeres, president; Dick Dickerson, in-door booker; and Lee Frisz, shorts booker. . . . Congratulations to Frank Schreiber, U-I manager, for receiving the Oct. 14 "man-of-the-week" award in the company's golden anniversary jubilee sales drive. . . . Bob Berger, son of Mike Berger, MGM office manager, is new U-I shipper, succeeding Harry Jansen, who moved over to States Film Services. . . . Abe Dickstein, 20th-Fox eastern division sales manager, and Terry Turner, MGM publicist for "Escape From East Berlin," were in. . . . Rod Serling, who wrote the screen play "Requiem for a Heavyweight," was in Springfield, O. He is teaching two courses in creative writing during the first semester at Antioch College, Yellow Springs, O.

COLUMBUS

Herman Hunt has booked Darryl F. Zanuck's "The Longest Day" for a road show engagement starting Friday, Dec. 21. . . . RKO Palace held "What Ever Happened to Baby Jane?" for a second week. . . . Demolition of Loew's Broad is scheduled to begin. The theatre, owned by the Huntington National Bank, will be replaced by a 15-story office building. . . . Frank Yassenoff booked Jackie Gleason's "Gigot" for a first run showing at the East Side neighborhood Main. . . . Fred Oestreicher, MOTION PICTURE EXHIBITOR correspondent, visited Virgil Jackson, former local exhibitor, at his Saddle and Survey guest ranch at Tucson, Ariz., while on vacation. . . . RKO Grand observed a second anniversary of Cinerama in Columbus. . . . Ron Pataky, theatre editor, Citizen-Journal, had a reunion with Norman Nadel, former Citizen-Journal theatre editor, in New York. Pataky accompanied the Broadway theatre party sponsored by the newspaper. Nadel now is drama critic for the New York World-Telegram and Sun.

DALLAS

Shirley Anne Field, one of England's newest faces in the entertainment field, was in Dallas for the world premiere of "The War Lover" at the Majestic. The premiere has come to Dallas because three old World War II B-17 bombers were rescued from a Love Field airplane graveyard, reconditioned, and flown to England to be used in the filming. . . . William B. Williams came "home" to Dallas with a sales pitch in behalf of "Sodom and Gomorrah," first 1963 film release scheduled by 20th-Fox. Williams was former branch manager in Dallas, but is now southern divi-



Miss Norma Nolan of Argentina, the reigning Miss Universe appeared here (Miami) during the annual convention of Theatre Owners of America and the National Association of Concessionaires. The convention was held Nov. 6-9 at the Americana Hotel at Miami Beach. Miss Universe met convention delegates at the Royal Crown Cola exhibit from 2 to 4 p.m. on Thursday and Friday.

sion chief with headquarters in New York. . . . Producer Joe Pasternak was a visitor in Dallas in behalf of his 77th motion picture, "Jumbo." He met with Dallas press, television, and radio representatives at lunch; visited Childrens, Inc., a United Fund Agency for retarded children in the afternoon, with an elephant and two clowns to entertain the children at the agency; and that night attended the Century Room where the cast of "Bottoms Up" revue saluted him in a special show by presenting songs from his film hits. . . . An expansion of sound recording facilities has been announced by Keitz and Herndon, Inc., Dallas motion picture production firm. New Ampex tape recording equipment and Mangasync 16 mm magnetic film recorders have been installed for the production of business films and television commercials. A library for musical background scoring, new equipment for location recording, and a library of original sound effects have also been added, Jack Bird, production coordinator, said. Experimental sound recording with new acoustical treatments is another phase of the current expansion program, Byrd said. The new equipment enables Keitz and Herndon to provide five channel mixing, sync sound, and background scoring, dubbing, narration, and interlock, for the production and reproduction of motion picture sound tracks.

DES MOINES

The Wieting, Toledo, Ia., observed its 50th anniversary with a variety show. The house was built in 1912 by Mrs. Ella Wieting in memory of her husband and given to the people of Toledo by Mrs. Wieting. During recent years, it has been operated by the Toledo Community theatre guild and used for community affairs in addition as a weekend movie house. . . . At the Paramount exchange in Des Moines, Ken Bishard will now book for the Nebraska territory and Joyce Brain becomes booker's stenographer. . . . Jim McKnight, Oelwein, scheduled a gala

week to mark the 40th anniversary of the Grand, Oelwein. . . . The Des Moines Variety Club's annual Christmas party will be held Dec. 10.

JACKSONVILLE

Louis J. Finske, a resident of nearby Ponte Vedra Beach, has been named president of Silver Springs, Inc., since the completion of the purchase of Silver Springs by the American Broadcasting Co.-Paramount Theatres, Inc. He is also president of Florida State Theatres, which operates 55 of Florida's leading motion picture theatres, as well as Weeki Wachee Spring, a leading tourist attraction on Florida's west coast, and the concessions business at Birch State Park in Fort Lauderdale. Finske said that Mark DuPree of this city, formerly a FST district supervisor, has been named general manager of Silver Springs. . . . Bobby Darin, motion picture and singing star, is scheduled to headline a "big ape convention," being sponsored by radio station WAPE at the local 12,000-seat Municipal Coliseum, at the same time he is slated to appear on the downtown Center screen in "If A Man Answers." Marty Shearn, manager, Center, looks with favor upon WAPE's promotion of Darin which will include the distribution of thousands of his autographed photographs to youthful followers. . . . Harry Botwick, Miami, and Bob Harris, Tampa, both district supervisors for Florida State Theatres, were here at the FST home office for conferences with other company officials before the entire group left for the TOA national convention in Miami Beach. . . . Robert Heekin, local FST district supervisor, and Mrs. Heekin (Ellen) vacationed briefly with relatives in Fort Lauderdale before going to the TOA gathering. . . . The Jacksonville Fair ended its 11-day run the night of Saturday, Nov. 3, and left a large percentage of Film Row personnel in a state of exhaustion. Members of the Motion Picture Charity Club, which sponsored the Cetlin & Wilson midway attractions at the fair, served as ticket takers for all the C & W shows, with strong support from Women of the Motion Picture Industry and their Co-WOMPI allies. In addition to their usual business assignments, they worked a total of 20 shifts during the 11 days of the fair in order to gain funds for financing the MPCC's Blind Children's Foundation and the charitable activities of WOMPI. Although chilly, inclement weather cut attendance at the fair, more than 100,000 persons went through the turnstiles to make it Jacksonville's biggest entertainment turnout of the year. . . . Taken by death here was Robert J. Gordon, a prominent leader of the local Jewish community and a brother-in-law of Shirley Gordon, WOMPI at Warner Bros. . . . Enizell "Easy" Raulerson, assistant to Walt Meier, manager, downtown Florida, took over relief manager duties at the suburban Edgewood with an assist from Harry J. Moore. . . . "Chuck" Webster, area service man for the Advance Operating Co., a theatrical vending machine concern, has been transferred to San Juan, Puerto Rico. . . . The highly-publicized "What Ever Happened to Baby Jane?" went on screen at the city's leading showplace, the downtown Florida, after a strong exploitation campaign by manager Walt Meier and a very friendly press reception from Judge May and Bill Means, newspaper entertainment editors.

NEW HAVEN

Phil Engel, 20th-Fox exploitation force, concluded meetings with Peter Perakos, president; Sperie P. Perakos, general man-

ager; John Perakos, assistant general manager, Perakos Theatre Associates; and John D'Amato, resident manager, Perakos deluxe Elm, on Connecticut premiere of "Gigot." The guest list is headed by Yvonne Constant, who appears in the Jackie Gleason starrer. . . . Rube Lewis, retired Loew's Palace stage manager, and for many years business agent, Local 84, IATSE of Hartford, has returned to his Los Angeles home, following a six-month stay here. . . . John Scanlon, III, operator, Lockwood and Rosen-owned Strand, Winsted, Conn., is experimenting with "Special Bargain Nights" on Mondays and Tuesdays, charging one dollar for two admissions, provided a newspaper ad citing the bargain offer is presented at the box-office. The gesture saves a party of two 50 cents. . . . Independent exhibitor Nick Zeo has reopened the subsequent-run Phillips, Springfield, Mass., after a brief shuttering. Vincent Blais, who had subleased the Alvin Phillips-owned theatre, is now planning his first film production venture in Hartford. Zeo continues to operate the Parkway Drive-In, Springfield, Mass., and Parkway Drive-In, Plainfield, Conn. . . . Film-buying calls for this simple philosophy, in industry veteran Eddie Ruff's opinion: "The fact that you're doing business as a discount bargain section of a huge department store doesn't necessarily mean that your own clothes will come from there. It follows that a man doing business as a motion picture exhibitor may like Brooks Brothers clothing at several hundred dollars a suit, but has to significantly realize that not all of his customers can afford or even like the several hundred dollars worth of suit." . . . A new "No One Seated During Last 15 Minutes Of Any Performance" policy is in effect at the Lockwood & Gordon suburban 1,000-seat Central, Hartford, Conn. Resident manager Jack Hynes cites "better audience atmosphere" as primary reason for the move. "We've found," he comments, "that people seated in the auditorium and those waiting in the lobby or on the street can better enjoy the performance if no distractions are evident during the concluding minutes of any performance." Patron response initially is most encouraging.

NEW ORLEANS

Paramount Gulf Theatre officials and Walter Guarino, manager, Saenger, were hosts at a special screening of Columbia's "We'll Bury You" for the American Legion, press, TV, and radio representatives at Paramount's screening room. WOMPI were in the receiving line and served coffee and snacks after the showing. . . . A. R. Carruth closed the 51 Drive-In, Brookhaven, Miss., for the season. . . . Martin Theatres closed the Eagle Drive-In, Brewton, Ala., for the fall and winter months. . . . Paramount held a regional sales meeting at the local exchange with Charles Boasberg, vice president and general sales manager; Tom Bridge, assistant general sales manager; Hugh Owen, eastern sales manager; and Martin Schank, home office staff, in attendance along with regional sales manager W. Gordon Bradley, Atlanta; and branch managers Kip Smiley, Charlotte; Fred Mathis, Jacksonville; Tom Donahue, Memphis; and Milton Aufdemorte, New Orleans. . . . Hollywood producer Joe Pasternak was in the interest of MGM's "Billy Rose's Jumbo" set for Loew's State as the Christmas attraction. . . . George Wiltse, Dallas, owner, St. Bernard Drive-In, Arabi, La., was in for a visit with manager Robert Ricouard. . . . James Frew, Embassy regional sales representative, was in from Atlanta. . . . Bob Hames, formerly



Charles Sweet, managing director, Mayfair, Trenton, N.J., for over 39 years, was recently elected president of the Trenton Rotary Club. While attending a Rotary International Convention in Los Angeles he visited the studio set of Warners' "The Critics Choice." Seen, left to right, are Mr. and Mrs. Harry Dubel, National Cash Register Company, Bob Hope, and Mr. and Mrs. Charles Sweet.

Paramount branch manager here and now regional sales representative with Continental in Atlanta, was in and returned with his family to that city where they will reside. . . . Harold Dacey, former manager, Gayle, Raceland, has taken over the operation of the theatre on lease. It is the property of F. G. Prat, Jr., and F. L. Aucoin, Jr., Vacherie, La., and was formerly operated by Bill Cobb, who is also head, Exhibitors Poster Exchange. . . . Gulf States Theatres closed the 51 Drive-In, Jackson, Miss., and the Sunset Drive-In, Shreveport, La., until Spring. . . . Art Levy, Jam Handy Productions, Detroit, and Arch Hall, Sr., president, Fairway International Pictures, Hollywood, were visitors at Don Kay Enterprises. . . . Masterpiece Pictures has "The Wacky World Of Dr. Morgus," locally produced by Eugene T. Calongne and Jules Sevin, partners in the theatre business in the Crescent City, operating the neighborhood Bell and Gallo. The film had its world premiere at a number of drive-ins and neighborhoods in Greater New Orleans recently.

PHILADELPHIA

Dave Sablosky and wife are on a 44-day trip around the world. . . . The H.M.S. Bounty, three-masted sailing vessel that MGM built for "Mutiny On The Bounty," paid a three-day visit to Philadelphia in connection with the opening of the film at the SW Stanley. She tied up at Pier Four, South, at the foot of Chestnut Street before proceeding to Washington, D. C. The public was invited to visit free of charge. . . . D. R. Hicks, branch manager, Paramount, announced that effective immediately all boxoffice percentage statements are to be sent direct to the office in the Fox Building, rather than to the regional office at Washington, D. C. Under the new arrangement, the Philadelphia branch will continue to handle all sales and bookings and, in addition, the processing of boxoffice statements. Other than this, the regional office at Washington will continue to function as the billing, accounting, and collection center to which all payments are to be made. . . . Representatives of the entertainment field in Harrisburg and vicinity gathered recently at the Cocoa Inn at the Hershey Hotel to pay tribute to W. A. "Ike" Davis, business agent Local 98 Stagehands, IATSE. He was presented with a gold life membership card for 50 years of service in various theatres and entertainment establishments in the Harrisburg area and as a union member for 50 years. "Ike" has been business agent for the

union for the past 10 years. At present, at the age of 73, he is employed as maintenance man at the Colonial, Harrisburg. . . . Robert Kositsky, whose father is the United Artists' salesman, has taken over the State, Newark, Delaware, as of Dec. 1. Just out of the Army, the University of Buffalo graduate is following in his father's footsteps by assuming operation of the 684-seat spot. . . . Projectionists at the Viking received notice that the theatre was closing as of Nov. 29 until Christmas. . . . The Lehigh will close Dec. 1 and will become a market. . . . The Benson has closed temporarily. . . . Edgar Levy, of the Greenwood Theatre family, Trenton, N. J., was recently taken off the town's most eligible bachelor list by marrying a local belle. . . . Meyer Adelman, president, Victoria Shipping Services, and New Jersey Messenger Service, announced that his company has taken over the physical shipping for 20th-Fox in Toronto, Winnipeg, and Calgary, Canada. Within the next few months they will open offices in Montreal, St. John and Vancouver.

PORTLAND

Drive-ins in the area were the hardest hit in last month's big wind storm, with fully \$70,000 in towers, screens, fences, roofs, glass, and sign damage estimated by exhibitors. Downtown and neighborhood theatres suffered little damage other than minor sign breakdown—glass, neon tubing, or plastic surfacing. Power breakdowns, particularly in neighborhood areas, did cause trouble, with some theatres out of service completely over the week end. Downtown houses recorded less than an hour power failure at the height of the storm. Theatre managers praised patrons. They were urged not to leave the theatre and were told that in event of a power breakdown, emergency lighting equipment was available. Dean Matthews, Fox manager, said there were no requests for refunds and he praised the calm attitude of patrons, as did Herb Royster, Broadway; M. M. and Ron Mesher, Paramount; and Rex Hopkins, Orpheum. However, the Hollywood Cinerama lost an entire week end, including Friday, Saturday, and Sunday business, when the power supply failed. The wind, which hit the business district on the East Side where the theatre is located, smashed huge plate glass windows and ripped off the theatre's false front advertising the Cinerama feature, "Cinerama Holiday." In the meantime, with residential areas without heat, light, and home entertainment (radio-television) except for those with transistors and car radios, movie houses downtown experienced a pre-radio-television business. So did restaurants and nightspots. Those drive-in theatres damaged most seriously included the Moyer Theatres Powell and Davison, with loss of towers and screens estimated at \$50,000. The 104th St. Drive-In suffered fence, roof, and glass damage. In the Vancouver, Wash., area, Art Adamson said his Hazel-Dell and Renfro Drive-Ins lost screens, and he estimated his loss at \$10,000 each. The Renfro Drive-In is operated during summer months only. United Theatres reported the loss of a CinemaScope screen wing at the Family Drive-In, but the 82nd St. and Sandy Blvd. Drive-Ins suffered only minor fence, glass, and roof damage.

ST. LOUIS

WOMPIs held their gala VIP dinner at Kemoll's Restaurant. . . . Jackie Marcallini, Miss Film Row for the coming year, was chosen at the MITO convention, attended the TOA convention as the guest of MITO. Rita Brusselback, last year's queen, also of United

Artists, was her companion for the week's festivities. . . . Jim Hutton, star of "Period of Adjustment," will be in town Nov. 15 for a whirlwind press tour. He'll be squired by Ed Edmundson, MGM's Dallas office. . . . The Grand, DuQuoin, Ill., is closed Wednesdays, but remains open for business the rest of the week. . . . The Wellston, St. Louis, is closed and will be torn down to make room for a new highway. . . . The Falcon and Capri Drive-Ins, Wood River, Ill., closed. . . . Dorothy Dressell, formerly of Realart, is now working on group sales for MGM. . . . Irving Shiffrin, Columbia publicist, is in town working on "War Lover," slated to open at the Fox. . . . The Variety Club held a buffet luncheon. Guests for the event included Hugh Hefner, of Playboy; Margaret Whiting and Norwood Smith, both in town with "Gypsy," which is playing at the Sheraton-Jefferson. . . . The St. Louis is slated to present the MGM "Gol-



Janet Leigh recently visited Toronto for "The Manchurian Candidate" and is seen with three United Artists representatives: from the left, Al Iscove, Toronto branch salesman; George Heiber, Canadian district manager; and Sam Kunitzky, Toronto branch manager.

den Operetta" series of reissues on Wednesdays with season tickets sold at a discount. . . . The special black-tie premiere of 20th-Fox's "The Longest Day" at the Utah was highly successful. The film is now showing on a reserved seat basis.

SAN ANTONIO

The Handy-Andy Supermarket chain of stores gave free discount tickets to local youngsters to see "Lady and the Tramp" and "Almost Angels" at the Olmos. John Santikos, manager, Olmos, held the dual bill over for a second week. . . . The Empire, downtown San Antonio, managed by Robert M. Outwell, is offering a triple bill at 50 cents for adults. . . . L. C. Durst, Bolero Drive-In, Kerrville, Tex., was in on a booking and buying trip and announced that he observed his first anniversary at the drive-in with a special all Spanish stage show. He features Mexican made films at the drive-in. . . . The screen at the El Capitan Drive-In, owned and operated by Sylvan K. Barry, has been enlarged. The work was done without closing down the drive-in. . . . Four teenage youths were committed to the County Detention Home for using intoxicating drugs. They were arrested at the Trail Drive-In at El Paso, Tex. Personnel of the drive-in telephoned police to report the four—one 13 and three 16—were wandering about the premises drunk and disorderly, causing a disturbance. The management thought they were on marijuana. Police discovered the youths were sniffing model airplane glue, an intoxicating compound. One boy was so drunk he could not talk, but could only utter weird cries, officers said. All four tried to fight the arresting policemen. . . . J. O. Little recently took over the operation of the Princess, Sanderson, Tex., from A. White. . . . Producer William Perlberg and writer Henry Denker joined author Al Dewlen in Amarillo, Tex., for a tour of possible locations for shooting "Twilight of Honor." The final selection will be made after the script is finished. Perlberg said he would scout no other towns for possible location sites, and if the film goes outside the Metro-Goldwyn-Mayer lot at all, the Amarillo area will be the only choice. Dewlen's novel is said to be based on a brutal murder and sensational trial that actually happened in Amarillo a few years ago. . . . George Brown, who has been working in the Paramount, Amarillo, Tex., projection room, was out a couple of days with an infected leg. He replaced Brown Wilson, who is at home recovering from a heart attack. . . . Stella Tillison, secretary to John Paxton, city manager for Interstate at El Paso, Tex., was recently married to Charlie Harris. . . . The Esquire, Amarillo, Tex., offered a price reduction beginning with the second in the series of six Thursday night former Metro-Goldwyn-Mayer operetta films, and expanded them from one to two shows nightly. Holders for Amarillo Symphony season tickets were given a 30 cent discount. . . . Cinerama is coming back to El Paso, Tex. Following an invitation showing for press, radio, and tv folk and civic and city leaders, "The Wonderful World of the Brothers Grimm" was to open Nov. 14 at the Capri. Bill Bohling, manager, said the first two days have already been sold out. . . . John Goodwin has reopened the Ford, Rankin, Tex. . . . The Sunset Drive-In, Amarillo, Tex., which ran a number of roadshows during the summer before dropping to weekends only after Labor Day, returned to a full seven-night schedule for the first drive-in showing of "West Side Story," on a one performance nightly schedule at \$1.

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den Operetta" series starting Nov. 29 and running one week. . . . Herman Gorelick, Crest Films, was in New Orleans recently acquiring product for the area. He met with Newton Jacobs of Crown International. . . . Local 20th-Fox publicist Jerry Berger managed to find a Normandy invasion paratroop veteran in Illinois—Walter G. Amerman—and the connection was turned into a major feature story in the Post-Dispatch publicizing "The Longest Day." . . . Lou and Jules Jablanow were among those from this area attending the TOA convention, along with Wes Bloomer and Tom Williamson.

SALT LAKE CITY

Triple horror shows were the rule for the Halloween week-end. . . . The Capitol is pre-

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Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of **MOTION PICTURE EXHIBITOR**, this exclusive 25 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all **REVIEWS** section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper **SERVICES** indexes to the past 12 months' product, and the alternating every second week pink paper **REVIEWS**, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of **MOTION PICTURE EXHIBITOR**, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO NOVEMBER 21, 1962
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COLUMBIA

Two Tickets To Paris

COMEDY WITH MUSIC
78M.

Columbia

ESTIMATE: Fair programmer.

CAST: Joey Dee, Gary Crosby, Kay Medford, Jeri Lynne Fraser, Lisa James, Charles Nelson Reilly, Richard Dickens, Nina Paige and the Starliters. Produced by Harry Romm, directed by Greg Garrison.

STORY: Jeri Lynn Fraser and Joey Dee are planning to get married in New York until Dee gets a chance for a trip to Paris for a nightclub singing engagement at a fantastic salary. He has to be unmarried for the length of the engagement. Fraser's mother agrees to her going if a chaperone goes along, and they get Kay Medford, a hat check girl. Aboard the S. S. France, dancer Lisa James kisses Dee every time her boy friend makes a play for another girl, which causes quite a rift between Fraser and Dee. Fraser tries to make him jealous by flirting with singer Gary Crosby. Eventually, things are straightened out with the aid of Medford, and Dee and Fraser become a happily engaged couple once again.

X-RAY: A lightweight, inconsequential story is used as a frame for the twist and other musical numbers, and the end result is suitable as an addition to the program. The teen set may get a bit of a charge out of Joey Dee, Gary Crosby, and some of the other youngsters in the film. The acting, direction, and production are harmless, with Hal Hackady getting credit for the screenplay. Incidentally, if the life of Zasu Pitts is ever contemplated for the screen, its maker ought to take a look at Kay Medford.

AD LINES: "It's Gay Fun For All"; "Twist Your Troubles Away With This Fun Trip To Paris."

EMBASSY

Seven Capital Sins

COMPILATION
113M.

Embassy
(Dyaliscope)
(English title)
(Filmed in France)

ESTIMATE: Another off-beat entry for art spots.

CAST: Marie-Jose Nat, Dominique Paturol, Dany Saval, Claude Brasseur, Genevieve Casile, Jean Murat, Georges Wilson, Marcelle Arnold, Laurent Terzieff, Jean-Louis Trintignant, Paul Desailly, Micheline Presle, Eddie Constantine, Nichole Mirel, Marina Vlady, Jean-Pierre Aumont, Sami Frey, Michele Girarden, Jacques Charrier, Daniele Baraud. Directors are "Anger," Sylvain Dhomme; "Envy," Edouard Molinare; "Gluttony," Philippe De Breca; "Lust," Jacques Demy; "Laziness," Jean-Luc Godard; "Pride," Roger Vadim; "Greed," Claude Chabrel.

STORY: "Anger"—Sunday morning starts out just great with everyone happy and most amiable until at lunch time, in one home after another, a fly appears in the soup and a battle royal ensues between husbands and wives everywhere. The domestic quarrel spreads to the entire nation and eventually to the world. The only thing that stops it is the explosion of the hydrogen bomb which brings the world to an end.

"Envy"—Dany Saval is a discontented maid in a hotel who envies the lot of pampered movie star Genevieve Casile. By seducing wealthy Jean Murat, she starts to go places under his sponsorship. She returns to the hotel as a guest and notices that the porter is still romancing the maids. She envies the maid.

"Gluttony"—When farmer Georges Wilson learns of the sudden death of his father from indigestion, he prepares to make the 20 mile trip for the funeral well-provisioned. It takes his old car two days to make the distance, not necessarily because it can't go very fast but because of the numerous pauses for food consumption. They arrive too late for the funeral but not too late for the banquet that follows it.

"Lust"—Laurent Terzieff and Jean-Louis Trintignant discuss lust while perusing an art book, illustrated of course, and each sees the patrons around them in the cafe in different lights. As they part, one of them picks up a girl acquaintance on the street and goes off with her.

"Laziness"—Nicole Mirel, a young starlet, begs a lift home from star Eddie Constantine, they playing themselves, and he is the laziest man in the world. She invites him up to her place and he is slow to accept. She plans to impress her charms on him so that he will remember her for a part in his next film. When she is all undressed and ready, he is too lazy to undress, and this too seems sinful.

"Pride"—A wife, Marina Vlady, is ready to leave her husband, Jean-Pierre Aumont, for her lover, Sami Frey, until she accidentally discovers that Aumont has been unfaithful with her best friend, Michele Girardon, and that he plans a trip with her. Vlady decides to remain at home and put an end to the threat to her marriage.

"Greed"—A group of military students are quite impressed with Daniele Baraud in Paris, and she turns out to be one of the most expensive call girls in the city. Back at school, they get the idea to hold a raffle with the winner being able to afford a night with her. Jacques Charrier, the most timid, wins, and the next morning, she expresses curiosity as to how he could afford her. When he explains, she is so pleased that she refunds his payment into the raffle, saying that she wanted to be his for love alone. She keeps the rest of the student money.

X-RAY: This import is lengthy, off-beat, and oft-times entertaining. It is made up of a number of sequences featuring different players and different directors as well as different screenplays, and therefore there is a variety of subjects and treatments. Some are better than others, and many are best suited for adults. The casts are generally talented, and direction and production range

from fair to good. With an impressive campaign, the film could give a good account of itself at the art and specialty spots.

AD LINES: "It's A Sin To Miss This Lively, Fun-Filled Tale For Adults Only"; "Anger . . . Envy . . . Gluttony . . . Lust . . . Laziness . . . Pride . . . Greed Are To Be Found In This Entertainment Package Of The Year."

MGM

How The West Was Won

DRAMA
155M.

plus intermission

(Cinerama) (Technicolor)

ESTIMATE: The greatest western spectacle; tops them all.

CAST: Carroll Baker, Lee J. Cobb, Henry Fonda, Carolyn Jones, Karl Malden, Gregory Peck, George Peppard, Robert Preston, Debbie Reynolds, James Stewart, Eli Wallach, John Wayne, Richard Widmark, Brigid Bazlen, Walter Brennan, David Brian, Andy Devine, Raymond Massey, Agnes Moorehead, Henry (Harry) Morgan, Thelma Ritter, Mickey Shaughnessy, Russ Tamblyn. Narrated by Spencer Tracy. Folk singing by Dave Guard and The Whiskeyhill Singers. Produced by Bernard Smith; directed by John Ford, George Marshall, Henry Hathaway.

STORY: In the 1830's, Karl Malden, his wife, Agnes Moorehead, and daughters Debbie Reynolds and Carroll Baker, head west. One night, trapper James Stewart, heading for Pittsburgh with his furs, sups with the family. For Baker it is love at first sight, but Stewart has left before the dawn. He is nearly killed by river pirates. Recovering, he tracks them back up the river to find they are attacking the Malden family. There is a violent battle but the pirates are defeated. Again, Stewart refuses Baker's advances. The Malden raft is caught in the rapids, and Malden and Moorehead are drowned. At the improvised funeral, Stewart turns up again and Baker and he decide to settle there. Reynolds goes to St. Louis and 10 years later is star of a revue. She inherits a California gold mine, and gambler Gregory Peck decides to follow her. At first, wagon train master Robert Preston refuses her passage, but relents when Thelma Ritter, two-fisted frontier spinster, offers to take her in her wagon. Peck joins them, and he and Preston are about to fight over Reynolds as the Indians attack. Peck takes Reynolds to the mine to find that it has been worked out. Penniless and deserted, she becomes a camp singer, and on a Sacramento riverboat again meets Peck. They marry and settle in San Francisco. (INTERMISSION). It is now the Civil War. Stewart is killed, and his son, George Peppard, volunteers. At the end, he returns home to find that his mother has died. He decides to stay in the Cavalry and is assigned to protect the builders of the first transcontinental railroad from the Indians. Ruthless Richard Widmark ignores a treaty and plans a short-cut through Buffalo country. The tribes stampede the buffalo through the camp and workings. Disgusted that he has been

an innocent party to double crossing the Indians, Peppard resigns from the Army, marries Carolyn Jones, and becomes a U.S. Marshal. Reynolds, now widowed, joins them in Gold City. Peppard finds himself against an old adversary, Eli Wallach, leader of an outlaw gang, who swears to kill him. Peppard learns through his children that Wallach is planning a train robbery. Other Marshals believe that Peppard is merely trying to settle an old score. After a blazing gun battle, the law-men emerge victorious. Ultimately, law and order are brought to the west, and the film closes with aerial shots of the industrial west of today.

X-RAY: Every superlative in the book can be justly used to describe this fabulous spectacle which sets a new milestone in the history of motion pictures. It is impeccable in every department. All the thrills of Cinerama are combined with a strong story written by James R. Webb and suggested by the series, "How The West Was Won," which appeared in Life Magazine. An outstanding cast gives superb characterizations, and direction does not miss a trick. The railroad holdup and ensuing wreck set a new high for screen thrills. The buffalo stampede, the shooting of the rapids on improvised rafts, and charges of the Indians are just a few of the thrills which will long be remembered. Indeed, by the end, the spectator will be exhausted and will automatically dust himself down before leaving the theatre. Everything in the Cinerama box of tricks has been hurled at him with third dimension intensity. Though this is great spectacle, the human element is never neglected. Humor, pathos, sentiment, and warmth are there in abundance. This is greatly to the credit of the directors, writers, and artists. Big stars have been used in a big way and all meld satisfactorily into the mighty canvas. Good as the others are, it is the work of George Peppard and Debbie Reynolds that impresses most. Here is a picture which will bulldoze the toughest customer into submission. Exhibitors will want to install Cinerama for this blockbuster alone. Music by Alfred Newman includes "How The West Was Won," "Home In The Meadow," "Raise A Rukus," "Wait For The Hoedown," "What Was Your Name In The States?" This was reviewed in London by Jock MacGregor and Jay Emanuel.

TIP ON BIDDING: Highest rates in situations ready for Cinerama.

AD LINES: "The Greatest Western Spectacle Ever"; "A Nation Is Born Before Your Eyes In Cinerama's Greatest Spectacle."

Kill Or Cure

COMEDY
88M.

MGM
(English-made)

ESTIMATE: Fair comedy who-dun-it import.

CAST: Terry-Thomas, Eric Sykes, Dennis Price, Lionel Jeffries, Moira Redmond, Katya Douglas, David Lodge, Ronnie Barker, Hazel Terry. Executive producer is Lawrence P. Bachman, produced by George H. Brown, directed by George Pollock.

STORY: Terry-Thomas is a private investigator who specializes in divorce cases when he is not a commercial photographer specializing in wedding pictures. He is engaged by a wealthy widow to investigate mysterious happenings at a country health hotel. He cannot get used to the health foods or the stringent exercise, massages, etc., but he bears it all to work on the assignment. Keeping a rendezvous, he discovers that the wealthy widow has been murdered and that her secretary, Moira Redmond, has been poisoned, though not fatally. Police inspector Lionel Jeffries arrives to investigate. Thomas and hotel director Eric Sykes suspect each other but later join forces to split the reward. A suspect is the dead woman's nephew, a nurse, and the doctor of the establishment. The doctor is found dead clutching a button, which is deemed an important clue. Thomas and Sykes set a trap for the murderer, who stands revealed as Redmond, the secretary. Before she can kill Thomas, she is apprehended. The dead widow's money is left to her dog, and

the pair are faced with caring for the animal in order to collect their reward.

X-RAY: One would think that a combination of Terry-Thomas, murder in a natural health resort, and the attendant complications would slay the people. Well, somewhere along the line, the corpses get in the way and the story slows to a crawl. Acting, direction, and production are fair. It's a pleasant entry for the supporting slot in either the art spots or in some of the regulation houses. The story and screenplay are by David Pursall and Jack Geddon.

AD LINES: "Murder, She Screamed"; "Murder At A Health Resort."

Mutiny On The Bounty

DRAMA
179M.

MGM
(Technicolor)
(Panavision)

ESTIMATE: High rating adventure entry.

CAST: Marlon Brando, Trevor Howard, Richard Harris, Tarita, Hugh Griffith, Richard Haydn, Tim Seely, Percy Herbert, Gordon Jackson, Noel Purcell, Duncan Lamont, Chips Rafferty, Ashley Cowan, Eddie Byrne, Keith McConnell, Frank Silvera, Ben Wright, Torin Thatcher, Matahiarii Tama. Directed by Lewis Milestone, produced by Aaron Rosenberg.

STORY: In December, 1787, H.M.S. Bounty sails from England headed for Tahiti to seek thousands of breadfruit plants from there to be transported to Jamaica where it is hoped they will grow and provide food for the natives. The vessel is commanded by captain Trevor Howard, and his first officer is foppish gentleman Marlon Brando, who is resented by Howard for his background, manner, and dress. The crew is made up of a variety of types. As the voyage progresses, Howard becomes hated for his strict discipline and for his theory that a fearful crew is a good one. He has many men beaten for minor infractions of the rules. He attempts to take the ship on a short cut around the stormy Cape Horn instead of the longer and safer route around the Cape of Good Hope, but he has to give up because of high winds and seas. The ship reaches Tahiti later than scheduled, and they have to wait for the right time for the plants to be moved. The crew has a fine time on shore where they are royally received, and a romance between Tarita, daughter of the chief, and Brando is encouraged as beneficial to the mission. Only Howard doesn't leave the ship. Comes time to return and the reluctant crew makes ready to sail. Shortly after leaving, Howard rules the water on board is more necessary to keep the plants alive than the crew, and he cuts the water rations drastically. Brando resents the actions of Howard and is egged on by crew members. He lashes out at Howard and takes over the ship, putting Howard and those who would go with him in a small boat while the Bounty returns to Tahiti. There they pick up supplies and those natives who would come along to start a new life. Meanwhile, Howard reaches England, is cleared at a trial, and then sent after the mutineers. Brando and his men land and decide to remain on Pitcairn Island until he begins to think of going back and confronting Howard in a courtroom. He wants to clear himself and put the blame for the mutiny where it belongs. Some of the others are not convinced, and while he is asleep they set fire to the boat. Brando tries to save the ship and its instruments, but is badly burned. He dies as the vessel sinks.

X-RAY: This remake of the famous work is impressive and highly entertaining. It can capture the imagination of the public and go far, both critically and financially, in its reserved seat status and out of it eventually. It is heavily laden with talent both in front of the cameras and behind them, and the end result is an intriguing adventure yarn that has practically everything, including drama, action, character, conflict, basic passions, touches of romance, bits of comedy, wondrous color, commendable performances and superior direction and excellent production values.

Not only is it pre-sold because of the property but because of the thousands of words that have appeared on the entry in the press and elsewhere. It's not a tranquil project, and there has been much to-do about its making, but all has paid off as the film impresses all who view it. There will be discussions that Brando's performance at the start is a bit too foppish, and that maybe he didn't have to die at the end, and that the native girls in Tahiti are the "most," and that Howard makes a great Captain Bligh, etc., etc. All of it will be to the benefit of the film. The screenplay is by Charles Lederer based on the novel by Charles Nordhoff and James Norman Hall.

TIPS ON BIDDING: Highest rates.

AD LINES: "One Of The Greatest Adventure Stories Of Them All"; "The Thrilling Climax Of Years Of Film Making."

Swordsman Of Siena

MELODRAMA
92M.

MGM
(CinemaScope)
(Eastman Color)
(Filmed abroad)

ESTIMATE: Action and intrigue for the program.

CAST: Stewart Granger, Sylva Koscina, Christine Kaufman, Ricardo Garrone, Tullio Carminati, Alberto Lupo, Fausto Tozzi. Produced by Jacques Bar; directed by Etienne Perier.

STORY: Stewart Granger is a gentleman adventurer with a ready and able sword for hire to the highest bidder. He is also a ready romancer of attractive women in the 1500's. His latest assignment has him joining the staff of Spanish Governor Riccardo Garrone, who "protects" the city of Siena and who plans on marrying Sylva Koscina, eldest daughter of an influential family. Granger is assigned to guard her after two previous body guards were murdered, presumably by an underground group seeking to free the city from the Spaniards. Her younger sister, Christine Kaufman, disapproves of her sister's actions and falls in love with Granger, giving him some background on the occupation. She also informs him that her father was murdered in the annual horse race which is important politically, with the winner receiving the homage of the city. During the occupation, the Spaniards have arranged to win each year through force and intrigue. Kaufman breaks the nightly curfew and is killed by a soldier. Granger finds the underground council and joins them, offering to ride in the race against the captain of the Spaniards. They try to stop him, but he wins. The crowd goes mad; overthrowing the Spaniards. He learns that Koscina was merely pretending to cooperate but in reality was working for the underground. Romance blooms between them.

X-Ray: This starts out on a note of action and fun, shifts to more serious intrigue and involvement, and winds up in a blaze of action and romance with right triumphing over wrong. The cast is okay, with Granger a fine soldier of fortune, and direction and production are adequate. It should do all right as part of the program. The use of color is a nice assist.

TIP ON BIDDING: Program rates.

AD LINES: "Adventure And Romance In The Days of Yore"; "A Colorful Thriller With Lots of Action."

Trial And Error

COMEDY DRAMA
99M.

MGM
(English-made)

ESTIMATE: For the art house.

CAST: Peter Sellers, Richard Attenborough, Beryl Reid, David Lodge, Frank Pettingell, Eric Woodburn. Produced by Dimitri de Grunwald; directed by James Hill.

STORY: For years, Peter Sellers has been waiting to be selected by the court to try a case, and he does get his chance when wife-killer Richard Attenborough closes his eyes and points towards him when asked to

select a lawyer. Sellers is grateful and comes to the cell, where he learns that Attenborough killed his wife, Beryl Reid, when he could no longer stand her constant laughter. All he desired was peace and quiet and to be with his birds. All was going well when a lodger, David Lodge, was on hand to share her fun with his own warped sense of humour, but when he left, Attenborough became mentally unbalanced and killed her. He takes pity on Sellers who tells him his own struggle to get a degree, the loss of his fiancée to whom he never said the right words, and a singular lack of cases until now. They act out how the case should go, but in actual court, Sellers is inadequate and Attenborough is declared guilty. When Sellers arrives to admit some of his mistakes and to express sympathy, Attenborough is set free by the government because of the extremely poor defense by Sellers. The latter is consoled by Attenborough, who praises his method of defense. Sellers is so grateful that he decides to stay close to Attenborough in case he needs defending again at some time in the future.

X-RAY: This might be termed an exercise in conversation that is occasionally interrupted by a few humorous sessions in the harassed life of a wife-killer and by a few moments of pathos in the life of a man, who lives mainly in dreams. Sellers and Attenborough are extremely competent as the leads, but somehow the story is a bit on the slow side. The direction and production are fair, and there is a good musical background, unobtrusive but effective. The screenplay by Pierre Rouve is based on the play, "The Dock Brief," by John Mortimer. Art house audiences, familiar with Sellers and Attenborough and possibly the play, seem the best bet for this import.

AD LINES: "A Worthy New Comedy Drama With Peter Sellers And Richard Attenborough"; "Entertainment At Its Unusual Best."

PARAMOUNT

It's Only Money

COMEDY
84M.

Paramount

ESTIMATE: Funny Jerry Lewis entry.

CAST: Jerry Lewis, Zachary Scott, Joan O'Brien, Mae Questel, Jesse White, Jack Weston. Produced by Paul Jones; directed by Frank Tashlin.

STORY: Jerry Lewis is the operator of a radio and tv repair shop with quite a knack for electronics, who has hopes some day of becoming a private detective on the order of acquaintance Jesse White. They note an appeal by spinster Mae Questel for help in locating the son of her dead brother, a wealthy electronics tycoon, and she offers a large reward. White tries to get in to see Questel, but is refused admission into the electronically protected estate by crooked lawyer Zachary Scott, who is planning on marrying Questel and then having chauffeur Jack Weston kill her so that he can get the huge fortune. It is to his advantage if the missing heir is never found. Lewis gets White on to the estate grounds by pretending to deliver a tv set. Scott, in talking to Lewis, notices a similarity in appearance to the dead man, and delves into Lewis' background, noting that he came from an orphanage. He deduces that Lewis is the missing heir and orders Weston to kill him. He tries but is unsuccessful. Questel's nurse, Joan O'Brien, falls in love with Lewis and also learns who he is. About this time, Lewis discovers his own identity and fears that O'Brien is after his money, but she convinces him that his life is in danger. He moves into the mansion, warmly welcomed by Questel, while Scott and Weston try to kill him with electronic lawn mowers. He escapes, and the machines take off after Scott and Weston. Everything works out okay with Lewis and O'Brien getting married and going off on

their honeymoon.

X-RAY: According to the credits, Jerry Lewis does nothing but star in this funny take-off on private eyes, missing heir tales, and murder for money. In spite of this, the film turns out to be one of his funniest. There's always something happening, believable or not, and audiences will appreciate this and the inevitable slapstick. He receives some good support from the capable people around him, and the direction is good, as are the production values. John Fenton Murray did the screenplay. Incidentally, sneak preview reaction was quite good.

TIPS ON BIDDING: Higher Jerry Lewis rates.
AD LINE: "This Money Film Is A Funny Film"; "Jerry Lewis At His Best And Funniest"; "A Load Of Laughs For A Little Loot."

20TH-FOX

Young Guns Of Texas

WESTERN
78M.

20th-Fox
(Color By Deluxe)
(CinemaScope)

ESTIMATE: Program entry has angles.

CAST: James Mitchum, Alana Ladd, Jody McCrea, Chill Wills, Gary Conway, Barbara Mansell, Robert Lowery, Troy Melton. Produced and directed by Maury Dexter.

STORY: Gary Conway comes to a small Texas town looking for a group of Confederate soldiers and a Union officer who had passed through before he got there. He has left West Point to search for his brother, the Union officer, who is accused of stealing government funds as the Civil War ends. Local rowdy Jody McCrea, son of preacher Chill Wills, gets him involved in a fight and spends Conway's money, after which he agrees to go along to try and find the soldiers, who are on their way through hostile Indian country. They show up at a church social for some food and get involved in a fight between Jim Mitchum and Robert Lowery and his men. Lowery objects to Mitchum seeing or dancing with his daughter, Alana Ladd. The latter is in love with Mitchum. Later that night, Ladd and Mitchum ask Wills to marry them, after which they leave with Conway and McCrea, as does Wills. They are followed by Lowery and his men. Enroute, they pick up a woman rancher, Barbara Mansell, who runs a small rustling operation in which Lowery's cattle are involved. They find the bodies of Conway's brother and sister-in-law, showing there were squabbles in the group over the \$30,000 dollars they are carrying. Apache attacks deplete the Confederates. Another attack takes place after Lowery and his men arrive, and Mitchum and Lowery wind up dead. Conway plans to return the gold and perhaps settle in Texas to start a new life with Ladd.

X-RAY: There is nary an interior to be found in all this footage, but there are the offspring of some pretty famous actors to be found here, such as James Mitchum, Alana Ladd, and Jody McCrea. A curiosity should prevail upon many people to want to come and see these youngsters in action, and compare them with their famous parents, etc. Great actors they're not at the moment, but they get through their parts fairly well. The direction and production are okay. There is some suspense and some action, and the entry should do okay on the lower half of the program. The screenplay is by Henry Cross. There is a song, incidentally, based on the title.

AD LINES: "Mitchum, Ladd, And McCrea In Blazing Action—Their Sons And Daughter That Is"; "A Rip-Roaring Western Adventure Tale In Wondrous Color."

Complete back seasons of these pink reviews sections are available to subscribing theatres at \$1.30 per set.

FOREIGN

The Loneliness Of The Long Distance Runner

DRAMA
103M.

Continental
(English-made)

ESTIMATE: Well-made entry for art spots.

CAST: Michael Redgrave, Tom Courtenay, Avis Bunnage, Peter Madden, James Bolam, Julia Foster, Topsy Jane, Dervis Ward, Raymond Dyer. Produced and directed by Tony Richardson.

STORY: Eighteen-year-old Tom Courtenay is arrested for a burglary and sent to a reform school, where governor Michael Redgrave discovers that he is quite good at cross country running. He grooms Courtenay for a big race, part of a competition with another school, feeling that if he wins a cup, it can do him and the school good. As the boy practices, he recalls other events in his life such as the death of his father and his mother; spending the insurance monies on luxuries and taking up with other men; his romantic sessions with a teen-aged girl; and the theft. During the race, he establishes that he can win easily, but near the finish line, he stops and permits his competitor to come in and win as a gesture of defiance against adults and the system; presumably.

X-RAY: This import is well-made, interesting, and at times fascinating as the simple tale is well presented and well acted. It seems to be another of the films that have been the vogue in recent years that dwell on realism in story and surroundings. The cast is very good, and direction and production are superior, with the result most apt to go over in fine fashion in the art and specialty houses. Incidentally, Courtenay is very impressive in the role of the rebellious youngster. The screenplay is by Alan Sillitoe, adapted from his short story.

AD LINES: "A Fascinating Film"; "One Of The Better Dramas of the Year."

The Mongols

DRAMA
105M.

Colorama
(Eastman Color)
(Cinescope)
(Made in Italy)

ESTIMATE: Another in long line of dubbed spectacles.

CAST: Jack Palance, Anita Ekberg, Antonella Lualdi, Franco Silva, Roldano Lupi, Gabriella Pallotta, Pierre Cressoy, Gabriele Antonini, Tuen Wang, Gianni Garko. Directed by Andre DeToth; a Royal Film-France-Cinema Production.

STORY: In 1240, the barbaric Mongols are at the boundaries of Europe. Polish princes meet to try to arrange peace terms with Roldano Lupi (Genghis Khan). Franco Silva and Gianni Garko meet with Jack Palance, Lupi's son, who wants the Mongol hordes to overrun Europe. Silva is instrumental in getting Palance to release rebel leader Pierre Cressoy, earning the gratitude of Cressoy's girl, Antonella Lualdi. Realizing that power-mad Palance, goaded by his Tartar mistress, Anita Ekberg, will never agree to peace terms, Silva flees to attempt to reach Lupi. He is wounded but is saved by Lualdi and Cressoy. Lualdi tries to warn members of Silva's party but is captured and tortured by Ekberg, who realizes that Silva must be recaptured before he reaches Lupi. Silva and Cressoy help Lualdi to escape but are captured. Palance forces them to duel each other. Silva is wounded and Palance kills Cressoy, pinning the blame on Silva. Lupi frees Silva and agrees to peace terms, but is killed by Ekberg. Palance becomes the new Kahn and vows to conquer all of Europe. Silva assumes command of the Polish forces, and lures the Mongols into a quicksand trap. His army defeated and Ekberg dead, Palance commits

(Continued on page 5000)

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THE MONGOLS

(Continued from page 4999)

suicide on the pagan altar where his father's body is burning.

X-RAY: This is another in the long line of action-filled, dubbed spectacle imports, with lots of people, lots of costumes, lots of horses, and lots of bloody battles. As such, it is no better or worse than others made in the same pattern. It does have the familiar name of Jack Palance to head the cast, and the familiar body of Anita Ekberg to dress up the screen. Acting is of secondary importance, so the fact that performances are not particularly outstanding probably won't mean much. The plot of double cross and intrigue is somewhat confusing, but the battlefield climax spills plenty of blood. For audiences who have indicated that they like this sort of thing, it should be satisfactory. The more discriminating will dodge it anyway.

AD LINES: "Europe Groaned Under The Yoke Of The Ruthless Mongol Horde Mad For Power, Lusting For Blood"; "History's Bloodiest Page . . . The Screen Ablaze With Action."

Nude Odyssey

DRAMA
97M.

Davis-Royal
(Eastman Color)
(Totalscope)
(Italian-Made)
(Dubbed into English)

ESTIMATE: Colorful tale of wandering the South Seas.

CAST: Enrico Maria Salerno, Venantino Venantini, Patricia Dolores Donlon, Elisabeth Logue. Produced by Golfiero Colonna, Luciano Ercoli, Alberto Pugliese; directed by Franco Rossi.

STORY: Film maker Enrico Maria Salerno has decided to forsake his jaded existence in cynical Rome, and he comes to the South Pacific with cameraman Venantino Venantini to make a film and perhaps find himself in the process. He makes the acquaintance of

an American girl traveling the same area, Patricia Dolores Donlon. He does start his film making, with the girls of the area free and easy, and he rapidly falls under the spell of the islands. He again meets Donlon, who reveals she is looking for her husband, who deserted her in the past. They are unsuccessful in their search. Salerno deserts the others to live with two pretty Tahitian girls in a deserted mansion, and he finds contentment until word comes from Italy of the death of his mother. He tries to start again on his work with little success, and he withdraws from the world of the whites to go live on a small island inhabited by natives, which is visited only twice a year by a mail boat. For a while, he and a native child become attached to each other and life is peaceful. As the time grows near for the visit of the mail boat, he begins to realize that he must go back.

X-RAY: Life is simple in the South Seas, maybe too simple for a complicated European as is shown here. The film has many moments of interest aside from the beautiful settings and scenery, and these probably are those wherein the inhabitants let themselves act natural and the camera takes it all in. There really isn't much of a story, with much of what appears on screen being scenic. The acting is fair as are the direction and production. It could do okay in the art and exploitation spots. In some scenes, the girls wear little, but they are clothed for the most part.

AD LINES: "A Fantastic Adventure Yarn About The South Seas And Its Beautiful Girls."

The Swindle

DRAMA
92M.

Astor
(Italian-made)
(English-titles)

ESTIMATE: Fair art house import.

CAST: Broderick Crawford, Giulietta Masina, Richard Basehart, Franco Fabrizi. Directed by Federico Fellini; a Titanus Production.

STORY: Broderick Crawford, Richard Basehart, and Franco Fabrizi are swindlers who prey mainly on the poor and gullible, and each feels that he has not reached his real potential. Crawford dreams of scoring big on a swindle. Basehart dreams of becoming a famous painter and taking good care of wife Giulietta Masina and their child. Fabrizi feels that he can still become a famous singer one day. On the way to meet his confederates, Crawford meets his teenage daughter, whom he has not seen in some time, and he arranges to see her again. They have lunch and take in a movie, with him promising to get the money to send her to college. He is recognized by one of his victims and arrested in front of his daughter. When he gets out of jail, he continues his swindling activities, and during one of them encounters the paralyzed daughter of their victim, who begs of him a miracle to make her well, since he is dressed in the garb of a priest. He is shamed, and when the time comes to split the money, he informs his confederates that he gave the money back. They beat him and find that he has hidden the money on him to give to his daughter. During the struggle on the rocky hillside, he falls and injures his back. The others drive off and leave him despite his pleas for aid. He is forced to spend the night on the hillside, and the next morning he tries to climb to the road where he hears voices. He reaches it after the voices are gone. He lies there deserted.

X-RAY: Two American actors, Broderick Crawford and Richard Basehart, have prime roles in this Italian-made tale which is an unpleasant exercise on some of the actions of the evildoers of Rome. Their methods of swindling the poor and ordinary people may find favor with some, but the number will be on the small side. The "names" of Crawford and Basehart may help somewhat in this market. Otherwise, it's just an average art house entry, seamy in content and sometimes depressing. The acting, direction, and production are average.

AD LINES: "Another Impressive Work By Federico Fellini"; "Broderick Crawford And Richard Basehart In An Unusual Tale Of Swindlers At Work"; "A Touching Drama."



NOVEMBER 21, 1962 SECTION THREE
VOL. 68, No. 22

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1962 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

A CIVIC-CLUBS

NUMBER A4

Sweet Music For "The Music Man"

THEATRE: Colonial

ADDRESS: Lebanon, Pa.

MANAGER: Mildred P. Sheetz

Our staff realized almost immediately when the local high school band was invited to compete in the Iowa Band Festival, a part of the world premiere of Warners' "The Music Man," that this would be an excellent opportunity to promote this film.

We gained the cooperation of the local news media in all phases, radio, TV and the daily newspaper.

In addition, we offered our cooperation to the Band and the Band Parents' Organization, which was the group that was largely responsible for the raising of all funds necessary to send the band to Iowa.

The news media and the fact that the Bandsmen did so well endeared them to the whole community. The project and its aftermath became a local topic for discussion on all occasions and the words "The Music Man" were familiar to everyone's ear long before our actual showing of the film.

In many ways this was helpful to the promotion of the film since after the Band's victorious homecoming, many citizens of Lebanon made the seeing of "The Music Man" a must. However, in some cases they couldn't wait to see the film and journeyed to larger cities where it was shown earlier.

Therefore, although the attendance at our theatre might not have been record-breaking, the good will that is ever so important to the motion picture industry received a boost the like of which has never before been seen in Lebanon.

Early this year the public of Lebanon was informed by the news media that their high-school band had earned the honor of representing Pennsylvania in the North Iowa Band Festival, which was one of the ceremonies commemorating the world premiere of this film.

The Colonial staff realized that community pride would be supporting the band in this endeavor. For this reason they got the cooperation of the news media in calling the entire festival "The Music Man" contest in all band and competition publicity. Therefore, all the coverage of the band's fund raising campaign, trip, and competition was a constant reminder of the film.

The Band Parents solicited funds for the band's new uniforms from business people of the community. But the money, \$6,500, necessary for the buses and hotel accommodations

Calif. Distributions, Exhibs Join In Pushing New Pix

BEVERLY HILLS, CALIF.—Distribution in southern California hardtop theatres and drive-in theatres of 500,000 copies of a 12-page roto tabloid carrying news and art on 25 new pictures for the year-end movie season got underway recently.

Titled "Holiday Movie Preview," the project was a joint effort by Los Angeles distributors and exhibitors and had full color front and back covers giving it a "slick" magazine appearance. This is the fourth time in two years that such a publication has been distributed without charge to moviegoers, and it has always been received with enthusiastic response.

Among exhibitors who participated in distributing the tabloid are Fox West Coast Theatres, Pacific Drive-In Theatres, Fred Stein Enterprises, United Artists Theatres, Metropolitan Theatres, Stanley Warner Theatres, Helm-Hoffman Theatres, and other independent exhibitors.

Distributors featured in the tabloid are Allied Artists, American International, Buena Vista, Columbia, MGM, Paramount, 20th Century-Fox, United Artists, Universal, and Warners.

for the band was raised by a special concert. In addition, band members painted house numbers for any willing members of the community. These projects increased the feeling of cooperation in the community and whetted

the interest of almost every person in the county no matter how distant their relationship to the band.

The support of the community was apparent in the good showing of people who bought special patron tickets to the band's "Thank You" concert. This was their first occasion to wear their new uniforms and it was debatable whether their fine music or good appearance was most impressive. They used the occasion to publicize their painting project and did not fail to mention frequently the "Music Man" contest in which they would participate if they could earn the required money.

Even the people who did not particularly appreciate band music became loyal supporters of the band. Also by repetition of the title, "The Music Man" they began to wonder just what this movie was about and how it was connected to the contest in which they felt more and more certain that the LHS Band would do well. This concert introduced for many the fine music of the film, and made those people who enjoyed it want to hear it again.

In the latter part of May, the Lebanon High School Varsity Choir presented their stage play of the renowned "South Pacific." This was a fine example of the cooperative spirit that the band competition and preparations for it instilled in Lebanon. The Choir and Band are friendly rivals in the high-school and the attendance and funds earned by each organization at their yearly Spring concerts are always contrasted jealously by members of both groups. However, this year things were different. The Choir pledged the profits of their production to the fund to get the Band to Iowa. For this reason both large



Mildred P. Sheetz, manager, Comerford's Colonial, Lebanon, Pa., recently tied in a civic campaign to purchase new uniforms and send the local high school band to the Iowa Band Festival which was part of the world premiere of Warners' "The Music Man" with their own opening of the film. The band is seen above arriving at the theatre after a street parade.

organizations got behind the ticket sales and had record-breaking crowds for the show. Again the words, "The Music Man," were on the lips of the community's favorite young people as they asked their elders for their patronage.

As with the Band Concert the people of Lebanon were reminded by the Choir's fine performance that their sons and daughters, neighbors and paperboys, baby-sitters and young friends were the kind of young people who could do what they set out to do—and do it well. No one was worried that the members of the band would be ungrateful, or not do their part if they did get to the "Music Man" competition in Iowa.

The combined enterprises of the band members and citizens of Lebanon earned them enough money to go to Iowa; and with their departure imminent everyone, especially the band itself, was on pins and needles. By the attitudes it was often hard to tell just who was competing. Everyone had a stake in this now, and everyone would be excited until they saw how the whole thing turned out.

The public was informed daily of the progress of the band. A member of each branch of the news media, radio, tv and the local newspaper, accompanied the band on their trip and reported several times daily just what was occurring to these popular young people and their chaperones. None of these reports was without the words "The Music Man" which by now had become almost a local password.

The big day finally arrived and tension in Lebanon was probably not much less than at Mason City. As everyone expected, the LHS Band made a fine showing in the competition. After a few seconds disappointment at not taking first place, the community began to plan a big welcome to show the bandsmen the pride and confidence they left with



Charles Zinn, city manager, Paramount, St. Paul, had this model in authentic mandarin costume, passing out fortune cookies bearing plugs for American-International's "Marco Polo" as street bally for the film.

they had to return to. After all, third place in the nation was nothing to sneeze at and those kids really worked hard. This was the attitude of many a citizen. But it was not only the people of Lebanon who were planning a surprise, the Band was proud of the town, too. After all if it had not been for adult help none of them could have had the wonderful experiences they had in Mason City.

So the Band returned home to the tune of "76 Trombones" and as tired as the members were no one would ever forget their return. It was as memorable as the trip and competition. The young people of the band and the adults of the community had worked together and now reunited they could smile through their tears of tiredness and happiness and with pride say that they had completed what they had set out to do and that it was certainly a job well done.

The only theatre in town that acknowledged the success of the city's new heroes was the Colonial. The entire night of the band's homecoming the lights on the marquee proclaimed the staff's hearty "Congratulations!" Along with the commendation was the reminder that the movie which had been the cause for the contest festivities would soon be shown to the many people who wanted to rehear the music which had become something of civic pride.

Because the contest was over did not at all mean that it would be easily forgotten. The news media all did follow-ups on the competition and the hometown competitors. An entire page was run as a recap in the local

newspaper in pictures of the preparations and return from the competition.

In July the community was again reminded of the Band's honor when two of their Mason City hosts came to visit the young people they had had as visitors a month before.

Plans were then made for the premiere of the film at the theatre; and arrangements made with the Band and Band Parents who were grateful for the recognition and the funds to be donated to their treasury. The Mayor declared the date of the premiere to be "Music Man Day in Lebanon" and authorized the posting of the name "Music Man Boulevard" on the city's main street (Cumberland Street). This was done although there is a definite city ordinance that no signs of any sort should be placed on or over street signs.

The staff of the Colonial also decided that for a gala such as the one planned the theatre itself should look special. Therefore, some of the staff members made extra large letters of bright yellow and red and blue cellophane backing which cheerfully proclaimed "Music Man." Much time and trial and error was spent in finding the correct size, and color to be most effective. In addition, various colored flags were hung above and below the marquee, giving the theatre some of the color that is so much a part of the motion picture. These extras added to the regular marquee ad give the theatre an air of the big city and brightened the entire square at night.

The theatre staff sent out special invitations to the band director, the Mayor, the City Councilmen, school officials, the County Judge and Police Chief, members of the Chamber of Commerce and Center of Lebanon Association, who had cooperated in the fund raising and in the movie promotion, the correspondents, and other officials of the news media.

The tickets made up especially for the premiere were made in the colors of the high school and were on sale a week in advance at the boxoffice and two of the local music stores.

The premiere was the first opportunity for the LHS Band to march locally in their new uniforms. After entertaining the crowd outside the theatre, it was the Band's turn to be entertained. They were escorted to their seats by girls in formal attire who had been contestants in the Miss Lebanon contest, a preliminary to the Miss Pennsylvania contest. As the band marched down the aisles, the theatre again saluted them by playing a record they had made of their band concert including all the music they had played at

THE NEW 1962 "Showman-of-the-Year" CONTEST

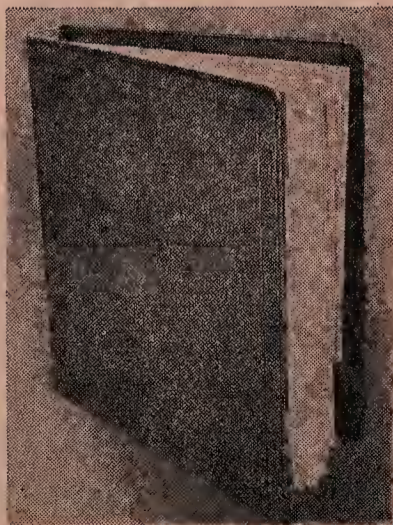
Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation. And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

\$30000 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.

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Mason City. Also invited to the premiere were the alumni of the Band, who were now graduated and no longer playing with them.

R. Leslie Saunders, the LHS Band director, and the man most of Lebanon County considers their own "Music Man," was one of the speakers of the stage show presented before the showing of the film.

Bob Harris, a local TV personality, was m.c. of the formalities during which the Mayor again congratulated the Band and Edward McGovern announced Comerford's intention to present the Band with a percentage of the money made from the sale of tickets for the premiere. Each of the speakers was escorted to and from the stage by one of the four attending contestants of the "Miss Lebanon Valley" contest.

Since the period in which "The Music Man" is set was not only the beginning of high-school marching bands, but also the beginning of the barber-shop quartet movement, the stage show was completed by the Lebanon chapter of the Society for the Preservation of Barber-shop Quartet Singing in America. This group, The Cedar Chorus of Lebanon, was comprised of 32 members from the community and was led by a guest conductor, Robert H. Loose, of Harrisburg, Pa. They sang three old favorites in much the same style as the Buffalo Bills did in the motion picture.

The Band Parents' Organization which was largely responsible for the Band's new uniforms for the Iowa trip, had their spring concert recorded and made into records to be sold to the public as a means of replenishing the much depleted band fund.

This group asked the permission of the theatre to have orders taken for these records during the benefit premiere. The Colonial not only agreed to this request but allowed these orders to be taken in the lobby of the theatre for the duration of the showing of "The Music Man" which was over three weeks. The Organization took newspaper ads stating the records were available in the Colonial lobby. The cooperation of the theatre with the Band Parents in the sale of these records made their opportunity for profits increase greatly and the organization was very grateful to the theatre staff for their help in the endeavor.

It was not just cooperation between the Band and its officials that promoted the film. Indeed, there was great mutual benefit incurred by cooperation of the business men of the community. The Center of Lebanon Association helped in the advertising of the premiere by displaying over 100 signs and window cards prominently. Two local music stores had window displays and also sold premiere tickets for a week before the performance. The local Chamber of Commerce was also behind the promotion of the premiere because they had been the coordinating body of the community's efforts to get the band new uniforms and raise the funds to send them to Mason City. One business firm, the Girard Loan office, which happens to be directly across the street from the opposition theatre, had a large "Music Man" display advertised two weeks before premiere date. This was changed to advertise the film as "Now Playing."

The largest department store in town, the Bon Ton, ran a coop ad, which gave large coverage to the film. This ad was then posted in front of the theatre. The Bon Ton also ran a contest giving away tickets to the theatre as prizes. This contest and its winners

(Continued on page EX-460)

MGM Launches Giant, All-Inclusive Campaign For "Billy Rose's Jumbo"

NEW YORK—Metro-Goldwyn-Mayer's gigantic nationwide "Showmanship '63" campaign to launch "Billy Rose's Jumbo" now looms as one of the largest, most all-inclusive advertising-promotion-exploitation-publicity campaigns in film history.

First public evidence of the multi-faceted program will be put on view for millions of sidewalk New Yorkers as well as national television audiences when a giant "Jumbo" float sponsored by MGM and New York's Radio City Music Hall takes to Broadway for the famed Macy's Thanksgiving Day Parade. Aboard this elaborate float, Jimmy Durante will portray in person the role he created for the film, that of circus master. He'll be joined on the float by the equally-famed Corps de Ballet of the Music Hall.

Stephen Boyd, who also stars, visited New York for a round of publicity meetings; Durante will fly to Gotham from Las Vegas for a quick press party hosted by MGM and his appearance in the parade and then will jet back to the west coast for a turkey dinner with his family, and producer Joe Pasternak is on the road for a 15-city tour stopping at the key spots where the film will open as the Christmas season attraction.

During the Macy's parade, more than 10,000 specially-imprinted Jumbo balloons will be distributed along the parade route. The same type of balloon will be available in quantities for each engagement.

To meet the heavy demand for holiday bookings of the film, MGM has initiated an initial print order numbering 400, and at this time more than 250 theatres will be presenting the attraction during the Christmas-New Year holidays. It is the largest print order to come from the studio in more than a year.

Backing the film will be promotion and exploitation from several firms tied in with an overall budget exceeding \$2,000,000.

Headed by a million-dollar plus promotion budget firmed by Quaker Oats and the Independent Grocers Alliance, the film will be ballyhooed via record albums and single records, department store promotions, toys, balloons, special touring costume displays, floats in numerous holiday parades around the nation, heavy coverage in the nation's magazines and newspapers, and special theatrical materials and publicity.

Quaker Oats Company's \$1,000,000 tie-in program includes free tickets (for children accompanied by adults) distributed in 50,000,000 packages, plus offering as a premium a specially designed inflated toy of the Jumbo elephant and smaller models of four Jumbo friends—a lion, seal, tiger, or clown.

The premium and ticket plan is being heralded in national magazine, newspaper, radio and television advertising and via extensive local supermarket and grocery store displays.

The tie-in with Independent Grocers Alliance (IGA) embraces newspaper-TV-radio advertising, store level exploitation with an initial budget of \$500,000 covering the 7000 member grocers. It is the most extensive IGA tie-in in the grocer association's history and was effected through meetings of MGM executives and Donald Grimm, president of IGA, and other IGA executives.

Columbia Records is betting that its orig-

inal soundtrack of Jumbo, featuring Rodgers and Hart songs sung by star of the picture and one of its all-time top warblers, Doris Day, will be one of the hottest selling albums of the pre-Christmas season and is backing this theory with heavy advertising and promotion.

MGM Records will issue a special LP featuring music from the film score played by Ornadel, also with heavy advertising backing, and Verve Records will have a special new pressing of "The Rodgers and Hart Songbook," which is one of Ella Fitzgerald's monumental best-sellers. This also is to receive special pre-Jumbo-opening advertising and exploitation.

MGM Studios has assembled several exhibits of the more than 200 costumes of the early 1900s from the picture to tour for display in principal department and chain store windows. The stores which will participate before Christmas will have the "Jumbo" theme for merchandise tied in with displays of costumes and records, while post-Christmas sales will be identified as Jumbo Events.

In addition to the MGM field staff and representatives of the various companies tied in with the film, MGM arranged for "special attraction" representatives when it provided publicity kits for all the various circus acts which appeared in the film. These acts, now touring the U. S. and Europe with numerous circuses, serve as walking advertisements for the film.

Size, scope and entertainment value of the film, determined at special screenings, has resulted in heavy play in national, regional and local magazines, this phase having been kicked off with a cover story in Look Magazine early in the fall.

Special mailings of features and color and black and white art to newspapers, trade magazines and other media has resulted in excellent pre-opening coverage there as well, this expected to be much intensified as bookings open. Additionally, MGM, through *Precis Magazine*, has initiated a special mailing to more than 21,000 house organs, small magazines and weekly newspapers, offering special features, photos, and mats.

The Studio has begun a "Jumbo" "Bulletin Service" for theatres, field representatives and other outlets, and in line with the bigness of the picture and its box office prospects, currently is preparing the largest and most extensive pressbook since that for "Butterfield 8" more than a year ago.

The world premiere of the film will be at New York's Radio City Music Hall, to be followed by other key theatres. These will be backed by a mammoth newspaper, radio and television advertising campaign at opening, and where openings are coincidental with special local events, tie-ins have been effected, including participation with a float in the annual Parade of the Roses in Pasadena, Calif., on the day of the Rose Bowl game.

Robert Mochrie, general sales manager of MGM, said, "Exhibitors are anticipating exceptional grosses for this blockbuster. It is an ideal holiday attraction and an entertainment package that will make it one of the most popular films ever made. We at MGM are delighted to release such a picture in the great tradition of MGM entertainment."

Big Michigan Campaign For Embassy's "Constantine"

DETROIT—A multi-pronged merchandising campaign aimed at reaching every level of urban and suburban audiences, was launched for Embassy's "Constantine and The Cross" at the Fox and starting Nov. 28 throughout Michigan in 32 theatres of the Butterfield Circuit.

Heralding the openings will be massive newspaper, tv, and radio advertising campaigns, stressing the adventure and production canvas of the drama filmed in Eastman Color and Totalscope, which will blanket each playdate area.

These will be followed by a person-to-person community level "contact campaign" directed toward public and private schools, religious and civic organizations, women's groups, and other community societies.

SWEET MUSIC

(Continued from page EX-459)

were both advertised in the store's regular newspaper ad.

The Lebanon Daily News, the local newspaper, gave us unprecedented coverage. A reporter was assigned to "The Music Man" competition and traveled with the band to Mason City; and did follow up stories and covered our premiere.

The radio media also sent a reporter to Mason City; and he made three telephone reports which were played on the air. The radio gave the fund raising campaign more coverage than the newspaper did. During the period when the band members were painting the house numbers for members of the community this was advertised as a public service several times daily. At the homecoming the formalities were taped as the radio was off the air at two a.m. when the Band arrived home. These tapes were then played the following day and occasionally during the next week. The correspondent also upon his return had a 15-minute recap show of his experiences in Iowa. An hour show saluting the band and recapping the homecoming festivities was presented on the Sunday following the Band's return. Music from the film was featured on several of the musical and variety programs that were presented in the weeks between the Band's trip and the premiere. On these programs, the public was reminded many times that "The Music Man" would be shown at the Colonial the latter part of August.

One of the high points of the radio campaign was a contest run by the announcer who had been the Mason City correspondent. He gave away three motion picture soundtracks of "The Music Man" to the first three persons who called in the correct answer to three questions during his program. This program featured the playing of the entire soundtrack with reminders that the film would premiere at the Colonial the following Tuesday with a benefit performance for the Band. This was the first time the soundtrack was played in its entirety on the air although excerpts from it and an hour show dedicated to the Band featured the entire score from the musical. The week before the premiere and during the showing, music from the score was requested and played or used as program fillers and openings.

In addition to this, the Mayor's proclamation making the day of the premiere "Music

1962 EXPLOITATION INDEX

(For Index to 1961 Exploitation please refer to page EX-376, Dec. 20, 1961)

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Man" day in Lebanon was read over the air as news in the regular local news report. Later in the week, it was repeated three times on the semi-weekly Town Topics Show. An interview was held over the air with the Mayor in reply to questions about the cause for the proclamation. Also, tapes were made of the TV interviews at the premiere and used on various morning shows for the week following the premiere. The theatre ran one-half minute spot announcements in advance and during the showing of the film.

Television coverage by WLYH-TV, Channel 15, was, perhaps, the most thorough and



This street bally was used recently for United Artists' "The Manchurian Candidate," RKO Keith's, Washington, D.C. The pretty model rode around town in the promoted car campaigning for the picture as she visited newspaper offices, radio, tv, etc.

impressive coverage of all. From the inception of its fund raising to the premiere, TV covered it all. As the general manager of the tv station was on the Band's publicity committee, this coverage was most comprehensive.

In conclusion, the Colonial staff feels that a real lesson was taught in the "Music Man" promotion. Through the band contest the young people, businessmen and all citizens of Lebanon learned a vital lesson. And it is from this lesson that the theatre gained the valuable good will that it received from this film. The community cooperated with the Band to get it new uniforms and sent it to Mason City where its cooperation with other high school bands brought it great honor and made the premiere of "The Music Man" a huge success. But the cooperation did not stop there. The Colonial by cooperating with other members of the Center of Lebanon Association, with the local news media, etc. advertised the film far beyond what any theatre's budget would allow. No one who was in any way connected with this campaign was afraid to give a little and as a result got a lot in return. It seems that it was this moral and the cooperation that occurred in Lebanon because of the film and the pride that it instilled in her citizens by the honor it gave the LHS Band makes the town more than vaguely reminiscent of "River City." For this reason and for the good will and prestige that the premiere afforded the theatre, the Colonial staff feels it can safely say that the campaign to promote "The Music Man" was a job well done.

CLASSIFIED ADVERTISING

Fifteen cents per word (include name or initials, box number and address in count). Minimum 10 words. No cuts or borders. 4 insertions for price of 3. Cash with copy. Closing date: Wednesday noon preceding date of publication. Advertising orders and replies to box numbers should be addressed to: Motion Picture Exhibitor, 317 North Broad St., Phila. 7, Pa. (Help and Situations Wanted advertising not accepted. See "A-Man" CORNER on this page.)

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*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

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THEATRE MANAGER WANTED, experienced for first run, Gopher Theatre in Minneapolis, Minnesota. Call or write MR. KLIMAN, Berger Amusement Co., 317 Plymouth Building, Minneapolis 3, Minn. (1114)

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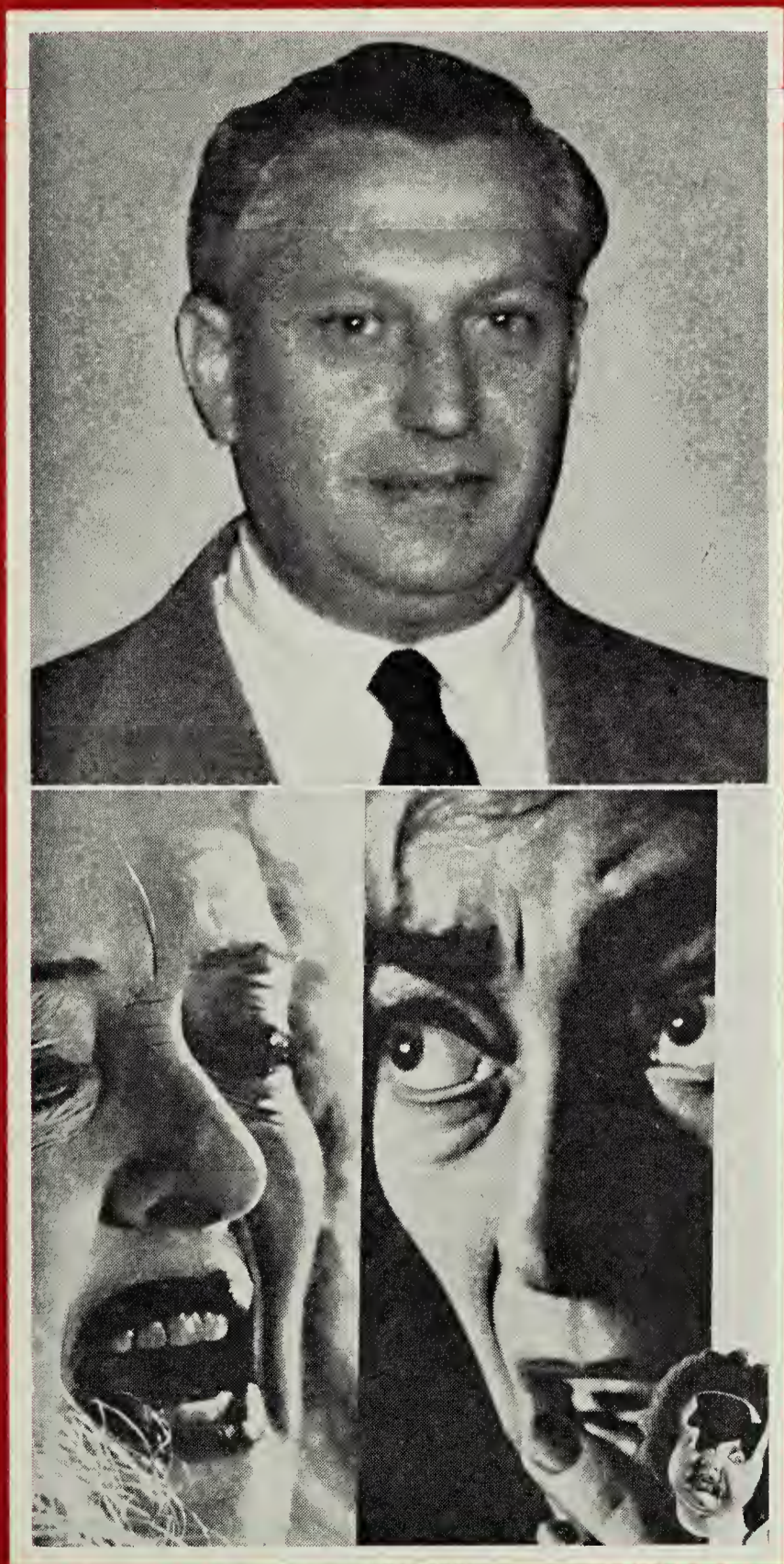
screenplay by Irene Kamp and Louis Kamp
based on the
novel by
Joseph Kessel

MOTION PICTURE

EXHIBITOR

NOVEMBER 28, 1962 Volume 68 Number 23

IN TWO SECTIONS • THIS IS SECTION ONE



Cleveland Expects Top Allied Turnout

(See page 5)

COMPO Approves "Audience Awards"

(See page 5)

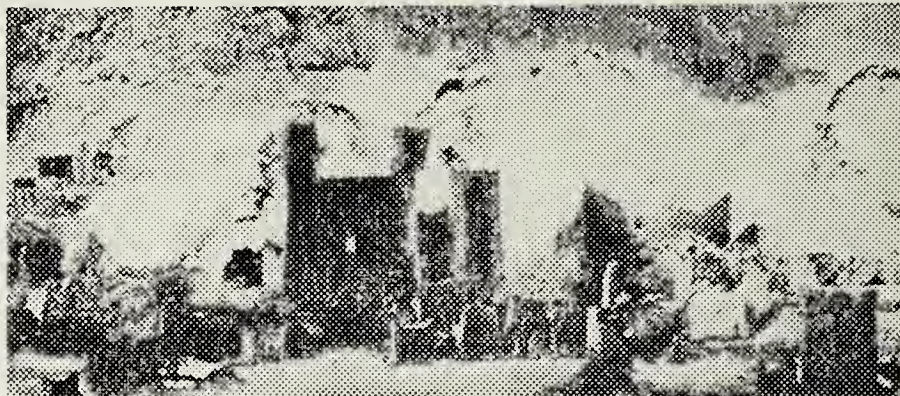
Benjamin Kalmenson, Warner Bros. executive vice-president, is accepting the congratulations of the entire industry for the remarkable success story of "WHATEVER HAPPENED TO BABY JANE?" first film to be released under the "Hollywood Preview Plan" with exhibitor cooperation.

THE PUBLIC IS STILL THE BEST CRITIC . . . *see editorial page 3*

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...NO SIN OR SPECTACLE TO EQUAL IT!**



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Volume 68 • No. 23

NOVEMBER 28, 1962

THE PUBLIC IS STILL THE BEST CRITIC

THERE EXISTS a certain group of newspaper critics who seem to feel that they have all the answers as far as motion pictures are concerned. We have called them "Monday morning quarterbacks." Given the opportunity to write, produce, or direct a motion picture, they would certainly fall on their faces, yet they never hesitate to blast the honest efforts of others.

One "smart alec" New York critic recently attacked Warner Brothers' "Gypsy" and "Whatever Happened to Baby Jane?" with the strange criticism that the film company was "subconsciously favoring race suicide in the acting field." This, of course, was a reference to the fact that both films deal in different ways with the fate of child performers. Here is an excellent example of just how far from any constructive approach criticism can get.

Happily, it is obvious that the public, if and when they do read such criticism, takes it with a large grain of salt. Both the pictures mentioned above are doing exceptionally well at the boxoffice. Their excellent reception is proof again that the best critic is still the public. They vote for their favorites with their boxoffice dollars and not with a big mouth and headline-hunting sense of so-called humor.

No picture acclaimed by the critics breaks boxoffice records unless it has the ingredients and qualities of entertainment that the public wants to buy. The best proof of this is the luke-warm reception accorded to the so-called "art" pictures. The critics may rave about them, but their bookings are relatively few and their reception outside of New York generally quite limited.

This is not to say that such films have no value. There are many fine art films in release, and they find favor with a specialized audience. Our point is simply that the critics do their public a disservice by summarily dismissing the film designed to entertain the mass market. It is time they realized that not all good pictures come from abroad.

The American public will not be led by the nose. Consider the recent election in which quite a few gentlemen who were supposed to win wound up without jobs. The American voter uses his own judgment. The theatre ticket buyer casts his boxoffice ballot with the same independence.

Why so much attention is paid to these hi-falutin critics will always be a mystery.

The final vote is with the ticket buying citizen, and he knows exactly what he is looking for.

NO TIME FOR THE FAINT HEARTED

RICHARD NIXON'S defeat in California by Governor Pat Brown brings an important fact home to all organization-minded groups. You don't win by splitting your ranks.

This is just as valid a lesson for leaders of TOA and Allied as it is for hard-headed political leaders. It is encouraging that the leadership of both exhibitor organizations seem to be thinking and talking about a single organization to represent a united group of theatremen. Certainly, the two organizations have made important strides forward by uniting in an effort to solve many problems common to all exhibitors.

Marshall Fine, Allied leader, addressing the recent TOA convention in Miami, spoke of the possibility of a united exhibitor organization. He stressed the fact that he was not advocating such a move at the present time, but the idea was there nevertheless.

Perhaps the time has come for action on this front. The challenge of the future in the motion picture industry makes this no time for the faint hearted.

Strong organization speaking with a single great voice could pay big dividends.

NERO FIDDLER WHILE ROME BURNED

THE NEW JERSEY State Liquor Board recently ordered an Atlantic City night club padlocked for 75 days after hearing testimony that dancers stripped nude before conventioning high school principals, superintendents, and board of education members. Some members of the audience were allowed to tinkle bells attached to scanty costumes.

All this took place during a national convention of the American Association of School Administrators. The audience,

more than 300, clamored for more, shouting "Take it off." We wonder whether the PTA groups and others who are so quick to condemn movies will have anything to say about this.

Advance information indicates that the group will convene in Atlantic City again next year, just five days after the same club is scheduled to reopen. Why not alert PTA groups and other "do-gooders" to watch their own? After all, the school principal is a lot closer to their children than the theatre.

DON'T SHORT-CHANGE YOURSELF

WE RECENTLY LOOKED at a new Columbia short subject, "THE WONDERS OF DALLAS," in the company of several friends. We have been screening pictures for a good many years, and we are pleased to say that the reaction to this short compared favorably to the reaction to a top feature film.

The experience brought home sharply the realization that

exhibitors who ignore the quality short subjects available are depriving their patrons of considerable enjoyment and depriving themselves of much needed program strength. A good short to balance the show can be the difference between the satisfied patron and the enthusiastic patron.

Don't short-change yourselves—or your patrons.

NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

Samuel Segal, Jerry, Philadelphia, became a proud grandfather as a daughter was born to his son and daughter-in-law, Jerome, manager, Jerry, and his wife Gaye. The baby is named Jill Ellen Segal.

Mr. and Mrs. James Tugend became the proud parents of a baby girl, Julie, born at Pomona Hospital. Tugend is the son of Harry Tugend, prominent Hollywood screen-writer.

Diamond Rings

Dr. and Mrs. Leo Jung, New York City, announced the engagement of their daughter, Marcella, to E. David Rosen, assistant general manager, WAST-TV. Rosen is the son of Mr. and Mrs. Samuel Rosen, executive vice-president, Stanley Warner Corporation. David Rosen will be honored as the retiring chief barker of the Albany, N. Y., Variety Club at a testimonial dinner on Nov. 29. They will be married in New York City on Dec. 23.

Obituaries

The body of William McDowell Butler, 32, manager, Turnage, Washington, N. C., who drowned in a boating accident Sept. 15 in Pamlico Sound, N. C., was found last fortnight near Ocracoke Island. Surviving are his wife, a son, a brother, and a sister.

Roy L. Hardy, 61, Pontiac, Mich., died suddenly at a meeting of the Township Board of Trustees, which he attended to discuss a liquor license for a bowling alley-cocktail lounge he had expected to construct next to the Blue Sky Drive-In, of which he was part owner and managing director.

Melvin A. Hulling, 67, for many years district manager in San Francisco of United Artists Productions, died of lung cancer. He started in the industry as booker and salesman for Pathe's old silent films, and in 1923 became California branch manager for Warners. He was one of the organizers and charter members of Variety Club Tent 32.

WHEN YOUR MAILING ADDRESS CHANGES

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FORMS FOR THIS PAGE CLOSED
AT 5 P.M. ON MON., NOV. 26

Trade Press Ass'n Set; COMPO Rep Withdrawn

NEW YORK—The Film Industry Publishers Association (FIPA) was formed last week following a series of meetings of trade press publishers at the Hotel Americana in New York City. Formation of the national industry organization was motivated by the conviction of the participating publishers that they could collectively devise constructive programs for better serving the motion picture industry at large in much the same manner as exhibitor and distributor organizations are doing.

Ben Shlyen was appointed chairman of FIPA, with Martin Quigley, Jr., serving as co-chairman, and Morton Sunshine as executive director for the group. Directors present at the meeting included Charles Alicoate, Film Daily; Jay Emanuel, MOTION PICTURE EXHIBITOR; Ray Gallo, Greater Amusements; Quigley, Motion Picture Daily and Motion Picture Herald; Shlyen, Boxoffice; Sunshine, Independent Film Journal; and Mo Wax, Film Bulletin.

A decision to withdraw the trade press representative on the board of COMPO was reached at the meeting. The Association emphasized coincident with the resignation that FIPA was in complete sympathy and accord with the principles and programs of COMPO. However, it was felt that COMPO affiliation should never hinder or restrict the editorial independence of any trade publication.

John Thomas Walsh, 59, died at a Portland, Oregon, hospital after a long illness. He was executive assistant to the president of J. J. Parker Theatres and a former Salt Lake City branch manager for RKO, and at one time connected as a buyer and booker for Comerford Theatres in Pennsylvania. He is survived by his widow, three sons, three sisters, and several grandchildren.



BROADWAY GROSSES

Holiday Helps B'way Grosses

NEW YORK—Led by the reserved seat houses, the Broadway first runs were helped by the Thanksgiving Holiday.

"PERIOD OF ADJUSTMENT" (MGM). Paramount claimed \$21,000 on the fourth week.

"GYPSY" (Warners). Radio City Music Hall did \$124,200 on Thursday through Sunday, with the fourth week reported at \$142,000. Stage show.

"MUTINY ON THE BOUNTY" (MGM). Loew's State announced \$49,000 for the third week. Reserved seats.

"THE LONGEST DAY" (20th-Fox). Warner stated the eighth week was \$42,000. Reserved seats.

"BARABBAS" (Columbia). DeMille had \$20,000 for the seventh week. Reserved seats.

"THE WONDERFUL WORLD OF THE BROTHERS GRIMM" (MGM-Cinerama). Cinerama took in \$29,000 on the 16th week. Reserved seats.

"TWO FOR THE SEESAW" (United Artists). Astor opened to a \$28,000 first week.

"THE CHAPMAN REPORT" (Warners). Victoria had a \$20,000 sixth week.

"IT'S ONLY MONEY" (Paramount). Forum opened to a \$23,500 first session.

"REQUIEM FOR A HEAVYWEIGHT" (Columbia). Criterion did \$18,000 on the sixth and last week.

"WEST SIDE STORY" (UA). Rivoli claimed \$30,000 for the 58th week. Reserved seats.

"IF A MAN ANSWERS" (U). The opening week at the Palace was reported at \$25,000.

New Broumas Theatre

CHEVY CHASE, MD.—John G. Broumas, president of the Broumas Theatres organization, announced that he will build an 800-seat deluxe theatre in the Greater Boardman Plaza shopping center in Youngstown, Ohio. Broumas, president, Maryland Theatre Owners Association, lived in Youngstown as a youth.



Among those attending the recent world premiere of MGM's "Mutiny On The Bounty" at Loew's State, New York City, were, left to right, Laurence Tisch president and chairman of the board, Loew's Theatres, Inc.; Mr. and Mrs. Russell Downing, Radio City Music Hall; and Mr. and Mrs. Lou Formato, assistant general sales manager of MGM.

Allied Will Honor Loren, Levine

Actress, Producer Hailed As Tops For '62; Meet Schedules Speakers From Other Than Film World

CLEVELAND—Program plans for the Allied States-*TESMA-TEDA* conventions scheduled for three days starting next Monday, have all been finalized, according to president and convention chairman Marshall H. Fine. Registrations already in guarantee heavily attended sessions.

Added last-minute fillips include:

The appearance at the final Award Banquet of Sophia Loren, on whom will be bestowed the Star of the Year Award, and one of her producers, Joseph E. Levine, who will be hailed Producer of the Year.

Making the presentations will be Hollywood's Ambassador of Goodwill, George Murphy.

Allied is recognizing the dollars the awardees have drawn recently into box offices nation-wide. Theatres and drive-ins have prospered with such as "El Cid," "Two Women," (which won Miss Loren an Academy Award as well as Best Actress honors from the New York Film Critics' Circle and the Cannes Film Festival) and "Boccacio 70." Hollywood grapevine rustles with high anticipation over her forthcoming "Madame."

Levine's notable contributions include "Two Women," "Boccacio 70," "Long Day's Journey Into Night," "The Sky Above, the Mud Below," and "Divorce—Italian Style."

The Award Banquet will be the first to be held in the newly-completed ballroom addition to the Sheraton-Cleveland Hotel.

Fine also revealed one of the prizes to be given away is a luxurious full-length natural mink coat by Georges Kaplan. The donor is Nathan E. Jacobs, publisher of "Movie Guide."

Embassy Pictures will host cocktails and dinner Monday evening in the Whitehall Room. It will be followed by the first showing in this country of "Madame," Miss Loren's second film since her Academy triumph.

Pepsi-Cola will change its formula—that is only for Tuesday evening at dinner in the Gold Room—when the bubbles in the beverage will rise through champagne.

The Award Dinner, the Wednesday climax, will be hosted by the Coca-Cola Company.

Preceding the event, National Carbon will give the traditional President's Reception.

The three convention luncheons will be tendered Monday by MPA Service Company; Tuesday, National Screen Service Corporation; and Wednesday, American International Pictures.

Previous Allied Awards have gone to Rock Hudson, Doris Day, Tony Curtis, Lana Turner, Walt Disney, Universal president Milton Rackmil, Mirisch Company president Harold J. Mirisch and MGM president Joseph R. Vogel.

"Ghosts At Ticket Window" Theme Of Convention Talk

"Who Are the Ghosts at the Ticket Window?" is the intriguing title of an address to be delivered by an equally intriguing speaker at the second morning session of the Allied States 33rd annual convention next Tuesday.

The speaker will be Prof. Robert Yelton

AA Sales Execs Meet; Discuss Big Product Plans

NEW YORK—Edward Morey, vice-president of Allied Artists Pictures Corporation, called a special meeting of the company's sales executives at the New York home office this Monday Nov. 26). The two-fold purpose of the meeting was to introduce the newly appointed general sales manager, Ernest Sands, to key personnel stationed in other parts of the country, and to confer on current and forthcoming product recently revealed by Steve Broidy, president of Allied Artists.

Current pictures discussed included Samuel Bronston's "El Cid" and "Billy Budd." Such recently announced product as Samuel Bronston's "55 Days At Peking," the keystone of Allied Artists' product list for 1963; Philip Yordan's "The Thin Red Line," and his soon to be released "The Day Of The Triffids," in color and CinemaScope, came into the discussions, as well as the upcoming Blake Edwards production of "Soldier In The Rain," starring Jackie Gleason and Steve McQueen; "The Great Gunfighters," a major western with Audie Murphy; Herman Cohen's "The Black Zoo," as well as other previously announced product.

Attending the meeting were Harold Wirthwein, western division manager; L. E. Goldhammer, eastern division manager; James Prichard, southern division manager; Nat Nathanson, Chicago; James Hobbs, Atlanta; and John Dervin, of the home office.

Robb, associate professor of marketing in the Wayne State University's School of Business Administration.

Prof. Robb's background is not the purely pedagogic. His was the far from happy experience of being captured by the Japanese in World War II and interned for three years in Santo Tomas prison camp. He was serving at the time of capture as correspondent for the International News Service.

Subsequently, while teaching first at the University of Illinois and then Wayne State, he found time for the following: The writing of 40 feature articles and 26 short stories. Acting as a communications consultant, specializing in public relations programs, conducting communication clinics, creating direct mail campaigns.

This academic gentleman carries on his books accounts which include public utilities, insurance companies, heavy industry, national accounting firms, service organizations, architectural engineering firms, banks, automotive, and even municipal and federal government.

His appearance rounds out a roster of notables. Allied set out this convention to secure interesting speakers, slants and angles which can profit the industry through parallel experience in diversified fields.

Previously announced in *MOTION PICTURE EXHIBITOR* were the scheduled appearances of D. F. Miller, director of market and consumer research for the Chrysler Corporation at the same session at which Prof. Robb will talk, and that of Dr. G. Herbert True, famed research psychologist, author, and lecturer next Wednesday morning.

COMPO Maps Programs Audience Awards Revived

NEW YORK—The annual meeting of the Council of Motion Picture Organizations and the COMPO executive and governing committees met at the Americana Hotel.

Authorized were the drawing up of plans for a new Audience Awards campaign to be conducted during the summer and fall of 1963, culminating in a sponsored television spectacular at which the winning pictures and players would be announced; the appointment of a committee to make a study of all proposals for the stimulation of production, including a possible adaptation of England's Eady plan; renewal of the campaign to repeal the remaining federal admission tax; continuation of the fight against censorship; taking over supervision of the Academy Award exploitation in theatres; and continuation of the COMPO merchandising plan.

Charles F. McCarthy, executive vice-president of COMPO, in his annual report outlined the organizational difficulties which delayed action on many projects following the death of Abe Montague, the MPAA's representative on the governing trio. Eugene Picker was named to succeed Montague early in May, but it was not until early this month that the MPAA's sales managers' committee met to approve COMPO's request for cooperation in dues collections through film salesmen. The dues drive is scheduled to start Jan. 8.

Ellis Pickney, general secretary, British Cinematograph Exhibitors Association, explained the operation of the Eady Plan in England. He had previously spoken to the TOA convention in Miami on the subject.

It was Robert Selig, of National Theatres, who sparked the decision to repeat in new and larger form the Audience Awards campaign which COMPO conducted in 1955. Picker, Ben Marcus, and Sam Pinanski, along with McCarthy, Sol Lesser, and Selig, are to meet in New York on Dec. 6 to proceed with plans for the Awards.

At the suggestion of Milton London, executive director, National Allied, COMPO will again supervise the preparation and encouragement of campaigns by theatres in support of the Academy Awards.

McCarthy urged the organizations which are members of COMPO to ask their members to take a more active interest by suggesting ideas for projects and to have their presidents request members to cooperate in the dues collections.

A formal resolution of gratitude to Herman Robbins for his "unstinting service" to the organization as treasurer since its foundation was approved. Robbins, who resigned due to pressure of his personal affairs, will be succeeded by Russell V. Downing, president, Radio City Music Hall.

All other officers of COMPO were reelected. They are Ben Marcus, Sam Pinanski, and Eugene Picker, the governing trio; Charles E. McCarthy, executive vice-president; and Sidney Schreiber, secretary.

WB Declares Dividend

NEW YORK—The board of directors of Warner Bros. Pictures, Inc., declared a dividend of 12½ cent per share on the company's common stock, payable Feb. 5, 1963.

AIP Schedules 24 features For '63; Computer System Aids Distribution

NEW YORK—"By the end of 1963, American International Pictures will have provided exhibitors nationally with 24 releases; almost double AIP's schedule for any year in its history," said James H. Nicholson, president of American International, at a press luncheon at the Tower Suite's Hemisphere Club.

Nicholson continued, "In order to cope with our expanded release schedule and at the same time reduce our releasing operation overhead, we are installing a complete new IBM system of digital computers, which will revolutionize branch operations as we know it today. This will not only insure independent producers of a minimum of releasing overhead to cut down their profits, but will also take care of the branch managers' eternal cry, 'We are not bookkeepers; we are supposed to sell film.' This should reduce each branch's overhead from almost 45 per cent to 20 per cent of its gross revenue. We expect that the complete installation of the system will take five years to function completely automatically."

Nicholson concluded his remarks by introducing Mr. David J. Melamed, financial vice-president of the company, who presented AIP's new digital computer system in detail. Highlights of Melamed's address follow:

"We are installing two digital computer systems; one the 1401, which will work at the home office; and two, the 1440 which will extend into national branch operations. This will give us a complete record of bookings and extend into the physical operation of making certain a print is serviced to the branches, including the typing of the label for the print can. It will technically approve and disapprove contracts. Our five-year plan shapes up like this—1963: The installation of the basic operation into the home office—the feeding of all records into the machine, so that at a moment's notice, we can learn exactly what product has played where, how long, and at what terms.

"1964: We expect to be able to hook up departments at the home office into the 1401 computer so that all print traffic information, contract information, accounting information, etc., is fed into the machine from the particular department instead of releasing it to the computer typist in the sales operation office.

"The machine will be able to completely control print traffic. At a moment's notice, we will know how many prints are in a branch, for how long, and what their next destination is. The machine will be its own follow up, typing shipping labels and invoices for the particular engagement.

"1965: We hope to have all of our exchanges in the field hooked up directly to the machine in Hollywood. This will eliminate all record-keeping on a local level. The branch manager will devote all his time to selling and will need one secretary in order to feed information into the digital machine, instead of filing and entering facts into various ledgers and sales control sheets and cards. A local manager will be able to get any information he needs, instantly, by feeding the question into the machine.

"This will not necessitate laying off of any personnel." Melamed concluded his remarks with—"This will mean a reduction in office space but not in shipping space. We will still

(Continued on page 13)

Youngstein's ECA Sets Four With Mitchum Firm

NEW YORK—Max E. Youngstein, president of Entertainment Corporation of America, announced a four-picture deal with Robert Mitchum's Talbot Productions.

The four pictures are to be ready for release over a period of the next three years. Youngstein disclosed that two of the pictures will star Robert Mitchum, and two of the pictures will be made by Mitchum's company with other stars.

Youngstein further stated, "It is with great pride that our first production arrangement has been consummated with Robert Mitchum and his company. Mr. Mitchum and I have been associated with many projects over the past 11 years, including the current 'Two for the Seesaw,' 'Wonderful Country,' 'Thunder Road,' 'Man with a Gun,' and 'Not as a Stranger.'

"We place a very high value indeed on our association with Mr. Mitchum and his company. We are, at the present time, examining numerous properties, and the announcement of the specific pictures will be made soon. It is our objective to start our first picture under this agreement by the spring of 1963."

WB Acquires "Investigators"

BURBANK, CALIF.—"The Federal Investigators," true stories of the many branches of the United States crime-fighting facilities, has been acquired by Warner Bros. Studios, it was announced by Jack L. Warner.

DeLaurentiis Exhib Incentive Plan Expected To Boost "Barabbas" Dates

NEW YORK—Rube Jackter, Columbia vice-president and general sales manager, announced more than 200 dates for the Dino De Laurentiis production of "Barabbas" for the Christmas and New Years holiday weeks throughout the United States and Canada. At the same time, Jackter revealed at a home office press conference that Dino De Laurentiis is offering an unusual nationwide incentive bonus to exhibitors and their staffs for theatres coming closest to capacity attendance during their "Barabbas" engagement.

Jackter said that under the De Laurentiis theatre-bonus plan, the house that comes the closest to capacity attendance during its run of "Barabbas" would receive a check covering a full week's salary for every one of its employees, including ushers, cashiers, cleaning staff, projectionists, stagehands, and doormen. The competition will be divided into two separate categories, covering theatres with over 1,000 seat capacity and theatres with under 1,000 seat capacity.

Jackter explained that theatres in the national contest would be required to fill out special forms along with a step-by-step outline of its entire merchandising effort in behalf of the Technirama-Technicolor film. In cases where percentage of attendance might

Lippert Second Features Tailored To Fit "A" Pix

BEVERLY HILLS, CALIF.—Robert L. Lippert announced that he is continuing with 20th Century-Fox on an un-exclusive basis, and is making a program for them of six pictures for the coming year.

Four of the titles have already been selected. They are "Police Nurse," "Cat Island," "Harbor Lights," and "Outlaw Of Red River." Two are untitled. These films are being produced on a higher budget than the past A.P.I. supporting features, and all will be used in conjunction with some of the bigger films to be released by 20th-Fox.

In other words, said Lippert, "We are carefully selecting the companion features to go with each of their attractions so that we will have a perfect program."

"In the past," Lippert continued, "We made a large group of supporting features and then attempted to fit them in with the top 'A' attractions. We are now tailoring our supporting features for their top attractions.

"All of my talks have been with Seymour Poe and have resulted in a very fine working arrangement that ultimately is going to work to the benefit of the exhibitors.

"I was also happy to learn that my current exploitation package, "The Day Mars Invaded Earth" and "Young Guns Of Texas," will go out with a big campaign in January.

"There is three years left to my seven year contract," said Lippert, "and Fox is recognizing this fully, except that I am trying to work with their new sales plans and feel certain that if we tailor our small pictures to go with certain big 'A' attractions, we can get a far greater payoff and have a better built program, not only for the exhibitor but for the theatre patrons. We know many an 'A' feature has been hurt by a bad selection of a second feature."

be equal, the overall promotional campaign would be the deciding factor in the presentation of the bonus award.

Jackter further noted that the manager and theatre publicity man responsible for the winning merchandising campaign would split an additional award of \$1,000. If the manager conducted the campaign himself, he would receive the entire amount of \$1,000.

The general sales manager declared that all playdates of "Barabbas" prior to April 30, 1963, would be eligible for the contest. Entries must be received by Columbia Pictures not later than May 31, 1963.

The prize money will be paid by De Laurentiis, and Jackter hoped that this would provide a stimulating spark in exhibition circles. He expected that between 2,500 and 3,000 theatres will have played the film by the end of next April. All theatres that have booked the picture from here on in will be playing on regular playoffs, with the reserved seat policy being abandoned in the interests of wider distribution.

Jackter and Robert Ferguson, national director of advertising, publicity, and exploitation, reminded listeners that a million dollars has been budgeted to advertise the spectacular.

"Lawrence" Leads Col. Blockbusters For 1963

NEW YORK—Columbia Pictures will launch the first three months of the 1963 release schedule with a powerful array of major film attractions spearheaded by the Sam Spiegel-David Lean Production of "Lawrence of Arabia," it has been announced by Rube Jackter, vice-president and general sales manager of the company.

In addition to "Lawrence of Arabia," other blockbuster films set for first-quarter release by Columbia will include Jerry Bresler's drama of modern Hawaii, "Diamond Head"; Danny Kaye's newest comedy film, "The Man From the Diners Club"; and William Castle's "The Old Dark House."

Jackter said that "Lawrence of Arabia," based on the life of famed desert adventurer T. E. Lawrence, would be a special road-show attraction in major American cities beginning in January and continuing throughout the year. Prior to the national openings, the multi-million dollar SuperPanavision-70 and Technicolor film will have its American motion picture premiere on Dec. 16 at the Criterion, New York, with a west coast premiere on Dec. 21 at the Stanley Warner Beverly Hills, Los Angeles.

Scheduled for national release in January is "The Old Dark House." Following on the release schedule in February will be "Diamond Head." Topping the March release schedule from Columbia will be "The Man From the Diners Club."

Journal Hails PR Effort

CINCINNATI—The Public Relations Journal, official publication of the Public Relations Society of America, devotes its November, 1962, issue cover and feature article to the UC Fair, a promotion planned and executed for the University of Cincinnati by Harry K. McWilliams, well-known motion picture publicist. McWilliams currently serves the university as co-ordinator of community relations.

This is the second time in two years that this highly respected professional publication has devoted its cover and feature article to campaigns coordinated by McWilliams. The first, published in September, 1960, was devoted to the Academy Awards. The cover featured the Pantages in Hollywood, and the four page article written by McWilliams told about the industry's campaign for Oscar. 1960 was the second year that McWilliams had been engaged by the advertising and publicity committee of the Motion Picture Association to co-ordinate the advertising and publicity campaign for the Academy Awards. McWilliams has continued his affiliation with the Academy Awards for the two years since by preparing and producing the Academy Award Kits for exhibitors.

SPG Honors Berlin

BEVERLY HILLS, CALIF.—Irving Berlin has been named by the executive board of the Screen Producers Guild to receive the Eleventh Annual Milestone Award for his heroic contribution to the world of motion picture entertainment, it was announced by Lawrence Weingarten, president of the Screen Producers Guild. The award will be presented on March 3, 1963, when the Guild holds its Milestone Awards dinner in the International Ballroom of the Beverly Hilton Hotel.

New Move For Film Classification Likely In 1963 N.Y. Legislature



Producer Herman Cohen is seen with Chico, four-year-old, 235-pound mountain lion, set for a key role in "Black Zoo," horror film for Allied Artists release, which marks Cohen's first Hollywood production following his return from London where he spent the last three years.

"Child Is Waiting" Debuts For Kennedy Foundation

WASHINGTON, D. C.—The Joseph P. Kennedy, Jr., Foundation announced a special preview performance of the film, "A Child Is Waiting," in conjunction with its first annual International Awards dinner in Washington, D. C., on Dec. 6.

The Hollywood film has retarded children in its cast. It will be a special feature of the dinner at which awards totalling as much as \$225,000 will be made for outstanding achievement in scientific research, professional service, and lay leadership in the field of mental retardation.

"A Child Is Waiting" was filmed with the cooperation of the Pacific State Hospital in Pomona, Calif. The motion picture stars Burt Lancaster and Judy Garland, both of whom will appear at the Awards dinner. Lancaster is coming from Rome to attend. Miss Garland will interrupt an engagement on the west coast to come to the dinner and sing. Stanley Kramer, who produced the film, will also attend.

In arranging for the film to be shown, Sergeant Shriver, executive director of the Kennedy Foundation, said that it was a significant contribution to the awakening of public understanding of the special problems involved in teaching and training of the retarded.

The Joseph P. Kennedy, Jr. Foundation was established in 1946 by former Ambassador Joseph P. Kennedy as a memorial to his son, Joseph P. Kennedy, Jr. Since that time, the Foundation has distributed more than \$16,500,000 to hospitals, custodial institutions, day care centers, and research projects to stimulate and support efforts in the field of mental retardation. Individuals will receive up to \$25,000 and organizations up to \$50,000 by the terms of the new awards.

According to Shriver, the Foundation established its awards program to "promote efforts with the greatest possible scope—geographically, scientifically, and socially."

President John F. Kennedy is honorary chairman of the board of trustees of the Joseph P. Kennedy, Jr. Foundation.

ALBANY—With the reelection of chairman Luigi R. Marano, Republican from the 12th assembly district of Kings County (Brooklyn), and of other members, Democratic as well as Republican, the way was paved for the re-introduction at the 1963 legislative session of a Joint Legislative Committee on Offensive and Obscene Material-drafted bill authorizing film classification for school children.

This year's measure, which provided that Motion Picture Division, State Education Department, should classify and submit to the Regents a notification those films considered "suitable" for viewing by elementary and secondary pupils in schools under the supervision of the State Education Department, passed the Assembly by an overwhelming vote after sharp debate, but died in the Senate. The measure, as had others like it in two previous years, did not reach a vote in the upper house.

The Motion Picture Association of America, the Council of Motion Picture Organizations, New York State Allied Theatres, and the Civil Liberties Union strongly opposed enactment. The State Catholic Welfare Committee, the New York State Council of Churches (Protestant), the Catholic War Veterans, and a number of other groups vigorously advocated its adoption. The N. Y. Times editorially supported the bill and called for the Senate to vote on it. This stand came as a surprise to Capitol Hill, in view of the fact The Times' noted film critic, Bosley Crowther, is an outspoken foe of "censorship."

Industry and other opponents termed the proposal "censorship," even though the bill carried no penalty clause. MPAA representatives reiterated this position at a recent hearing which the Joint Legislative Committee held in New York City. Screen star Paul Newman also appeared there, in opposition to "state film classification."

It is the contention of Eric Johnston, president of MPAA, that "official classification" violates constitutional guarantees; that the responsibility for determining which pictures children should and should not see rests with parents. The MPAA's "Green Sheet" and other "voluntary organizations' ratings" are available to interested persons, Johnston has emphasized.

Assemblyman Marano, who made the principal speech in favor of the Joint Committee's measure last winter, insisted to the end that the industry's fear of censorship is completely unfounded.

He was quoted as saying after the fall hearing in New York that an attempt would be made to draft a classification measure which the motion picture industry could support. What form this would take is not known here.

An informed source has revealed that the Catholic War Veterans, of which Assemblyman Marano is an active member, will again support film classification.

GPC Income Steady

NEW YORK—D. W. Smith, president, General Precision Corporation, announced that net income for the company in the third quarter ended Sept. 30 was \$1,105,579 or 61 cents a share on 1,643,101 shares outstanding. This compares with \$1,122,037 or 61 cents a share in the corresponding quarter of 1961.

"Showmanship Package" From Indies Could Widen Art Film Appeal—Gold

NEW YORK—Stating that a "Showmanship Package" developed at the local level would make many so-called "art films" desirable to exhibitors during the product shortage, Melvin L. Gold, chairman, AMPA's Exhibitor Services Division, urged members of the Independent Film Importers and Distributors of America to select their most suitable films, develop strong exploitation campaigns around them, and offer them, as a package (attraction and exploitation combined), to exhibitors who normally play only in the general release pattern.

In a letter to Michael F. Mayer, executive director, IFIDA, Gold pointed out that "a good picture is a picture that does business at the boxoffice." He emphasized the point that IFIDA members have many films in their schedules that have never played anything but art theatres. He warned against the acceptance of the policy that scarcity of product in itself would make any of these films any more desirable for the general release market, unless they were supported by extensive advertising and exploitation campaigns at the local level.

He explained the advantage to the independent distributor lay in his ability to conduct these campaigns on a theatre-by-theatre basis, rather than through the need for incurring the expense of a national campaign, and he expressed the belief that exhibitors would welcome off-beat attractions, supplied with showmanship campaigns tailored to fit their boxoffices.

In line with AMPA's Exhibitor Services Division's theme, "Promote the Theatre," Gold indicated that the most important boxoffice advantage in such a plan would be the emphasis on local level showmanship.

Gold's letter to Mayer is one of the many efforts currently being expended by AMPA's Exhibitor Services Division to emphasize the promotion of the motion picture theatre as a center of entertainment in every community, through the use of increased showmanship, public relations, and every workable inducement to lure potential patrons from their homes.

Meanwhile, Sam Horwit, AMPA vice-president, and owner of the Mermaid and Tuxedo Theatres, Brooklyn, has been named chairman of AMPA's 1962 Christmas party, it was announced by Ted Arnow, AMPA president. Ray Gallo of Greater Amusements, and Blanche Livingston of RKO Theatres, have been named to handle gifts for the affair.

Skouras Opens New Rivoli

NEW YORK—The refurbished Skouras Rivoli, Hempstead, Long Island, had its gala opening with the debut of the newly formed Long Island Philharmonic Orchestra, according to Salah M. Hassanein, president of Skouras Theatres Corporation.

The old Skouras Rivoli was closed several weeks ago, and the entire inside of the building has been completely renovated and decorated. The new Rivoli will be equipped with the very latest technique for projecting motion pictures, as well as new Hi Fi Stereophonic Sound.

In addition, new luxurious seats have been installed, and the new Rivoli has been decorated in modern decor and with new furnishings throughout the theatre.

20th-Fox To Distribute Embassy Films In U.K.

NEW YORK—An agreement for the distribution of 14 Embassy pictures throughout the United Kingdom by 20th Century-Fox was announced. The agreement is effective immediately.

The Joseph E. Levine presentations covered by the contract are "Divorce—Italian Style," "Boccaccio '70," Eugene O'Neill's "Long Day's Journey Into Night," "The Sky Above—The Mud Below," "Crime Does Not Pay," "La Viaccia," "Strangers in the City," "The Fabulous World of Jules Verne," and "Bimbo the Great."

The film deal also includes "Madame," a \$7,000,000 spectacle-drama in Technirama 70mm. and Technicolor, starring Sophia Loren, which will have its American premiere early next year. Other attractions are "Love at Twenty," "Landru," "The Bear," and "Face in the Rain."

Brodsky Named Ad-Pub Director For Filmways



Brodsky

NEW YORK — Jack Brodsky has been named director of advertising and publicity for Filmways, Inc., it was announced by Martin Ransohoff, Filmways' chairman of the board. Brodsky is resigning his executive publicity position with 20th Century-Fox to accept the new post.

During the production of "Cleopatra," Brodsky served as advertising-publicity coordinator for 20th, with whom he has been associated since 1956. For the past six years he has held a variety of posts within the advertising-publicity department of the film company. Prior to joining 20th, Brodsky was a member of the Sunday Department of the New York Times.

Brodsky will concentrate on the worldwide promotion of Filmways' theatrical motion pictures and will work closely with both Metro-Goldwyn-Mayer and United Artists, who are releasing Filmways' 1963 attractions. Among these are, for M-G-M, "The Wheeler Dealers," starring James Garner and Lee Remick, to begin filming in Hollywood in February, and "The Americanization of Emily," starring William Holden, which will go before the cameras in London in early spring. Both of these films will be produced by Ransohoff, as will the UA production, "The Light of Day," to be directed by Jules Dassin, and to be filmed in Greece and Turkey in the late spring.

Pleskow To N.Y.

NEW YORK—Eric Pleskow, vice-president of United Artists, has arrived in New York from Paris to assume his new duties in the home office foreign department.

Arthur Mayer Elected Director Of New ECA

NEW YORK—Max E. Youngstein, president of Television Industries, Inc., announced the election of Arthur Mayer, veteran motion picture industry figure, to the board of directors of Entertainment Corporation of America, a wholly owned subsidiary of Television Industries, Inc.

Describing Mayer as "an outstanding veteran in exhibition, production, and promotion, a veteran with young ideas," Youngstein said that Mayer would serve as consultant to ECA in all phases of the newly-formed company's motion picture activities.

Joining Youngstein in the announcement, Mayer said, "I have been associated with the motion picture industry for a long time—45 years to be exact—and in all of that time I cannot recall anything that seemed to me more timely and more exciting than the formation of ECA. What we need today in our industry is more good motion pictures and more young men in position of authority. All of these needs will be satisfied by this new organization. It is an honor and a privilege to have been invited to serve on the board of directors by Mr. Youngstein and his associates."

Mayer, who previously was executive vice-president of the Council of Motion Picture Organizations, is also the author of several best-selling books including "The Movies."

Commonwealth Ups Odell

NEW YORK—Rafael R. Cobian, president of Commonwealth Theatres of Puerto Rico, Inc., has announced the appointment of Jack H. Odell as special assistant to the president. Odell will also continue to serve as vice-president and treasurer of the company, which operates Puerto Rico's largest theatre chain.

Odell's appointment is part of a reorganization aimed at facilitating an extensive expansion program, Cobian noted. In addition to its present 42 theatres, Commonwealth currently has two drive-ins and a hard-top theatre under construction, and operates an island-wide vending and concession operation.

Booking and buying responsibilities for the theatres, which were previously handled by Odell, will now be handled jointly by Rafael Ramos Cobian, Jr., and John Jones. Jones formerly was manager of Warner Brothers Pictures in Puerto Rico.

Levine Heads Fund Drive

NEW YORK—Martin Levine, general manager, Brandt Theatres, has been named chairman of the amusement division of the 1962-63 Maintenance Appeal for \$22,500,000 of the Federation of Jewish Philanthropies of New York.

The announcement was made by the senior advisory committee of the Federation, comprised of Barney Balaban, president of Paramount Pictures; Simon H. Fabian, president of Stanley Warner Corp.; Leo Jaffe, executive vice-president of Columbia Pictures; and Samuel Rosen, executive vice-president of Stanley Warner Corp.

Col. Ends Ad Pact

NEW YORK—Columbia and Donahue & Coe, its advertising agency, will terminate their working agreement by mutual consent as of Feb. 1, 1963.

Negroes Picket Theatres; Seek N.C. Integration

RALEIGH, N. C.—Negroes began picketing the Ambassador and State at Raleigh, N. C., saying W. G. Enloe, district manager of North Carolina Theatres, which operates them, who also is mayor of Raleigh, had promised to integrate them by October and had failed to do so. Enloe denied any such promise.

Philip Golden, 18, Philadelphia, spokesman for those in the picket lines, said as a result of conferences with the NAACP some time ago, "the mayor promised faithfully the theatres would be opened to Negroes on an integrated basis by October. The 31 days of October have passed and 14 days in November. We would like to show him we still have an interest."

Golden said the group hoped to continue the picketing until it gets some results.

Raymond Cauthern, 19, also of Philadelphia, said there are no plans to picket other houses in Raleigh. "We feel," he said, "that if the State and Ambassador take the lead, the other theatres will follow."

Enloe, in replying to the claim he had promised to integrate the houses by October, said, "I never made any such promise." He added that he couldn't remember "talking to any group recently about theatres, although he had talks some months ago with groups interested in integrating the theatres. No agreement ever was reached or any promises made, he added.

He said his theatre chain had integrated the Varsity, near the N. C. State College campus in Raleigh "because we feel it would be acceptable to the community we serve. Surely, we would be willing to integrate other theatres when and if we feel it would be acceptable to the community." The State and Ambassador are located in the downtown business section.

Enloe, who in his capacity as mayor was to have appointed a committee earlier this year to handle racial matters as they arise, said the committee never had met because "I haven't been able to get a committee named." He said five members had accepted appointments but there were two more to go, plus someone to accept the chairmanship.

Students Protest Film Policy

ASHEVILLE, N. C.—A petition protesting "the type of movies being shown" at the Fine Arts here was presented to the City Council by spokesmen for the student government at Lee H. Edwards High School at Asheville.

The petition also protested "suggestive advertising appearing in local newspapers" in connection with films being shown at Asheville theatres.

It was signed by Bill Dale, 17, president of the student government at the school, and by 700 others.

City Councilman Theodore B. Sumner said the city should determine "if immoral pictures really are being shown" and suggested that Mayor Earl W. Eller appoint a committee to investigate the situation. He said the investigation should include "all theatres."

Corporation Counsel O. E. Starnes Jr., asked by Weir if he should not "take an interest in the problem and explore what the city's stand could be," said the question of what is immoral "is very difficult of proof" and that courts have reached conflicting opinions. He said he would carry out the requested investigation of the legal aspects.

New Life For Boston Exhibition Via Ben Sack's Five Showcase Houses

BOSTON—Ben Sack, who has brought a new light to motion picture exhibition in Boston with his five showcase houses through extensive promotion and advertising, is instituting some novel new promotion techniques, which will wind up a banner year for Sack Theatres in Boston as 1962 comes to an end.

The energetic exhibitor, who beautifies his houses and believes strongly that people "want clean, beautiful theatres," points out that he opened the Music Hall, the former Metropolitan, on July 13, after ABC-Paramount had disposed of the property to the New England Hospital interests.

With "personalized management" and a \$500,000 face-lifting job, the huge 4,300-seater is now a "top grossing house," according to Sack. The average gross since he has taken over the house has been "better than \$18,000" per week. Since taking over, Sack has played three films, "Boys Night Out," followed by "The Interns," and now has "The Manchurian Candidate." All were top grossers, and Sack also brought back the grand Wurlitzer organ, which is being played for every show by organist Louis Weir, and instituted stage shows with a line of dancing girls and acts.

In a novel switch, he interrupted the showing of "Manchurian Candidate" for the "Bolshoi Ballet." The seven performances of the "Bolshoi" were sold out, five nights and two matinees, opening on Tuesday, Nov. 20, to a \$220,000 gross at a \$10 top. The film, "Manchurian Candidate," resumes on Sunday, Nov. 25. It is believed to be the first time in Boston that a film house has interrupted a picture, put in a legitimate attraction, then resumed the film.

The Music Hall, which had what Sack calls a "floundering" last decade of operation with some films hittings as low as \$5,000 for a week, had been "written off in the minds of the public.

"Our task was to bring this house back to life," the exhibitor said, "and we did it by creating an entirely new image."

With its new name, Music Hall, and stage shows, and complete new marquee and lobby, people began to regard it as a new theatre, Sack said. All new seats, an 80-foot screen, redecorating inside and out in keeping with the traditional beauty of the marble building modeled after the Paris Opera House, changed the entire picture in the minds of film goers in this area, Sack said.

As an example of the hard hitting, fast moving promotion-minded exhibitor's thinking, Sack reported that he will present

"Candidate" Tops Showcase

NEW YORK—"The Manchurian Candidate" grossed a spectacular \$674,574 and established four "Premiere Showcase" records while becoming boxoffice champion under the new United Artists release pattern in its four-week engagement in the Greater New York area, it was announced by James R. Velde, United Artists vice-president.

The suspense shocker, in addition to chalking up the greatest total "Premiere Showcase" gross, set new highs for third and fourth weeks, with \$138,811 and \$106,435, respectively. Furthermore, during its opening week, the film registered the biggest Saturday business ever rung up by a "Premiere Showcase" presentation.

"Jumbo" as the Christmas film at the Music Hall, and is bringing in another stage show, this one headed by famous comic Alan King for the Christmas season. Following this show, Sack said, he had bought "Sodom and Gomorrah" for January showing, and "Son of Flubber" for February exhibition.

For the opening of "Lawrence of Arabia," which he set for his Gary opening Dec. 21 at \$3 top roadshow, he will have the Shriners, led by Judge Robert Gardiner Wilson, Jr., marching to the theatre in a body, 800 strong. The Shriners in their colorful dress will converge on the theatre as part of an opening gala. The Shriner promotion was secured by two of Sack's key men, Leonard Barrack and Allan Friedberg.

For "Mutiny On The Bounty," now playing at Sack's Saxon, the exhibitor secured a tie-up with visiting Tahitian dancers in for a travel show, and had a special dinner and parade to the theatre with all the consuls of Boston heading the procession. "Mutiny," which opened Wednesday, Nov. 14, was sold out opening night to the Boston Army Base, and has remained on the sold out list since its opening.

In another promotion, Sack brought in Melina Mercouri and Jules Dassin for dinners and special events in connection with "Phaedra," which has been setting an all time record gross at Sack's Beacon Hill, which was the object of a \$50,000 refurbishing job this past summer.

The showman added to his 1962 record by retrieving a "lost" theatre. This was his original Capri, torn down to make way for a new toll road extension into downtown Boston. He completely ripped out the interior of the former Strand and rebuilt a new theatre inside, which he renamed the Capri. He opened this house with "Lolita" to amazing grosses. Following the run of "Gigot," currently at the Capri, he will open "Legend of Lobo" (BV).

In 1962, Sack beautified and rebuilt three theatres, the Music Hall, Capri and Beacon Hill, three of his five showcase houses in Boston, the others being the Saxon and Gary. He also started on plans for a revolutionary new type theatre at Kenmore Square in Boston.

As planned, the 1,200-seat house would be completely walled with glass on one side to provide visibility in and out, with electronically controlled draperies coming together to screen the glass when the picture is being shown.

U Readies Shorts Drive

NEW YORK—Universal will conduct a two months short subject sales drive during December and January in honor of F. J. A. McCarthy, the company's assistant general sales manager who supervises the distribution of shorts, it was announced by Henry H. "Hi" Martin, vice-president and general sales manager.

Slogan of the drive will be "Make Short Subjects Big Business!"

Involved in the sales drive will be all of the company's current short subjects releases as well as the new 1962-1963 releases, including Walter Lantz Color Cartunes, one and two reel specials in Color, Football Highlights of 1962, and the Universal Newsreel.

TIME TESTED FORMS and SYSTEMS •

PLUS SERVICE No. 1

THE SERVICE-KIT

—a streamlined system for BUYING, BOOKING and CONTRACT CONTROL



- Arranged and assembled for insertion in any standard 9 x 12 inch ring binder or ring-equipped brief case are the following forms:
 1. A 52 week supply of large, modern BOOKING SHEETS (9 x 12 inches)
 2. 10 pages of AVAILABILITY and PLAY-OFF WORK SHEETS (9 x 12 inches)
 3. 10 sheets of PERFORMANCE RECORD and CUT-OFF SHEETS (9 x 12 inches)
 4. A permanent EQUIPMENT RECORD
 5. An 18-month BOOKING CALENDAR
 6. A special PERPETUAL CLEARANCE CHART and many other helpful forms all properly indexed.
- After the first year, additional sets of any particular FORM can be purchased separately; any back REVIEW SECTION for 5c; and any DIVIDER INDEX for 20c.

STIFF-BACKED 3-RING BINDERS AVAILABLE. See No. 11a & b

Price: \$1.30 per set

PLUS SERVICE No. 4

THE NEW "Pocket-Size" DATE BOOK

—latest innovation in the field of small booking records.



- This new design has proved so far superior to anything previously developed in its field that it has taken the industry—whether independent owner or circuit manager—by storm.
 - (a) 5 lines of booking space were gained by taking full advantage of the 3 3/4 x 6 3/4 inch page area.
 - (b) Weekly activities not bothered with until the complete week is booked, are kept separate and distinct.
 - (c) Spaces are allowed for cost, gross, weather, etc., as desired.
 - (d) All dates, days of the week, and holidays are clearly printed.

Dated forms for ONE FULL YEAR are printed to start with each JULY 1st.

Price: 70c per yearly set

SOFT-BACKED 6-RING LEATHERETTE BINDERS ARE AVAILABLE. See No. 11c & d

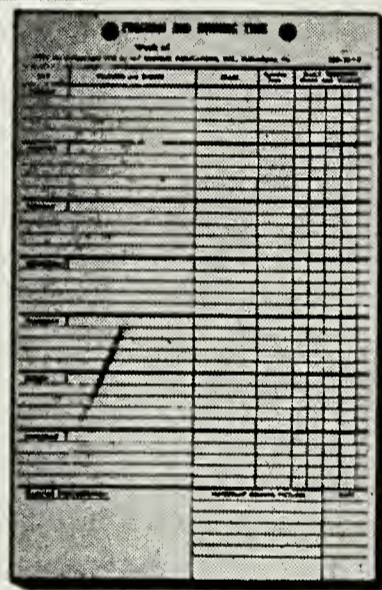
PLUS SERVICE No. 2

PROGRAM and RUNNING-TIME Schedules

—a basic weekly form to replace the scribbled note or tissue carbon.

- These forms are prepared for convenience in disseminating accurate information to the key members of a theatre staff so that they may answer intelligently the patron questions most frequently asked; or so that they can cue and time their show. 50 sheets to each pad.
- Daily turnover running time can be easily computed from the running times of the individual subjects that make up the bill.
- One copy each week: (1) on your desk, (2) to your cashier, (3) to your doorman, (4) to your projectionist, and (5) to your head usher or floor supervisor will be sufficient to keep uniform information throughout the theatre.

Price: 30c per pad



PLUS SERVICE No. 5

Weekly PETTY CASH SYSTEM

—designed for simplicity and quick theatre reference.



- These specially designed 3 x 5 inch Petty Cash Slips require a counter signature of approval and are numbered consecutively so that accurate records can be kept of each individual expenditure. There are 100 slips to each pad.
- The specially designed envelopes are for use only once each week in listing each individual slip and computing the weekly total expended. All slips listed on a particular envelope should then be inserted in it for safekeeping; and the envelope filed for future reference.

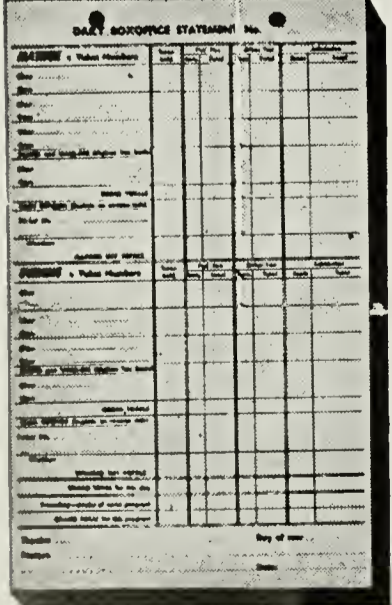
There can never be any later question of a particular disbursement, for the actual receipt is always on hand and easily located. Each voucher requires the signature of the owner or the manager.

Prices: { Voucher Pads.....30c each
Voucher Envelopes—50 for 65c

PLUS SERVICE No. 3

Daily BOXOFFICE STATEMENTS

—all embracing memoranda of the complete cash control system.



- Printed on both sides so that complete factual totals for one day can be kept on one 5 1/2 x 9 inch sheet, each itemizes:
 1. OPENING AND CLOSING TICKET NUMBERS
 2. PASS AND WALK-IN TICKET NUMBERS
 3. CASH TOTALS AND REFUNDS
 4. TAX TOTALS
 5. PROGRAM, WEATHER, AND OPPOSITION
 6. SPACES FOR HOURLY TOTALS
 7. MISCELLANEOUS INCOME AND DEPOSITS

- Made up in pads of 50 per pad, each sheet is punched for saving in a standard ring binder with the date at the lower right corner for quick reference when filed.

- Where accuracy counts for current income and future bookkeeping, the Box Office Statement is a diary of theatre operation.

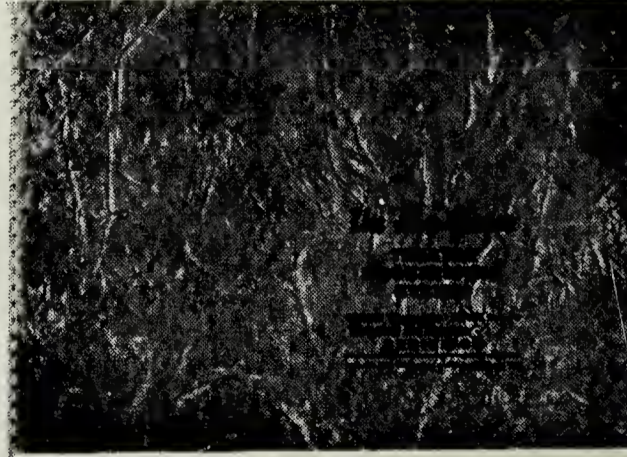
Price: 30c per pad

PLUS SERVICE No. 6

THE "At-a-Glance" BOOKKEEPING BOOK

—specially designed by a leading theatre specializing C.P.A. authority.

- This extremely simple system has been constantly revised to meet each tax or other changing requirement of the theatre man. Its 9 x 12 inch pages provide for:
 - (1) daily ticket record,
 - (2) tax collected daily,
 - (3) daily gross,
 - (4) pass and walk-in records,
 - (5) weather and opposition,
 - (6) daily show cost,
 - (7) weekly income from vending machines, etc.,
 - (8) weekly gross,
 - (9) weekly fixed expenses, payroll, and annual or monthly expense amortized weekly,
 - (10) weekly profit or loss statement,
 - (11) profit or loss for the year to date, etc.



Price: \$1.75 per book (Sufficient for 52 weeks)

DESIGNED ... PRODUCED ... WAREHOUSED ... and DELIVERED .. that is frankly restricted to current THEATRE SUBSCRIBERS

• for EVERY THEATRE OPERATING NEED:

PLUS SERVICE
No. 7

Weekly PAYROLL FORMS
—for use whenever employees are paid in cash for salary or overtime.

THEATRE PAYROLL

Name	Rate	Hours	Salary	Overtime	Total
JOHN J. SMITH	\$1.50	40	60.00	0.00	60.00
MARY J. BROWN	\$1.25	35	43.75	0.00	43.75
...

Price: 52 sheets (1 year) for \$1.30

- This is the system that resulted from a contrast of the Payroll Forms used by all major theatre circuits.
- Designed to be filed in the ordinary letterhead size cabinet (8 1/2 x 11 inches) this form provides a permanent weekly record of the individual name, social security number, rate of pay, overtime pay, reasons for overtime, and deductions for all purposes. It also provides gross weekly totals of salaries, deductions, raises, etc.
- One of the most important features is an individual signed receipt by each employee, without their being able to see what any other employee has earned.

PLUS SERVICE
No. 9A

Monthly Drive-In BUSINESS ANALYSIS
—a contrast study of ALL Outdoor Theatre income and film costs.

Drive-In Theatre BUSINESS ANALYSIS SPREAD-SHEET

Week	Day	Weather	Temp	Admissions	Confection	Total
1	Mon	Sunny	75	100	50	150
...

- There is no facet of the theatre field that fluctuates so rapidly with every turn in weather, temperature, school attendance and opposition as the drive-in. A properly kept line each day on your Business Analysis Spread-Sheet will provide a study of: (1) The day and day of the month complete with all weather influences; (2) The feature attraction complete with costs; (3) The total admissions by car and by patron; and (4) The confection sales by car and by patron.
- At the end of any one month, the complete picture is there for analysis and study,—and at the end of the same month of the following year, your headway or shortcomings are obvious.
- Here is what might be termed "o Monthly Boxoffice Statement."

Price: 55c for 13 sheets

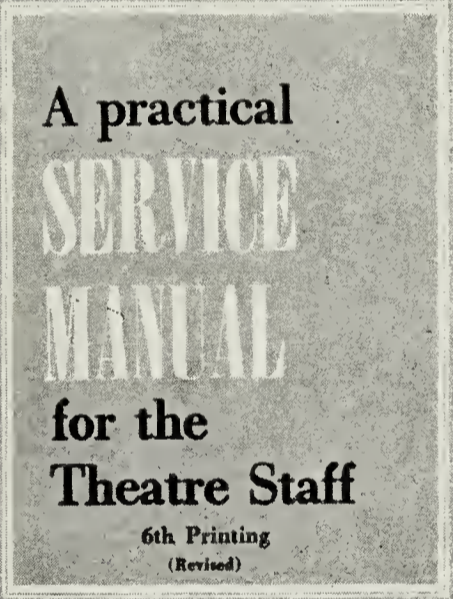
PLUS SERVICE
No. 8

SERVICE MANUALS
—for the quick and proper training of new and old Theatre Employees.

LATEST REVISION also includes the additional data necessary to **DRIVE-IN THEATRES!**

- Of inestimable value in "breaking-in" a new staff of Ushers; a new Cashier, or a new Door Man.
- This 16 page pocket size (3 x 6 inch) booklet with heavy paper cover itemizes the rules of conduct for the theatre staff very logically and thoroughly. Separate chapters are devoted to Monogers, Cashiers, Door Men, Ushers, etc., as currently trained in the larger circuits.
- It also pictures a system of Usher's hand signals for designating empty seats and gives many hints on Public Safety, Accident, Fire Prevention, Advertising, etc.

Price: 10c each



PLUS SERVICE
No. 10

Annual EMPLOYEE EARNINGS RECORD
—complete with all Withholdings and Deductions for Tax Returns.

ANNUAL EMPLOYEE EARNINGS RECORD

Month	Day	Hours	Earnings	Withholdings	Deductions
JANUARY	1	40	60.00	10.00	0.00
...

and government report; and current cards, arranged alphabetically constitute the only working set.

● Here is a time-saving, accurate system you'll rave about!

Price: 40c for 12 cards

PLUS SERVICE
No. 9

Drive-In Theatre Boxoffice Statements
—specially designed exclusively for the use of Outdoor Theatremen.

DRIVE-IN THEATRE DAILY BOXOFFICE STATEMENT

Category	Count	Value
CARS - Total Entering on This Day		
ADMISSIONS - Ticket Numbers		
CHILDREN UNDER 12		
PAUSES AND COMPLIMENTARY		
CASH REFUNDS		
NET TOTALS FOR DAY		

- A daily record of: (1) Number of Cars; (2) Number of Adults; (3) Number of Children; (4) Poses and Complimentary Admissions; (5) Cash Refunds; (6) Confection Gross; (7) Title, distributor, rental basis, actual cost, and percentage of admissions income of the Show; (8) Record of the weather and average temperature; (9) Hourly Ticket Sale Record; (10) Opposition Attractions; (11) Checker and Hours Checked; (12) Total Cash Receipts and Totals Deposited.

- All on a handy 5 1/2 x 9 inch sheet punched for filing in a post or ring binder and padded 50 to the pad.

- Here is a professional form never before designed for drive-in operation.

Price: 30c per pad

PLUS SERVICE
No. 11

Special BINDERS and CASES
—designed for the storage and carrying of some of these forms.

Service-Kit BRIEF CASE (a)

- A big, genuine cowhide, zipper-enclosed briefcase equipped with 3-ring binder designed to hold the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: \$6.00 each (Tax included)

Service-Kit BINDER (b)

- A big, stiff backed, imitation leather binder equipped with 3-ring holder designed for the Service-Kit Forms (See No. 1) and a full year of Pink Review Sections as published separately by EXHIBITOR.

Price: \$1.50 each

Pocket-Size Date Book BRIEF CASE (c)

- A small, genuine pig-skin, zipper-enclosed briefcase equipped with 6-ring binder designed to hold the 3 3/4 x 6 3/4 Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's bookings.

Price: \$5.00 each (Tax included)

Pocket-Size Date Book BINDER (d)

- A small, flexible leatherette binder equipped with 6-ring holder designed for the 3 3/4 x 6 3/4 Pocket-Size Date Book sheets (See No. 4) sufficient for one entire year's booking,—and other features.

Price: \$1.30 each

... at **NON-PROFIT PRICES** ... as a "Theatre-Wise" plus-service ONLY! Sample sheets without obligation.

{ MOTION PICTURE EXHIBITOR }
317 N. Broad St., Phila. 7, Pa. }

The NEW YORK Scene

By Mel Konecoff

MILTON RACKMIL said it—"It's a very special night"—after a couple of million dollars worth of talent said it and sang it; after the industry's venerable wise men and executives in the Motion Picture Pioneers said it by honoring him as "The Motion Picture Pioneer of the Year"; after President John F. Kennedy said it in a wire from Washington.

Wrote the Chief Executive, "I am delighted to add my congratulations and warm best wishes to those of your many distinguished friends and associates who are honoring you this evening as 'The Pioneer of the Year.' Your long, illustrious career in the motion picture industry marks you as a true pioneer worthy of the recognition being shown you. With every good wish to you and all the members of the Motion Picture Pioneers for an enjoyable evening—John F. Kennedy."

After a record turn-out watched a record number of 72 new Pioneers being inducted, those who took note of "the very special night" were Henry "Hi" Martin, dinner chairman and vice-president in charge of sales at Universal; Tony Randall as master of ceremonies; Ross Hunter, Jackie Wilson, Rock Hudson, Johnny Ray, Toni Arden, Bobby Darin, and Gregory Peck. They put on the story of Rackmil's life in music and words in a production entitled "That Touch of Milt," which was produced by Norman Gluck, written by Gene Woods, with the music directed by Dick Jacobs and provided by Al Ricky and his orchestra. A chorus was also at hand to back up some of the performers.

Of course, the climax of the evening came with the presentation of the specially-engraved plaque to Rackmil by Pioneers president Herman Robbins, who recalled that the organization was "recognizing one of the dynamic leaders of the entertainment world who has imbued the oldest continuous film company of the industry with a pioneering spirit that has sent it soaring to new records."

Rackmil responded, obviously touched and pleased, and he introduced his 87-year old father, who was present.

Gregory Peck and Rock Hudson picked out the raffle winners and director Alfred Hitchcock won one car, while Francis McSorley of San Francisco won the other. Additional tickets were sold just prior to the dinner by scantily attired gals clad as "bunnies," and the sales were fantastic. The proceeds, of course, go to the Foundation through which aid is extended to unfortunate industryites who because of adversity, illness, or other circumstances are in dire need of help.

The Right Reverend Monsignor Thomas F. Little, S.T.L., executive secretary of the National Legion of Decency delivered the invocation, while Felix Knight sang the National Anthem.

Aboard the dais were Charles Alicoate, Barney Balaban, Robert S. Benjamin, Steve Broidy, Max A. Cohen, Bobby Darin, George F. Dembow, Sam Dembow, Jr., Ned E. Depinet, Jay Emanuel, Gus Eysell, Simon H. Fabian, Leopold Friedman, William J. German, Leonard H. Goldenson, Abel Green, William J. Heineman, Alfred Hitchcock, Rock Hudson, Ross Hunter, Rube Jackter, Leo Jaffe, Eric A. Johnston, Benjamin Kalmenson, Marvin Kirsch, Felix Knight, Arthur B. Krim, Joseph E. Levine, David A. Lipton, Albert List, Harry Mandel, Henry H. Martin, Arthur L. Mayer, Robert Mochrie, Edward Muhl, Joseph H. Nicholson, Gregory Peck, Hon. Ferdinand Pecora, Eugene D. Picker, Seymour Poe, Martin J. Quigley, Tony Randall, Sam Rinzler, Herman Robbins, Samuel Rosen, Abe Schneider, Adolph Schimmel, Serge Semenenko, Ben Shlyen, Spyros P. Skouras, Jules Stein, Laurence A. Tisch, Preston R. Tisch, Joseph R. Vogel, Richard F. Walsh, Lew Wasserman, Jackie Wilson, Max Youngstein, Adolph Zukor.

Philip Gerard was co-chairman of the planning committee with Gluck, and Paul Kamey and Milton Livingston were co-chairman of the publicity committee for the dinner.

THE METROPOLITAN SCENE: Paramount's director of advertising, publicity, and exploitation, Martin Davis, has "Girls, Girls, Girls" on his mind, among other things, and he's of a mind to get us in the same frame. (Marty—we're always in this frame.) He is being assisted in his project by an address book divided into sections for blondes, brunettes, and redheads, an attention-getter of a shirt, and a record of Elvis Presley singing two of his best songs from a picture that coincidentally has the same title. Writes Davis, "Simply play this on the nearest phonograph and every girl from miles around will come running." They did—looking for Elvis. . . . Jimmy Durante came to town for a ride in the Macy annual Thanksgiving Day parade aboard a replica of the elephant Jumbo, designed by the Radio City Music Hall, where the musical "Jumbo" will be the Christmas attraction. The Hall's Russell Downing, incidentally, hosted a party for the comedian atop the Hotel St. Moritz for press representatives. The Christmas show is that theatre's 30th anniversary program, and leave us be the first to wish Russ and the others a least 30 more years of successful operation. . . . French Film Office and Davis Royal Films hosted a cocktail party for director Serge Bourguignon and his film "Sundays And Cybele." . . . Wonder if Paramount's exploitation director, Bernie Serlin, ever got the plaster cast off his wrist which he broke taking a long step off a Long Island Railroad car in the black of night? It would have helped him to distribute all that "phoney" money faster for "It's Only Money" openings.

Reade Lectures At CCNY

NEW YORK—Walter Reade, Jr., chairman of the board at Walter Reade-Sterling, was invited guest lecturer at City College's Institute of Film Techniques, where he addressed an audience of students from Herman G. Weinberg's Film History course on "The Economics of Film Art."

Reade, outlining the merchandising problems of both the general and special art theatre

audiences, touched upon the all important roles played by the importer, the distributor, the reviewer, the publicist, and the advertising director in shaping the art film audience.

He also discussed the bright future of the American and foreign "special" motion picture and their status in the present-day economy of the motion picture industry. He stated that audiences are becoming more discriminating and sophisticated, resulting in bold new experiments in film-making.



Herman Robbins, president, Motion Picture Pioneers, recently presented Milton R. Rackmil, president, Universal, with a plaque commemorating his being named "Pioneer Of The Year" at the 24th annual dinner of the Pioneers in New York City.

Rackmil, Aboaf Launch Foreign Sales Meetings

NEW YORK—Milton R. Rackmil, president of Universal Pictures and Decca Records, Inc., and vice-chairman of the board of MCA, Inc., and Americo Aboaf, vice-president and foreign general manager of Universal International Films, Inc., left last week for Europe to launch their series of sales conferences with Universal's key staffers and distributors overseas.

Universal managers, sales staffs, and distributors from Europe and the Near East will meet with Rackmil and Aboaf in three conferences, the first of which was to get underway in Hamburg, Germany, on Nov. 26, followed by similar sales meets in Rome and Paris. Ben M. Cohn, assistant foreign manager, will also be present at the meetings.

Rackmil will detail to the European executives the spheres of activity of the new MCA, Decca, and Universal grouping, and will outline the new, enhanced production plans. Aboaf will examine recent overseas sales performances and outline release plans for the films scheduled to be shown in Europe during the coming year. Also on the agenda will be the screening of the latest available product.

Following the three European meetings, a Latin American sales conference is scheduled for January, and a Far Eastern sales meet in Tokyo in the spring of 1963. The series of overseas conferences follow a pattern established a number of years ago which enables the Universal toppers to personally meet with practically every key Universalite overseas once or more a year, alerting them on future plans and resulting in a valuable interchange of information.

Col., Para. End W.I. Pact

NEW YORK—Columbia Pictures International and Paramount International Films, Inc., have announced the termination, by mutual agreement, of the joint association of their subsidiaries in the West Indies. The termination of the subsidiaries, which operated under the name of Paramount-Columbia Films of the West Indies, becomes effective Nov. 24.

The companies will resume individual distribution operations with Howard S. Rochlin serving as branch manager for Paramount Films of Trinidad, Inc. Columbia will announce the appointment of a manager shortly.

require a shipping room. Our machine does not have arms and legs, just a super brain."

After Melamed's remarks, Nicholson made two additional announcements of importance to AIP in distribution and branch operations. He announced that American International, in association with Roger Corman and Harvey Jacobson, president and executive vice-president of Filmgroup, Inc., will distribute all of that company's forthcoming product. Slated to inaugurate the new distribution arrangement is Filmgroup's "Battle Beyond The Sun," a science-fiction thriller in color and VistaScope. Nicholson also announced AIP will open its 10th wholly-owned exchange in Boston and New Haven. AIP distributes through franchise holders in 18 other territories in the United States.

Nicholson concluded the luncheon with a showing of a 15-minute film presentation of highlights from releases for the first part of 1963, which included excerpts from "The Raven," starring Vincent Price, Peter Lorre, and Boris Karloff; "Schizo," starring Leticia Roman and John Saxon; "The Seafighters," starring Tab Hunter, Frankie Avalon, Scott Brady, and Jim Backus; and "The Young Racers," which stars Mark Damon and Bill Campbell.

In addition to the trade press and Nicholson and Melamed, present at the trade luncheon, from the domestic arm of AIP, were Salvatore Billitteri, east coast production head; Ed Heiber, eastern regional manager; George Waldman and Howard Mahler, New York, Albany, and Buffalo franchises; Ruth Pologe, eastern publicity manager; vice-president Samuel L. Seidelman, head of the foreign contingent, which included Richard Guardian, Latin American supervisor, and Keith Goldsmith, foreign administrative manager.

Para. Ups Molina

NEW YORK—Enrique Molina has been appointed general manager of Paramount Films, S.A., of Mexico, it is announced by J. E. Perkins, president of Paramount International Films, Inc. Molina will report directly to Henry B. Gordon, Latin American division manager.

Molina, who is widely known in the South American film industry, was previously associated with Paramount, from 1933 to 1948, in several key positions in various countries of that continent. He left the company in 1948 to join Peliculas Mexicanas. He rejoined Paramount last April as a special assistant to Gordon.

The appointment of Victor Cortez as assistant to Molina also was announced.

Church Group Lauds "Budd"

LOS ANGELES—The local Commission on Public Relations of the Methodist Church, the Southern California arm of two bodies representing 10 million Methodists in the United States, strongly endorsed Allied Artists' "Billy Budd."

The commission also will promote the use of the "Billy Budd" guide books, provided by Allied Artists, by many study groups within the church organization.

The endorsement of the film as one for good all-family entertainment followed a screening of the CinemaScope picturization of the Herman Melville sea classic for commission members at the studio.

Downtown Columbus Set For \$40 Million Face lift

COLUMBUS, O.—Revitalization of the downtown theatre area was given a \$6 million boost with the announcement that a 20-story office building will be constructed at the northwest corner of Broad and Third Streets by the School Employees' Retirement System of Ohio. The building will be completed in the spring of 1964.

The School Employees' Retirement System is now constructing a 23-story \$8.5 million motor hotel, the Columbus Plaza, at Third and Gay Streets. A tunnel will connect the two buildings, and another tunnel, under Broad Street, will connect the office building with the planned \$4.5 million underground parking garage to be built in the State House yard.

Total of over \$40 million will be spent within the next two years for downtown building construction, including the structures listed above. Others include the Bureau of Unemployment Compensation building, the State Highway building, the 15-story office building to be constructed on the Loew's Broad site by the Huntington National Bank and the Christopher Inn motor hotel.

These buildings will house many hundreds of employees and will serve thousands of guests and persons doing business. Theatres are expected to benefit from this new concentration of business.

A similar expenditure is expected when work is begun on construction of buildings in the 24-block Market-Mohawk area.



Eprad's New All-Transistor Optical-Sound Amplifier System

Unsurpassed quality sound
for up to 5,000 seats at only **\$550***

EPRAD breaks the sound price barrier with its new all-transistor optical sound amplifier system. Now any theatre can afford to replace old, worn out, troublesome amplifiers. It probably won't cost any more than your present maintenance expenses. So why wait? Install EPRAD's new optical sound amplifier system now for dependable, true fidelity sound.

Compare These Features (at twice the price) . . .

- All transistor design . . . Plug-in construction.
- Complete with Pre-Amp and Power Amplifiers.
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LONDON Observations

By Jock MacGregor

THE DAY of the big picture has overtaken us. "El Cid" (Metropole), "West Side Story" (Astoria), "Barabbas" (Haymarket Odeon), "Porgy and Bess" (Dominion), "The Longest Day" (Leicester Square), and "How the West Was Won" (Casino) dominate the London scene and will continue to do so. Now "Mutiny on the Bounty" has opened at the Royalty with a \$168,000 ticket agency deal which guarantees a years run without another seat being sold. On Dec. 10, these giants will be joined by Sam Spiegel's "Lawrence of Arabia" at the Leicester Square Odeon.

With another show house earmarked for Cinerama, it will become increasingly hard for conventional movies to get West End runs though the situation will be eased by the opening of MGM's New Empire on Dec. 19 with "Jumbo." Early commitments for other show houses include the Warner—"We Joined the Navy," "Gypsy"; Marble Arch Odeon—"Sodom and Gomorrah," "Cape Fear"; Plaza—"Hatari"; Carlton—"Gigot"; London Pavilion—"Kid Galahad," "Phaedra."

Indeed, Walt Disney's "In Search of the Castaways," which has just had its world premiere at the Plaza, could well be the last large scale adventure spectacle to be made without 70mm prints being available. Princess Margaret was guest of honor for this glorious piece of tongue in cheek hokum for children of all ages. The beminked who had paid through the nose for this charity show obviously felt they had their money's worth. Cyril Edgar was inundated with compliments at the ensuing "nightcap" gathering, an admirable innovation to which he graciously invited the trade press. But what a pity the unusual publicity conscious Mills family could not have cut short their Indian vacation so that Hayley could have gone on the stage with Maurice Chevalier, since she was back three days later.

WITH THE FIRST SEA LORD, Earl Mountbatten of Burma, attending, "The Mutiny on the Bounty" premiere was a naval occasion in every sense, with Royal Marines dressing the house. Morton A. Spring came specially from America and called in all MGM's European chiefs. The audience lapped up this magnificent spectacle but at first found Marlon Brando's South Kensington accent hilarious. It does seem a pity, considering the cost of this picture, with its British background and the potential of this market, that the producer could not have shot a main title in which "harbor" is spelt in the English manner. As it is, it is definitely Non-U.

British Lion also premiered during a busy six days "The L-Shaped Room." Though over-long for what it has to say, this fine picture seems to be favored more by women. My partner^d thought I was quite heartless not being enraptured, but I make no bones about being sick to death of drab kitchen sink dramas. This tender story of an unmarried mother who goes to a dreary lodging house while awaiting the birth of her child will prove a testing piece for Leslie Caron, who has had scant box office success of late. Columbia will release in America.

This is the latest production from John and James Woolf. They are riding high. Currently they have "Term on Trial," with Sir Laurence Olivier, on release. Next they will present Peter Sellers' "The Wrong Arm of the Law," which Continental will handle in America and International in Canada. They have also acquired the screenrights of the "Room at the Top" sequel, "Life at the Top," in which Laurence Harvey will again star, and Penelope Mortimer's controversial best seller, "The Pumpkinaters."

ALWAYS A PLEASURABLE occasion is the annual presentation of the MGM-Kine Weekly Showmanship Awards. This year's winner was S. H. Burgess of the ABC, Ilford, with George Lennox of the ABC, Falkirk, runner-up. George Peppard presented the silver lions and checks which are given for consistency throughout the year, rather than the odd outstanding effort. With both winners coming from ABC, David Jones in extending the company's thanks to MGM, said: "We believe in showmanship, and we believe competition especially does a great deal to provide the incentive which managers need today." . . . Films backed by the British Film Institute's Experimental Film Fund have been showing at the National Film Theatre. I wish I could be more enthusiastic about them. While admittedly they give newcomers breaks, only "The Pit" shows an imaginative approach, and even it is not all that impressive. The young makers seem obsessed with the sordid. Overall, the films emphasize the growing gulf between the commercial cinema, with its large capacity and high pressuring selling, and the artistic, with its modest restricted outlook.

Film Studio Planned For Jamaica Next Year

JAMAICA, W. I.—A motion picture studio will be set up in Jamaica early next year and the first film will be a feature-length production starring Ginger Rogers.

The Government of Jamaica and William Marshall Productions of Hollywood have signed an agreement to inaugurate motion picture production on the island after a series of meetings in early November. Marshall is the husband of Miss Rogers.

A \$10,000,000 investment over a 10-year period will cover the erection of studio facilities and a laboratory for processing both color and black and white film. Actors, directors, and technicians will be brought from all parts of the world, and a training program will be established to teach the production arts to Jamaicans.

Marshall, in signing the agreement with Prime Minister Sir Alexander Bustamante

and Robert Lightbourne, Minister of Trade and Industry, announced that the new company plans to institute a Jamaica Film Festival and to solicit entries from film producers throughout the world. A jury would be formed from 10 of the invited countries and they would screen the films and select the winners. The Festival would attract film stars and visitors from various areas of the world, and because of the island's proximity to the United States, it was expected that the Festival would create even greater interest than the Cannes and Venice Festivals.

With the cooperation of the Jamaican Government, temporary film studios will be made available during the first two years by adapting one or two existing buildings. Construction of new studio buildings is planned for the third year. It is expected that 600-700 people will be employed by the company.

Para. Plans Colorful Premiere For "Tamiko"

NEW YORK—One of the most colorful and elaborate world premieres in the history of Paramount has been set for Hal Wallis' "A Girl Named Tamiko" at the Palace, Honolulu, on Dec. 27. The opening will be sponsored by a citizens committee on behalf of the Friends of the East-West Center.

The East-West Center was established in 1960 under a United States grant for the cultural and technical interchange between countries of the Asia-Pacific area and the U. S., and is located at the University of Hawaii. Dr. Alexander Spoehr is chancellor of the EWC.

A full day of colorful events has been arranged in conjunction with the "A Girl Named Tamiko" world premiere, which will provide financial contributions for the Friends of the East-West Center who are engaged in a project of developing recreational facilities for students of EWC. Students participating in the EWC program come from 25 nations in the Pacific basin and will attend the premiere in native dress as guests of the committee. Several stars from the motion picture are also scheduled to fly to Honolulu for the premiere.

Herman Rosen, executive director of Royal Theatres, Ltd., in Honolulu, is supervising premiere activities and coordinating the details of the colorful event with the Friends of the East-West Center, Hawaiian officials, and with Paramount.

Wineland Plans New House

WASHINGTON, D. C.—The board of commissioners of Prince George County granted a special exception to permit the erection of a 1,000 seat theatre in the Marlow Heights area of that county in Maryland.

Wineland Theatres is the contract purchaser for the 78,000 sq. ft. of property on which the theatre, to be known as the Marlow, will be erected. Parking will be provided for 200 cars.

Top Industry Executives Join IFIDA Honorary Unit

NEW YORK—A group of distinguished industry executives has joined the honorary committee for the IFIDA International Film Awards Dinner-Dance to be held in the Hotel Americana on Jan. 15, 1963, according to Richard Brandt, dinner chairman.

On the committee are Eric Johnston, president of the Motion Picture Association of America; Robert S. Benjamin, board chairman, United Artists; Darryl F. Zanuck and Spyros P. Skouras, president and board chairman respectively, 20th Century-Fox; Leo Jaffe, executive vice-president, Columbia Pictures; John Stember, TOA president; Harry Brandt, ITOA president; Irving Dollinger, board chairman, New Jersey Allied; Nat Lefkowitz, William Morris Agency executive; and Carl S. Hallauer, board chairman, Bausch and Lomb.

The International Film Awards are presented by IFIDA to films from abroad and includes the highly prized Joseph Burstyn Award to the most distinguished foreign film in domestic distribution during the past year.

ALBANY

Following the testimonial-farewell dinner on Nov. 29 for E. David Rosen, retiring chief barker of Albany Variety Club and a mid-December transference from assistant general manager of Stanley Warner operated WAST-TV to an executive post with Fabian Enterprises in New York, the next big observance planned is Variety Week in February. This will be climaxed with the presentation of Tent Nine's Humanitarian Award. . . . Members of the Schine family participated in cornerstone laying ceremonies for Kneseth Israel Congregation's new synagogue in Gloversville. Mrs. Louis W. Schine gave a trowel for the occasion. . . . Stanley Warner Albany managers were to join with zone manager Charles A. Smakwitz in attending a civic dinner Nov. 16 at Sheraton-Ten Eyck Hotel honoring David L. Yunich, a former resident of the city and newly elected president of H. R. Macy Company, New York. . . . The Family, Dolgeville, N. Y., was destroyed by an early morning fire. Total damage was estimated at \$500,000. The theatre was last operated by Harold Ash under lease. A week-end policy had been in effect.

ATLANTA

Charlie Lester, former National Screen manager here, has resumed those duties replacing George Tattant, who resigned. . . . W. M. Hammond, owner of the Marshall Drive-In, Albertsville, Ala., is the new owner of the Princess, Decatur, Ala. . . . WOMPI's are busy selling tickets for a raffle proceeds to be given away at their Christmas party. . . . Dottie Sutherland and Lynda Burnette, both of United Artists, are back at work following spells of illness. . . . J. V. Bello, sales manager, American International Pictures, checked in at the local branch after a visit to their Jacksonville office. . . . James V. Frew, southern division manager, Embassy, returned from a visit to Charlotte, N. C.

BOSTON

A cavalcade through the streets of Boston, a dancing group from Tahiti, a marching band, and sky-lighting searchlights were part of the gala festivities Ben Sack set off for the opening of "Mutiny On The Bounty" at his Saxon on Nov. 14. Official opening ceremonies for the road show film began at the Sheraton Plaza Hotel with a formal "Bounty Buffet," served by Gov. John A. Volpe and the consulate corps of Greater Boston. Among the officials and notables at the opening were Gov. and Mrs. Volpe; Atty. Gen. Edward M. McCormack, Jr., Lt. Gov. Edward F. McLaughlin, Jr., Senate President John E. Powers, Police Commissioner Edmund A. McNamara, and Earl P. Stevenson, president of the Greater Boston Chamber of Commerce. Also Senator Benjamin A. Smith II; Senator Leverett Saltonstall; Raymond S. Wilkings, chief justice, Massachusetts Supreme Court; Paul C. Reardon, chief justice, Massachusetts Superior Court; Rear Admiral Joseph H. Wallings, Commandant First Naval District, and Rear Admiral Chester L. Harding, commander, First Coast Guard District. A 22-car cavalcade wound its way through the city from the Sheraton Plaza Hotel to the Saxon. The Tahitian dance team flown to Boston via Air France performed in native costume outside the theatre. . . . Cy Harvey and Bryant Haliday are running a concert series at their Harvard Square, Cambridge. . . . Jack Markle, Columbia exploitation head here, and Sherwin Fellezs, Hawaiian actor, in for press rounds and meetings with the Mayor



Harry Rogovin, district manager, Columbia Pictures; Sam Richmond, general manager, Sack Theatres; star Anthony Quinn; and Robert di Somone, city greeter, are seen at the recent Boston opening of Columbia's "Barabbas" at the Gary.

and public officials in connection with the picture.

BUFFALO

The Variety Club of Buffalo, Tent 7, has elected the following barkers as members of the Crew for the new year: Harry Berkson, B&D Enterprises; Mel Berman, Tri-State Refreshment Co.; Sidney Cohen, Sheridan Drive-In, and president of Allied Theatres of New York State, Inc.; Nathan Dickman, B&D Enterprises; Thomas Fenno, WKBW radio; Joseph Fox, Neisner Bros.; Dewey Michaels, Michaels Theatres; Albert Petrella, city councilman; Myron Gross, Co-Operative Theatres of Buffalo; Gasper Mendola, screen advertising; Charles Funk, managing director, Century theatre; Anthony Kolinski, manager, Warner Bros. Buffalo branch. . . . Second assistant chief barker Tommy Fenno has been appointed membership chairman of Tent 7, Variety Club of Buffalo, for the remainder of 1962 and 1963. The membership of the club has been increased in 1962 by over 40 members. . . . The next meeting of the Women's League of the Buffalo Variety Club will be held Saturday, Dec. 1, in the Delaware Avenue clubrooms. Minna Zachem, president of the league, urges all members to attend and bring in toys and gifts for the annual Christmas party at the Rehabilitation Center later in December. . . . Manager Charlie Funk, Century, announces that "My Fair Lady," will come to the stage of the Century Feb. 4 for a run of eight performances. The Century has a first-run film policy, but recently announced it will put on stage shows now and then. Funk received news of the "Fair Lady" date from the United Artists Theatres Circuit, Inc., New York, after a month of technical work, aimed at refitting the once teeming cavern behind the Century proscenium for the "biggest and plushiest productions available." The equipment, some of it acquired from the late Lafayette, is on hand. . . . Bill Laney, manager, Shea's Teck, for the past seven months, left Buffalo to become manager of Loew's, New Rochelle. Laney, a native of Wheeling, W. Va., had been in Buffalo for the last 19 months. Prior to moving to the Teck, Laney was assistant manager at Shea's Buffalo. No successor to Laney has been named. The Teck closed Sunday, Nov. 11, after the final showing of "The Wonderful World of the Brothers Grimm." It is scheduled to reopen late in December. . . . A gross estate of \$448,085 was left by Nikitas D. Dipson, founder of the Dipson Theatrical Enterprises, who died May 4, 1961. Four children are beneficiaries.

The net estate was \$334,550, and the state tax was \$4290. Sharing the estate are William J. Dipson of Batavia, president of Dipson Theatres; Miss Diana Dipson of Batavia, Mrs. Lola Marinides of New York, and Mrs. Venus Helis of Metaria, La. . . . Basil Enterprises, operating the Basil community theatres, has moved its headquarters from the Lafayette Theatre Building to the Genesse, one of the company's community houses. The old Lafayette has now been razed to make way for motor parking ramp. Jerry Westergren is general manager of the Basic community set-up. . . . The fund drive to build a National Cultural Center in Washington, D. C., will be kicked off in Buffalo and 60 major cities across the country, with a two-hour, closed circuit tv spectacular, starring the world's best known concert artists and entertainers. The telecast, on a 20x20 foot screen, will be beamed into Kleinhans Music Hall on Thursday, Nov. 29, beginning at 9 p.m. . . . Lou Levitch, head of the company operating the North Park, Elmwood, and LaSalle is using a combination ad in some community papers setting forth attractions at the various theatres under the control of the Lecti Corporation. Levitch formerly was managing director of the Schine Granada. . . . Eddie Miller, manager, Paramount, promoted a stunt on radio station WGR thru which he offered to admit gratis all girl triplets of any size or any age to see "Girls! Girls! Girls!" his current attraction. . . . The question of whether Sunday movies will be permitted in Bertie Township over in Canada and the adjacent village of Crystal Beach is going to be decided by the voters in a referendum Dec. 3. Both the township and village councils have voted to put the question on the ballot. Niagara Falls, Ont., voters recently decided in favor of Sunday movies. . . . Clark Film Delivery, with headquarters in the Film Building at 505 Pearl Street, now is handling the shipping for the Fox and MGM exchanges. The Fox deal becomes effective Dec. 1. Clark has been handling shipping for MGM for some time. The only local exchanges now taking care of their own shipping are Columbia and U-I, which also handles AA.

CHARLOTTE

The Rev. Gordon Pope, pastor of the Morven Baptist Church at Wadesboro, N. C., asked the Anson Board of County Commissioners to prohibit the showing of what he termed a lewd movie at the West-74 Drive-In. He said he had not seen the film, "Blaze Starr Goes Nudist," but was basing his protest on newspaper advertisements. "I was told by the sheriff," he said, "that the people who go to see this type of movie are the same people who go to church on Sunday. This is a serious threat that bears on our morals. It strikes at the very core of our society. I believe something can be done." Charles Tucker, manager of the drive-in, who was present at the meeting, said the film about a nudist camp had been passed by "censors" prior to its being booked, and that he had advertised it as being suitable "for mature adults only." County Attorney H. P. Taylor told the board it had no authority to take legal action but that any citizen has the right to sign a warrant for the arrest of a theatre owner for showing lewd or immoral films. The board took no action, and there was none by the minister. . . . Construction of North Carolina's first twin theatre, with a single projection booth, lobby, and concession stand in the center serving both houses, located in opposite ends of the building, will get under

way soon at Charlotte. The houses, one of which will have 1,200 seats and the other 600, will be erected on Independence Boulevard, across from the Charlottetown Mall shopping center, and will be operated by General Drive-In Theatre Corp. of Boston. However, they won't be drive-ins but conventional indoor theatres. Richard A. Smith, president of General Drive-In, said the theatres will be modernistic in design and will be equipped with the latest type push-back seats, and projection and stereophonic equipment. The screens will form the rear walls of the houses and will be 54 feet high. The twin theatres will offer the advantage of two separate starting times. One theatre could start a feature at 7 p.m., and the other at 8. The arrangement also would permit the showing of one picture in one auditorium and an entirely different one in the other. The houses, scheduled to open next spring, will be of brick, concrete, and steel construction, and will cost around \$750,000. The building will contain 24,191 square feet of space, and the adjoining parking lot will accommodate 1,000 cars.

CHICAGO

Newly elected officers of Variety Club of Illinois, Tent 26, for the year 1963 are John Clark, chief barker; Harry Balaban, dough guy; Al Raymer, first assistant chief barker; Sam Levinshon, property master; and Arthur Holland, Ben Katz, Harry Lustgarten, Robert Flannery, Donald Mann, Ralph Smitha, and Vic Bernstein, canvassmen.

CINCINNATI

Variety Tent Three re-elected William Shane as chief barker at its annual election in the club rooms in Hotel Metropole. Also re-elected were Jim McDonald, dough guy, and Saul Greenberg, property master. Newly elected were Nat Kaplan and Ray Russo, first and second assistants; Jack Finberg and Sol Wolfson, board members. . . . In town were Joe Pasternak, to promote Billy Rose's "Jumbo," and Douglas Netter, representing Sam Spiegel, co-producer of "Lawrence of Arabia"; Jerome Safron, circuit sales manager, and his assistant Dan Rotenberg, who were here to confer with Phil Fox, Columbia manager on details for the upcoming film. . . . A series of travelogues, scheduled for five consecutive weeks as Monday "specials" began at the Albee, Nov. 12. Travel films are quite popular here, being especially appreciated by the Golden Age Club members. . . . RKO Palace is to play a one-day engagement, Nov. 20, of "Don Giovanni" one of the operas in a series that started in late summer. Joe Alexander, Albee manager, reported that quite a few patrons had entered the Warners nation-wide contest in connection with "What Ever Happened to Baby Jane?". the first 50 local runners-up will receive guest tickets for the Albee. . . . A large number of Golden Age Club members enjoyed the first of the winter season's RKO specials at the Palace, Nov. 14. The comedy bill included Bob Hope's "Seven Little Foys" and "Fancy Pants," in addition to "Breakfast at Tiffany's." . . . E. B. Radcliffe, Morning Enquirer movie critic, is receiving a "thank you" from local exhibitors on a "movie party fund raising" article which appeared in one of his recent columns. He had an inquiry from a lady who was in a quandry on where to raise funds for charity, and who had never heard or thought about what the movies had to offer. Thinking there were others in the same situation, Radcliffe wrote on how to proceed and the advantages of the "theatre



Connie Carpou, formerly assistant manager in Dallas, is the new manager for MGM in New Haven, Conn.

party fund raising plan." The latest to use the plan are the veterans' organizations who are to take over the Grand playing "The Longest Day" Dec. 7, Pearl Harbor Day. . . . Harold Rullman, Columbia salesman for a number of years, has succeeded Robert Laws as booker for Columbia. Laws, who has been in the industry for a long time and Columbia booker during the past eight years, has retired. . . . Film Row extends its sympathy to the family of Margaret Rakel, retired Columbia head inspectress, who died last week after a prolonged illness. . . . Ira Schelman, formerly 20th-Fox local manager, and now with Boxoffice Attractions, was on Film Row visiting former colleagues and contacting area exhibitors. . . . Rod Serling, presently teaching at Antioch College, Yellow Springs, O., was in Springfield, O., to give his "Requiem for a Heavyweight" playing the State an extra boost. He appeared before the Lions Club and received wide newspaper coverage.

COLUMBUS, O. NEWS

"What Ever Happened to Baby Jane?" became one of the big hits of the fall season with a third week at RKO Palace. . . . Loew's Ohio held "The Manchurian Candidate" for a second week. . . . "Escape From East Berlin" had first-run showings at the Livingston, East-side, 17th Avenue, and W. Fifth Avenue drive-ins, plus several Academy-Neth indoor neighborhood houses. . . . The Fashion department store sponsored the Blue Flame Festival, formerly the Gasco Food and Modern Living Institute, at RKO Palace Nov. 14 and 15. . . . Sen. Robert Shaw, Columbus Republican and leader in the fight for film censorship in the Ohio Legislature, was re-elected. Shaw has not indicated whether he will sponsor censorship legislation in the 1963 session of the legislature, which convenes in January. . . . The Lawson Milk Co., which operates dairy products stores throughout Ohio, has indicated it will carry on its fight to amend the Ohio Constitution to legalize selling of "necessities" on Sunday, following defeat of the constitutional proposal at the recent November election. Theatres and other amusements are included in the proposal. Lawson officials said the amendment would be proposed to the Ohio Legislature in the 1963 sessions. Theatres have been exempt from the Sunday closing law since 1931. . . . Charles Sugarman will take over operation Dec. 15 of the Main, 1100-seat East Side house now operated by Frank Yassenoff. Sugarman is planning improvements to the theatre and adjacent parking lot and is negotiating for first run showings of road show features. First attraction under the new regime will be the popular-priced engagement of "West Side Story," starting Christmas Day. . . . Ken

Prickett, executive secretary of the Independent Theatre Owners of Ohio, was inducted into the Motion Picture Pioneers at the annual dinner held Nov. 19 at the Americana Hotel in New York City. Prickett has been in the industry since 1934. . . . Sam Shubouf, manager, Loew's Ohio, is taking reservations for the new Loew's Americana in San Juan, Puerto Rico, which opens Nov. 29. . . . J. Everett Watson, 20th-Fox exploiter, was in town for advance campaign on "The Longest Day," opening Dec. 21 at Hunt's Cinestage.

DALLAS

Wilson Elliott has joined Rowley United Theatres as assistant to Alton Sims, in charge of exploitation and promotion. Elliott comes here from Detroit where he had been an advertising and exploitation man for Warner Bros. . . . John Flinn, west coast studio publicity chief for Columbia Pictures, was in Dallas as the first phase of a three segment promotional visitation in behalf of the studio's "Diamond Head." Flinn's visit actually was to lay out an \$800,000 advertising and exploitation campaign in behalf of the picture for a group of Texas film exhibitors, and then show a print of the picture to the group. Flinn said the next visit is scheduled for Dec. 4, when Hank Fine is due to arrive accompanied by Carl H. Hanohano, a descendent of the Hawaiian royal family. The film is slated to show here in late January or early February. Flinn also said that he hoped one or more of the stars of the film would visit here before the opening of the film. "Diamond Head" is one of four films which Columbia is billing as the "Big Showmanship 4," all produced from the west coast studios under Sol Schwartz, studio vice-president. The others are "The Interns," which is already in release; "The Man from the Diners Club," starring Danny Kaye and Clara Williams; and "Bye Bye Birdie," with Ann-Margaret starred. . . . Ed Svigals, Trans-Lux sales chief, New York, was a visitor here conferring with Bob O'Donnell of General Films and circuit officials in behalf of "Horror Hotel." . . . Tom H. McKean, long time Paramount representative has retired after 38 years of service, the last 30 continuous. McKean looks back at a career covering more than 53 years in the motion picture industry. He started in 1908 with his father in Granite City, Ill., and then went into theatre operation for himself prior to joining Famous Players Film Corp. Following its reorganization into Paramount, he remained with the company until World War I. After the war, he entered film exchange work as a manager and then into distribution on his own prior to rejoining Paramount in 1932 as a salesman. He served as treasurer and vice-president of the Colosseum of Motion Picture salesman. . . . Jim Hutton, who stars with Jane Fonda and Anthony Franciosa in Metro-Goldwyn-Mayer's "Period of Adjustment," was in for a promotional visit in behalf of the picture. The film is booked for the Majestic in December. . . . Producer Arthur Hornblow was forced to cancel his visit to Dallas for the world premiere of his latest film, "The War Lover," at the Majestic. Steve McQueen and Shirley Anne Field, two of the three stars of the film, were on hand and were introduced from the stage of the Majestic. . . . Funeral services were held here for Mildred Fullenwider, one of the most widely known office workers in the local film industry, who died after long suffering from a malignancy of the lung. She was on leave from Trans-Texas Theatres. Mrs. Ful-

lenwider had been on the staffs at Universal, 20th Century-Fox, Interstate Theatres, Ezell and Associates, and Adelman Theatres at one time or another in the past 30 years. She was one of the founders of the Women of the Motion Picture Industry and served as second vice-president. Survivors include her husband and a son. . . . The Wilshire will launch a program of "Golden Operettas," a series of six Metro-Goldwyn-Mayer films based on the great operettas of the music world.

DES MOINES

William George Horstman, 71, operator, Princess, Odebolt, for the last 20 years, died suddenly while at work at the theatre. He had been in ill health since last spring. . . . Charles Legg, owner of the drive-in at Estherville, Ia., has been ill and is scheduled to undergo surgery. . . . Extensive remodelling is scheduled for the Iowa United Theatres, Humota, Humbolt, and the State, Washington, Ia. The circuit recently purchased the buildings which house the theatres. . . . The Strand, West Liberty, has reopened, while the Lux, Massena, will close in December. . . . The Des Moines Variety Club will give away as top prize at its annual Christmas Party a three-day stay at Las Vegas.

DETROIT

United Detroit Theaters and the Detroit Free Press have come up with a pleasant joint promotion gimmick. Each day at the top of one of the classified pages is a two column by five inch box with art work. The text invites readers to search among the want ads where names and address of people have been slipped in between them. Each day, 10 are selected at random from the telephone book, and if those whose names appear find them and call in within 24 hours, they are sent fully-paid admission tickets good at any of the 10 UDT houses. . . . In Flint, Mich., the Kearsley reopened. Located in the suburbs, it had been shut down for the past six months after running for a year as an art house, part of Al Dezel's Detroit circuit. Operating again is George Daly, who with associates built the 550-seater in 1949. Policy is now double bills, subsequent runs, bought and booked by Clark Theatre Service of Detroit. . . . Quoth cabbie Benjamin Tratner, "I like this Mayor. He's a great guy. I've been hacking 14 years and no Mayor has ever bothered to talk like this to cabbies." The occasion and setting were one of two meetings held to accommodate shifts at United Detroit's Michigan where spoke Detroit's Mayor Jerome P. Cavanagh. A total of 500 drivers attended. Cavanagh pointed out a visitor's first impression often comes from cab drivers. He stressed the need for such good impressions in connection with the city's newly-born convention industry. Despite infancy, last year witnessed the arrival of 192,000 delegates, who spent \$27 million, of which \$1,000,000 brushed off on taxi drivers. The Michigan, which with other downtown houses also profits from convention business, admitted the taximen free as an incentive to attend one of the meetings.

HOUSTON

Movie star Gene Tierney is home in Houston from doing her role in "Toys in the Attic," and she and her husband Howard Lee, oil man, are poised to move into their town house on Old Post Oak Road. . . . Houston motion picture star Ray Stricklyn is in the city visiting his mother. He is also scheduled to visit with Nin Vance to discuss the pos-



Bette Davis was recently cheered by thousands during a three-day personal appearance tour of New York-New Jersey metropolitan area theatres playing Warners' "What Ever Happened To Baby Jane?" She is seen here at the RKO 86th Street Theatre.

sibility of his coming back to Houston to do a play at her Alley Theatre. It was the Alley that gave Strickland his big boost in the theatre world. . . . Charley Paine has been named manager of the new Windsor Cinerama, which has started construction on its building site here.

JACKSONVILLE

Mrs. Anne Dillon, local WOMPI president, has been reelected secretary of the North Florida chapter of the National Society of Multiple Sclerosis, an active charitable group which has Mrs. John F. Kennedy, the President's lady, as its national honorary chairman. Many other local WOMPI's assist Mrs. Dillen in working for NSMS. . . . Mrs. Vera Foster, United Artists, has been elected corresponding secretary of the Jacksonville WOMPI to fill the unexpired term of Jane Davis, who resigned when she moved to Atlanta recently. . . . A highly successful rummage sale was staged by WOMPI at the Brentwood Housing Auditorium. A suggestion which originated with French Harvey, Florida State Theatres concessions chief, resulted in many theatres donating unclaimed articles which were gathering dust in lost-and-found boxes. . . . Thomas P. Tidwell, 20th-Fox manager, is most enthusiastic over the releases which his company will have for Florida showmen in the next several months, beginning with "The Longest Day" which had its Florida premiere at the Lincoln, Miami Beach, on Nov. 21, following a screening for south Florida exhibitors. . . . Beginning Nov. 30, the shipping and inspection of 20th-Fox films will be handled by Benton Bros. Film Express instead of at the 20th-Fox exchange. Benton will then have the shipping and inspection business for all local distributors except Warner Bros. and Howco Exchange. . . . Charlie King, local AIP manager, proudly announced that Capt. Charles R. King and Mrs. King, his son and daughter-in-law, are the parents of a new daughter, Melissa Jill, born in Orleans, France, where Captain King is stationed on Army duty.

MIAMI

After 17 years with Wometco Theatres, Dana Bradford has resigned because of health reasons. Bradford, a World War II veteran, plans to take it easy and perhaps do some fishing. He has managed many of the Wometco Theatres in the greater Miami area, most recently the Parkway, where his job will be taken over by Salem Laffin. . . . A gold-plated shovel was used to break ground for south Florida's newest theatre in the Cutler

Ridge Shopping Center in the growing South Dade County suburban area. The 1200-seat house will be called the Cinema and will be one of more than 50 under the banner of General Drive-In Corporation of Boston. Richard A. Smith, president, said that the Cinema will show "Grade A first-runs." General Drive-in last year opened shopping center theatres in Orlando, Pompano Beach, Sarasota, and Daytona Beach. The Cinema ground-breaking occurred coincidentally with the TOA convention at Bal Harbour, and the issuance of the TOA yearbook which revealed that Florida this year boasts 10 new theatre buildings and four drive-ins. More than seven million dollars is involved in statewide construction program. It was also announced that Wometco Enterprises has plans penciled in for another unit in its chain in the Dadeland Shopping Center, also in South Dade County.

MEMPHIS

The judges of Malco's and Press Scimitar's coloring contest for "300 Spartans" found the coloring of six contestants equally good. The judges selected the top three prize winners on the basis of their sentences on "Why I want to go to college." The first prize was \$350 college-tuition; and the next two prizes were two sets of Junior Encyclopedia Britannica. Watson Davis, advertising director of Malco Theatres, Inc., recognized the accomplishments of the other three with three-month passes to Malco-operated theatres. Also 50 honorable mention winners received guest tickets to see "300 Spartans." . . . Rosewood Theatre was robbed of \$200. The holdup man threatened the manager with his hand in his pocket, but no weapon was seen. . . . "The Wonderful World of the Brothers Grimm" ended a two and a half months engagement at Loew's Palace when "The Best of Cinerama" opened to a capacity audience. A press review was held the night before the opening. . . . Edwin Howard, amusements editor for Memphis' afternoon newspaper, stated in his column, "Front Row," that the theatres are fighting tv with old movies, and that now you can see reissues as they were meant to be seen, with color, wide-screen, and popcorn instead of in front of a 21 inch screen.

NEW HAVEN

Fred Koontz III, Lockwood & Gordon's Waterford Drive-In, for second consecutive week, offered a car-destruction "gimmick" to weekend patrons. He got hold of an antiquated vehicle from a cooperative auto body shop and allowed each patron to swing five times, with a five-pound hammer, at the car "Destroy A Car!" enthused theatre ads. A New London donut shop served free donuts. . . . John Sconlon III, operator of the Lockwood & Rosen-owned Strand, Winsted, has asked his patrons to voice their opinions on a projected foreign-art film series. Newspaper ads request readers to drop a post card. . . . Ben Kupchunos, Kupchunos East Windsor family, owners of the Lockwood & Gordon-leased East Windsor Drive-In, has been named to the National Tobacco Industry Advisory Committee by U.S. Secretary of Agriculture Orville L. Freeman. . . . Samuel Small, projectionist at the Majestic, West Springfield, Mass., and Mrs. Small are marking their 50th wedding anniversary. He is a veteran member of Local 186, Motion Picture Projectionists Union, of Springfield. . . . Manny Friedman, Lockwood & Gordon's resident manager at the Cinerama, has scored a major breakthrough in newspaper contact, planting a half-page color layout on "The Wonderful World of the Brothers Grimm," in the Hartford

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and Maintenance*



Sherwin Fellezs, official greeter from Hawaii on behalf of Columbia's "Diamond Head" recently met in the Philadelphia Mayor's reception room with Assistant City Representative Paul B. Hartenstein, for an exchange of greetings and gifts.

Times. The text, by Hartford Times amusements editor-columnist Allen M. Widem, marked first time a motion picture attraction has been accorded a color layout in Connecticut's largest daily. . . . Six suburban theatres—the Burnside, Central, Eastwood, Lenox, Newington, and Webster—participated in cooperative advertising for Allied Artists' "El Cid." . . . Attorney Samuel I. Safenovitz filed a dissolution certificate for Yale Theatre Inc., Norwich, with the secretary of state's office; the subsequent-run theatre is being demolished to make room for multi-million dollar downtown Norwich redevelopment.

NEW ORLEANS

Herb Bennin, MGM's new division sales manager based in Atlanta, was here on his initial visit with branch manager H. A. Arata and exchange personnel. . . . Gulf States Theatres closed the Pike, Magnolia, Miss., indefinitely. . . . Doug Desch, Buena Vista southwestern division manager, was in on a week's stay at the local offices. . . . Senator Bill Carpenter, co-producer of "Savage" was in from his home in Bastrop, La., to see F. F. Goodrow, territory distributor of the film, which was made in Africa while Carpenter and associates were on a hunting expedition. . . . J. S. Wingate purchased the Strand, DeQuincy, La., from Joe M. Haard family. Mrs. Dorothy Wallace will handle the buying and booking. . . . C. C. Duke suspended operation at the Owl Drive-In, Columbia, La., as of Dec. 1. . . . WOMPI's assisted in the serving of refreshments at a reception given in honor of Arch Hall, Sr., producer of "Wild Guitar" and the stars, Arch Hall, Jr., and Nancy Czar, at Variety Clubs's new quarters following a preview of the film. . . . Shirley Bacques, former regular employe at United Artists exchange, is back temporarily in their cashier's department. . . . The local WOMPI's gave a 16mm film show at their recent entertainment at St. Anna's home. . . . Helen Van Vulpen, Warner staffer in the Memphis exchange, dropped in at the local exchange during her vacation spent here. . . . Alex Maillho, co-owner, Blue Ribbon Pictures, reported several successful bookings of the MGM "Golden Operettas" reissues, shown once a week for 12 consecutive weeks.

PHILADELPHIA

Miriam Freeman is the new secretary of Variety Club Tent 13. She has taken the place of Mary O'Donnell, who resigned. . . . The Heart Fund Drive of Variety Club Tent 13 is in full swing. . . . A general meeting of

Motion Picture Associates of Philadelphia was held at the MGM Screening Room. New officers were elected and buffet was served. . . . Meyer Adleman, New Jersey Messenger Service, is general chairman of an Israel Bond Drive in Camden, N.J., and entertained James Roosevelt at a kick-off dinner at Cherry Hill Inn, Cherry Hill, N.J.

ST. LOUIS

Dave Ross, Illinois area salesman for Universal Pictures here since 1954, died in Bethesda Hospital. He was a member of the Coleseum of Motion Picture Salesmen. He is survived by his wife, a stepson, and father. . . . WOMPI's held their fifth annual V.I.P. dinner at Kemoll's Italian Restaurant. Honored guests for the evening's festivities were the bosses from each of the film companies. John D. Giachetto, Frisina Amusement Co., Springfield, Ill., was the speaker. Dave Arthur, Arthur Enterprises, St. Louis, was the toastmaster, and Tommy James gave the invocation. . . . Arthur Enterprises turned the Fox over for a day for performances of the United States Marine Band. Appearing here on their way back from the Seattle Fair, the band played to benefit charity. It was the first time in 18 years the band had played in St. Louis. . . . Irving Shiffrin, Columbia exploiteer, was plugging "The War Lover" complete with a B17 and pilot.

SALT LAKE CITY

A gunman grabbed \$87 from the cashier of the Lyric and threatened to blow her head off. George Banks is the theatre manager.

SAN ANTONIO

Henry Bergman, 75, a former vaudeville and stage show star who played on the same bills with the greats of show business during his career, died here. Bergman, after his retirement from the stage, served as manager of the Aztec, Texas, Broadway, and State, for the Interstate Circuit. . . . Cantinflas, well known Mexican film star, was scheduled to make an appearance here at the Alameda, one of the Jack Cane operated theatres in the downtown section of the city. . . . The Josephine presented an Ingmar Bergman film festival for a full week, presenting two of the Swedish directors films for several days. . . . Preston Smith, theatre owner at Lubbock, Tex., was the successful candidate for the post of Lieutenant Governor of the state of Texas. He is a veteran state legislator and a Democrat. . . . Parents should not permit their children to attend improper movies or read indecent books, it was agreed by the Mayor's Committee on Decent Literature, meeting at El Paso, Tex. Judge Texas Ward, called on parents to "live up to their responsibility" instead of relying on the courts or committees to do their jobs for them. Dr. James H. Jauncey, committee chairman, said he had been receiving complaints from citizens that "indecent" motion pictures were being shown at El Paso theatres. "People do not support decent theatre programming," Dr. Jauncey said, "making it almost impossible for theatre owners to make money." . . . The Pam, a new theatre, has been officially opened for business at Madisonville, Tex. Equipment was installed by the Hardin Theatre Supply Co., Dallas. . . . The Cameo is the only film house continuing its cash nights. It is on the outskirts of the business district and caters to the local Negro population exclusively. . . . The Paris, Tex., and Tyler, Tex., managers of the Interstate Theatres have swapped jobs. Paul Hudgins comes to Paris, and Weldon Wood goes to Tyler in the move.

SERVISECTION

THE CHECK-UP of all Features and Short Subjects
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



NOVEMBER 28, 1962 SECTION TWO
VOL. 68, NO. 23

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy	COMP—Compilation	MD—Melodrama	NOV—Novelty
CAR—Cartoon	D—Drama	MU—Musical	TRAV—Travelogue
	DOC—Documentary	W—Western	

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CS—CinemaScope	MC—MetroColor	TC—Technicolor	VV—VistaVision
DC—DeLuxe Color	PV—Panavision	TE—Technirama	C—Other Color
EC—Eastman Color	RE—Reissue	TS—Totalscope	

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6201 **BASHFUL ELEPHANT, THE**—CD-83m.—Molly Mack, Helmut Schmidt, Kal Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
- 6202 **BIG WAVE, THE**—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
- 6208 **BILLY BUDD**—D-123m.—Robert Ryan, Peter Ustinov, Melvin Douglas—4981 (9-26-62)—High rating drama for discriminating audiences—English made
- 6206 **CONFESSIONS OF AN OPIUM EATER**—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
- 6204 **CONVICTS 4**—(See "REPRIEVE")
- 6220 **EL CID**—D-186m.—(70mm Super Technirama-TC)—Charles Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
- 6211 **FRIGHTENED CITY, THE**—MD-97m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler
- 6111 **GEORGE RAFT STORY, THE**—D-105m.—Ray Denton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
- 6204 **HANDS OF A STRANGER**—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
- 6203 **HITLER**—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
- 6205 **REPRIEVE (CONVICTS 4)**—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Crippling, personalized look at 20th Century crime and punishment
- 6212 **RIDER ON A DEAD HORSE**—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western
- 6104 **TIME BOMB**—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English

COMING FEATURES IN ORDER OF RELEASE

PAYROLL—Michael Craig, Francoise Prevost—England
DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey

COMING

BLACK ZOO—(Panavision; EC)—Michael Gough, Virginia Grey
55 DAYS AT PEKING—(Super-Technirama 70; TC)—Charles Heston, Ava Gardner, David Niven
TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 704 **BURN, WITCH, BURN**—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
- 610 **GUNS OF THE BLACK WITCH**—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
- 613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
- 611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diana Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
- 709 **MARCO POLO**—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe
- 708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
- 711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 710 **TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basil Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
- 702 **PREMATURE BURIAL**—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
- 701 **PRISONER OF THE IRON MASK, THE**—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
- 703 **TWIST ALL NIGHT**—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half
- 707 **WARRIORS FIVE**—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English
- 713 **WHITE SLAVE SHIP**—MD-92m.—(Colorscope; Pathe color)—Pier Angeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

TO BE REVIEWED

BEACH PARTY—(Panavision; C)—Frankie Avalon
BRAIN THAT WOULDN'T DIE, THE—Herb Evers, Virginia Leith
HAUNTED VILLAGE, THE—(Scope; C)—Ray Milland
INVASION OF THE STAR CREATURES—Bob Ball, Frankie Ray
MASQUE OF THE RED DEATH—(Panavision; C)—Vincent Price
PIT, THE—Dirk Bogarde, Mary Ure
RAVEN, THE—(Panavision; C)—Vincent Price, Peter Lorre, Boris Karloff
REPTILICUS—(C)—Booil Miller, Carl Ottosen
SAMPSON AND THE SEVEN MIRACLES OF THE WORLD—(C; Scope)—Gordon Scott
SCHIZO—Leticia Roman, John Saxon
SEAFIGHTERS, THE—(Panavision; Color)—Tab Hunter, Frankie Avalon
YOUNG RACERS, THE—Mark Damon, Luana Anders

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A		SP.	Col.
Advice And Consent	_____	A1	Fox
•Air Patrol	_____	A3	MGM
All Fall Down	_____		Par.
•All The Way Home	_____	A1	BV
•Almost Angels	_____		WB
•America, America	_____	A2	For.
Antigone	_____		For.
Arms And The Man	_____		A-1
Assignment Outer Space	_____		

PLEASE NOTE . . .

This yellow paper SERVISECTION is corrected, and brought up to date every second week;— and will always be found as a separate saveable SECTION TWO of the particular issue, punched for short-term filing in a ring binder.

Before using, always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Babes In Toyland	A1	BV
Bachelor Flat	B	Fox
Badjao		For.
Barabbas	A2	Col.
Bashful Elephant	A1	AA
Battle, The		Fox
Beach Party		A-1
Bear, The		Emb.
Beauty And The Beast	A1	UA
Becket		Par.
Bernadette Of Lourdes	A1	For.
Bell' Antonio	C	Emb.
Belle Sommers	A2	Col.
Best Of Enemies, The	A1	Col.
Big Red	A1	BV
Big Wave, The	A1	AA
Billy Budd	A2	AA
Bird Man Of Alcatraz, The	A2	UA
Birds, The		U-1
Black Gold		WB
Black Tights	A2	For.
Black Zoo		AA
Blaze Starr Goes Back To Nature		Misc.
Bloody Brood	B	Misc.
Boccaccio '70	C	Emb.
Bon Voyage	A1	BV
Boy's Night Out	A3	MGM
Brain That Wouldn't Die, The	B	AI
Broken Land	A2	Fox
Brushfire	A2	Par.
Burn Witch, Burn	A2	A-1
Bye, Bye Birdie		Col.

C

Cabinet Of Caligari	B	Fox
Cairo		MGM
Call Me Bwana		UA
Cape Fear	A3	U-1
Captain Sindbad		MGM
Capture That Capsule	A1	Misc.
Caretakers, The		UA
Cash On Demand	A1	Col.
Castilians, The		WB
Chalk Garden, The		U-1
Chapman Report, The	B	WB
Charade		U-1
Child Is Waiting, A		UA
Children's Hour, The	A3	UA
Cleo From 5 to 7	SP.	For.
Cleopatra		Fox
Clown And The Kid, The	A1	UA
Colossus Of Rhodes, The	A2	MGM
Come Blow Your Horn		PAR.
Come Fly With Me		MGM
Coming-Out Party, A	A1	For.
Concrete Jungle, The	B	For.
Condemned Of Altona, The		Fox
Confessions Of An Opium Eater	B	AA
Congo Vivo		Col.
Constantine And The Cross		Emb.
Convicts 4 (See "Reprieve")		
Cool Mikado, The		UA
Couch, The	A3	WB
Corpse Makers, The		UA
Counterfeit Traitor, The	A3	Par.
Court Martial	A2	UA
Courtship Of Eddie's Father, The		MGM
Crime Does Not Pay	A3	Emb.
Critic's Choice		WB

D

Damn The Defiant	A1	Col.
Damon And Pythias	A1	MGM
Day Mars Invaded Earth, The	A1	Fox
Day Of The Triffids, The		AA
Day The Earth Caught Fire, The	B	U-1
Day The Sky Exploded, The		For.
Days Of Wine And Roses	A2	WB
Dead To The World	A2	UA
Deadly Duo	A2	UA
Delicate Delinquent, The	RE	A1
Desert Patrol	A1	U-1
Devi	A2	For.
Devil's Wanton, The		Emb.
Diamond Head	B	Col.
Dime With A Halo		MGM
Divorce Italian Style	SP.	Emb.
Doctor In Love	B	For.
Dr. No	B	UA
Donovan's Reef		Par.
Don't Knock The Twist	A2	Col.
Drums Of Africa		MGM
During One Night (Night of Pas-		
sion)	C	For.

E

El Cid	A1	AA
End Of Desire		For.
Erotica		Misc.
Errand Boy, The	A1	Par.
Escape From East Berlin	A1	MGM
Escape From Zahrain	A2	Par.
Experiment In Terror	A2	Col.

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad
BABES IN TOYLAND—NOV-105m.—(TC)—Ray Bolger, Tommy Sands, Annette—4889 (12-6-61)—Fine show for the younger set has Disney magic
BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney
BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label
LADY AND THE TRAMP—CAR.-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)
LEGEND OF LOBO, THE—NOV-67m.—(TC)—True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney
MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs
PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
IN SEARCH OF THE CASTAWAYS—(TC)—Maurice Chevalier, Hayley Mills, George Sanders
MERLIN JONES—(TC)—Annette, Tommy Kirk
MIRACLE OF THE WHITE STALLIONS, THE—(TC)—Robert Taylor, Lilli Palmer
SON OF FLUBBER—Fred MacMurray, Nancy Olson, Keenan Wynn
SUMMER MAGIC—(TC)—Dorothy McGuire, Hayley Mills, Burl Ives
SAMMY, THE WAY-OUT SEAL—(TC)—Jack Carson, Patricia Barry
SAVAGE SAM—(TC)—Brian Keith, Tommy Kirk, Marta Kristen
THREE LIVES OF THOMASINA—(TC)—Patrick McGoohan, Susan Hampshire

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
BARABBAS—D-134m.—(Technirama 70, TC)—Anthony Quinn, Silvana Mangano—4977 (9-12-62)—Superior spectacle is loaded with potential—Made in Italy
BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half
BEST OF ENEMIES, THE—CD-104m.—(Technirama; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy
615 CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English
DAMN THE DEFIANT—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of man and ships of yesteryear—English
622 DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement
623 EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama
625 FIVE FINGER EXERCISE—D-109m.—Rosalind Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering, based on play should attract attention
620 HELLIONS, THE—MD-87m.—(TC; TE)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay programmer—English-made
INTERNS, THE—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry
MOTHPA—MD-101m.—(Tohoscope; EC)—Japanese cast—4937 (5-30-62)—Okay Science fiction import—Made in Japan; dubbed in English
613 MYSTERIOUS ISLAND—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England
NOTORIOUS LANDLADY, THE—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles
640 ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—English
PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half
604 QUEEN OF THE PIRATES—MD-80m.—(SuperCinemaScope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English
REQUIEM FOR A HEAVYWEIGHT—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama
RING-A-DING RHYTHM—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll programmer
624 SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles
614 SAIL A CROOKED SHIP—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun
617 THREE STOOGES MEET HERCULES—89m.—3 Stooges, Vicky Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky
THREE STOOGES IN ORBIT, THE—C-87m.—4953 (7-11-62)—Okay programmer
626 13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names
616 TWIST AROUND THE CLOCK—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could be well at boxoffice
TWO TICKETS TO PARIS—CMU—78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer
618 UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer
619 WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama
WAR LOVER, THE—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale of men in war—English-made
609 WEEKEND WITH LULU, A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English
WE'LL BURY YOU—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda
WILD WESTERNERS, THE—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program
ZOTZI—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

COMING FEATURES IN ORDER OF RELEASE

Dec. **LAWRENCE OF ARABIA**—(Panavision; EC)—Alec Guinness, Anthony Quinn
 Jan. **OLD DARK HOUSE, THE**—Tom Poston, Joyce Grenfell

COMING

BYE, BYE BIRDIE—(Panavision; EC)—Dick Van Dyke, Janet Leigh
CONGO VIVO—Jean Sebastian, Bachir Toure
DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux
FURY OF THE PAGANS—(C)—Edmund Purdom
GOLD INSIDE, THE—Peter Cushing, Andre Morell
I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
IN THE FRENCH STYLE—Jean Seberg, Stanley Baker
IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell
JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
JOSEPH DESA—Maximilian Schell, Ricardo Montalban
L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
MAN FROM THE DINERS' CLUB—Danny Kaye, Cara Williams
MANIAC—Kerwin Mathews, Nadia Gray
PLAY IT COOLER—Anthony Newely, Anne Aubrey
REACH FOR GLORY—Harry Andrews, Kay Walsh
RUNNING MAN, THE—(Panavision; C)—Laurence Harvey, Lee Remick
SENILITA—Anthony Franciosa, Claudia Cardinale
THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
VICTORS, THE—Vincent Edwards, Christine Kaufmann
WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

EMBASSY

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—Italian—English titles
BOCCACCIO '70—COMP.-159m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles
CRIME DOES NOT PAY—D-159m.—(Dyaliscope)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import is art house natural—French; English titles
DEVIL'S WANTON, THE—D-77m.—Doris Svelund, Birgir Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—Swedish—English titles
DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English titles—Italian
LA VIACCIA—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian
LONG DAY'S JOURNEY INTO NIGHT—D-175m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama
NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Hollaway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—English

NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)—C-87m.—Kenneth Conner, Sidney James, Shirley Eaton—4955 (7-11-62)—Fairly amusing import—English
SEVEN CAPITAL SINS—COMP-113m.—(Dyaliscope)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles
SKY ABOVE—THE MUD BELOW, THE—DOC-90m.—(Agiacolor)—Written and directed by Pierre-Dominique Gaisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French
STRANGERS IN THE CITY—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

COMING

BEAR, THE—Renato Rascel, Francis Blanche
CONSTANTINE AND THE CROSS—(Color, Wide Screen)—Cornel Wilde, Christine Kaufmann
FACE IN THE RAIN—Rory Calhoun, Maria Berti
NIGHT IS MY FUTURE—Mai Zetterling
MADAME—(Technirama 70; TC)—Sophia Loren, Robert Hessein—Italian
LOVE AT TWENTY—All Star Cast
YOUNG GIRLS OF GOOD FAMILY—Ziva Rodann—French

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

211 **ALL FALL DOWN**—D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel
 218 **BOYS' NIGHT OUT**—C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer
 204 **COLOSSUS OF RHODES, THE**—MD-128m.—(Supertotalscope; EC)—Rory Calhoun, Lea Massari—4889 (12-6-61)—Lavishly produced entry has plenty of action
 214 **DAMON AND PYTHIAS**—D-99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments
ESCAPE FROM EAST BERLIN—MD-94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin
 209 **FOUR HORSEMEN OF THE APOCALYPSE, THE**—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France
 213 **HORIZONTAL LIEUTENANT, THE**—C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy
HOW THE WEST WAS WON—D-155m.—(Cinerama; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all
 301 **I THANK A FOOL**—D-100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe
 207 **KILL OR CURE**—C-88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English
 207 **LIGHT ON THE PIAZZA**—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy
 217 **LOLITA**—D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs
 208 **MURDER SHE SAID**—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
MUTINY ON THE BOUNTY—D-179m.—(Panavision; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry
PERIOD OF ADJUSTMENT—C-112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience
 216 **RIDE THE HIGH COUNTRY**—W-94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help
 212 **SWEET BIRD OF YOUTH**—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picture of hit play
SWORDSMAN OF SIENA—MD-92m.—(CinemaScope; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad
 223 **TARTARS THE**—MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made
 222 **TARZAN GOES TO INDIA**—MD-86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show
TRIAL AND ERROR—CD-99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English
 220 **TWO WEEKS IN ANOTHER TOWN**—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn
 303 **VERY PRIVATE AFFAIR, A**—D-94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—CDFAN-129m.—(Cinerama); (TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating
 210 **WORLD IN MY POCKET**—MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—4914 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

Dec. **BILLY ROSE'S JUMBO**—(CS; C)—Doris Day, Stephen Boyd

COMING

CAIRO—George Sanders, Richard Johnson
COURTSHIP OF EDDIE'S FATHER, THE—(CS; MC)—Glenn Ford, Shirley Jones
CAPTAIN SINDBAD—(C)—Guy Williams, Heidi Bruehl
COME FLY WITH ME—(CS; C)—Dolores Hart, Hugh O'Brian
DIME WITH A HALO—Barbara Luna, El Fostorito
DRUMS OF AFRICA—(Panavision; MC)—Frankie Avalon, Mariette Hartley
FOLLOW THE BOYS—(CS; MC)—Connie Francis, Paula Prentiss, Russ Tamblyn
GOLD FOR THE CAESARS—(C)—Jeffrey Hunter
GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta
HAUNTING, THE—(Panavision; MC)—Julie Harris, Richard Johnson, Claire Bloom—English
HOOK, THE—(CS)—Kirk Douglas, Robert Walker, Jr.
IN THE COOL OF THE DAY—(CS; MC)—Jane Fonda, Peter Finch
IT HAPPENED AT THE WORLD'S FAIR—(Panavision; MC)—Elvis Presley, Joan O'Brien
LEIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale
MAIN ATTRACTION, THE—(CS; EC)—Pat Boone, Nancy Kwan
MONKEY IN WINTER—Jean Gabin
PASSWORD IS COURAGE, THE—Dirk Bogarde, Margaret Whiting—English
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
SAVAGE GUNS—(CS)—Richard Basehart, Don Taylor—Made in Spain
SEVEN SEAS TO CALAIS—(CS; EC)—Roy Taylor, Irene Worth
TAMAHINE—(EC)—Nancy Kwan, Dennis Price
RIFIFI IN TOKYO—Karl Boehm
TODAY WE LIVE—Simone Signoret, Stuart Whitman
TWO ARE GUILTY—Anthony Perkins, Jean Claude Briajoy
VICE AND VIRTUE—Catherine Danevue, Annie Girardot, Robert Hessein
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Asian

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
 6113 **COUNTERFEIT TRAITOR, THE**—MD-140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad
 R6119 **DELICATE DELINQUENT, THE**—C-101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue
 6115 **ESCAPE FROM ZAHRAIN**—D-93m.—(Panavision; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action-packed adventure yarn
 6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
FANCY PANTS—C-92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue
 6111 **FOREVER MY LOVE**—D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English
 6205 **GIRLS, GIRLS, GIRLS**—CMU-106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture
 6117 **HATARI**—AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment
 6116 **HELL IS FOR HEROES**—D-90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war
 6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry exploitation potential
IT'S ONLY MONEY—C-84m.—Jerry Lewis, Joan O'Brien—4999 (11-21-62)—Funny Jerry Lewis entry
 6114 **MAN WHO SHOT LIBERTY VALANCE, THE**—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell
 6118 **MY GEISHA**—CD-120m.—(Technirama; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
 6202 **PIGEON THAT TOOK ROME, THE**—C-101m.—(Panavision)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons

F

•Face In The Rain _____ Emb. Par.
 Fancy Pants—RE _____ A1 U-I
 Far Country, The—RE _____ A1 Misc.
 Fear No More _____ A2 AA
 •55 Days At Peking _____ B Fox
 •Firebrand _____ B For.
 First Spaceship On Venus _____ Par.
 •First Wife _____ C For.
 Five Day Lover _____ A2 Col.
 Five Finger Exercise _____ UA
 •Five Miles To Midnight _____ A1 Fox
 Five Weeks In A Balloon _____ A2 For.
 Flame In The Streets _____ UA
 •Flight From Ashiya _____ UA
 Follow That Dream _____ A1 UA
 •Follow The Boys _____ B MGM
 Force Of Impulse _____ A1 Misc.
 Forever My Love _____ A1 U-I
 •40 Pounds Of Trouble _____ A3 MGM
 Four Horsemen Of The Apocalypse _____ U-I
 •Freud _____ B AA
 Frightened City, The _____ B Col.
 •Fury Of The Pagans _____ Col.

G

•Gathering Of Eagles, A _____ U-I
 Gay Purr-EE _____ A1 WB
 George Raft Story, The _____ A3 AA
 Geronimo _____ A2 UA
 Gigot _____ A1 Fox
 Gina _____ For.
 Girl Chasers, The _____ For.
 •Girl Named Tamiko, A _____ B Par.
 Girl With The Golden Eyes, The _____ C For.
 Girls, Girls, Girls _____ A2 Par.
 •Gold For The Caesars _____ MGM
 •Gold Inside, The _____ Col.
 •Golden Arrow, The _____ MGM
 •Grand Duke And Mr. Pimm, The _____ UA
 •Great Escape, The _____ UA
 •Greatest Story Ever Told, The _____ UA
 •Guns Of The Black Witch _____ B A-I
 Guns Of Darkness _____ A2 WB
 Gun Street _____ A2 UA
 Gypsy _____ B WB

H

•Hand Of Death _____ A2 Fox
 Hands Of A Stranger _____ A2 AA
 Happy Thieves, The _____ A3 UA
 Harold Lloyd's World of Comedy _____ A1 Misc.
 Hatari _____ A1 Par.
 •Haunted Village, The _____ A-1
 •Haunting, The _____ MGM
 Have Figure, Will Travel _____ Misc.
 Hell Is For Heroes _____ A2 Par.
 Hellions _____ A2 Col.
 Hemingway's Adventures Of A Young Man _____ A3 Fox
 Hero's Island _____ A1 UA
 Hey, Let's Twist _____ A1 Par.
 Hitler _____ A3 AA
 •Hook, The _____ MGM
 Horizontal Lieutenant, The _____ A2 MGM
 Horror Chamber Of Dr. Faustus, The _____ A3 For.
 •Horia, The _____ UA
 •Horse Without A Head, The _____ BV
 House Of Women _____ B WB
 How The West Was Won _____ MGM
 •Hud _____ Par.
 Hunza, The Himalayan Shangri-La _____ Misc.

I

If A Man Answers _____ A3 U-I
 I Bombed Pearl Harbor _____ For.
 I Spit On Your Grave _____ For.
 I Thank A Fool _____ A3 MGM
 •I Love, You Love _____ Col.
 Immoral West, The _____ Misc.
 Important Man, The _____ SP. For.
 •In Search Of The Castaways _____ BV
 •In The French Style _____ Col.
 Incident In An Alley _____ A2 U-A
 •In The Cool Of The Day _____ MGM
 I Like Money _____ A3 Fox
 •Incredible Mr. Limpet, The _____ WB
 Information Received _____ A3 U-I
 •Innocents, The _____ A3 Fox
 •Iron Collar, The _____ U-I
 Intruder, The _____ SP. Misc.
 •Invasion Of The Star Creatures _____ A1 A-I
 Interns, The _____ A3 Col.
 •Irma La Douce _____ UA
 •Iron Maiden, The _____ Col.
 Island, The _____ A1 For.
 •It Happened At The World's Fair _____ MGM
 It Happened In Athens _____ B Fox
 It Takes A Thief _____ For.
 •It's A Mad, Mad, Mad, Mad World _____ UA
 It's Only Money _____ A1 Par.

J

Jack The Giant Killer _____ A1 UA
 Jacktown _____ Misc.
 Jason And The Golden Fleece _____ Col.
 Jessica _____ B UA
 Johnny Cool _____ UA
 Joseph Desa _____ Col.
 Journey To The Seventh Planet _____ B A-I
 Jules And Jim _____ C For.
 Jumbo _____ A1 MCM

K

Kamikaze _____ Misc.
 Kid Galahad _____ A2 UA
 Kill or Cure _____ A1 MGM
 Kind Of Loving, A _____ B For.
 King And I, The—RE _____ A1 Fox
 Kiss Of The Vampire _____ U

L

L-Shaped Room, The _____ Col.
 La Belle Americaine _____ A1 For.
 Lad: A Dog _____ A1 WB
 Lady And The Tramp—RE _____ A1 BV
 La Notte (The Night) _____ C For.
 La Notte Brava _____ A3 For.
 Lady For A Knight _____ UA
 Lancelot And Guinevere _____ U-1
 Last Of The Vikings, The _____ For.
 Last Year At Marienbad _____ A3 For.
 La Viaccia _____ B Emb.
 Lawrence Of Arabia _____ Col.
 Legend Of Lobo, The _____ BV
 Legionnaire, The _____ MGM
 Leopard, The _____ Fox
 Light In The Piazza, The _____ A3 MGM
 Lion, The _____ A2 Fox
 Lisa _____ A2 Fox
 List Of Adrian Messenger, The _____ U-1
 Lolita _____ SP. MGM
 Loneliness Of The Long Distance
 Runner, The _____ A3 For.
 Lonely Are The Brave _____ U-1
 Long Day's Journey Into Night _____ SP. EMB
 Lonely Stage, The _____ UA
 Longest Day, The _____ A1 Fox
 Lost Battalion, The _____ A2 A-I
 Love At Twenty _____ EMB
 Lover Come Back _____ B U-1
 Loves Of Salambo _____ A2 Fox
 Lucky Pierre _____ Misc.

M

Madame _____ Emb.
 Madison Avenue _____ A2 Fox
 Magic Sword _____ A2 UA
 Magic Voyage Of Sinbad, The _____ For.
 Magnificent Tramp, The _____ For.
 Main Attraction, The _____ MGM
 Malaga _____ A3 WB
 Manchurian Candidate, The _____ A3 UA
 Man From The Diners' Club _____ Col.
 Man Who Shot Liberty Valance,
 The _____ A2 Par.
 Maniac _____ Col.
 Man's Favorite Sport _____ U-1
 Manster, The _____ A2 For.
 Marco Polo _____ A1 AI
 Marizinia _____ For.
 Masque Of The Red Death _____ AI
 Matter Of Who, A _____ A2 For.
 Maxime _____ B For.
 McLintock _____ UA
 Merlin Jones _____ BV
 Merrill's Maudsers _____ A1 WB
 Mid-Summer Night's Dream, A _____ A1 For.
 Mighty Ursus _____ A2 UA
 Miracle Of The White _____
 Stallions _____ BV
 Miracle Worker, The _____ A2 UA
 Money, Money, Money _____ A3 For.
 Mr. Hobbs Takes A Vacation _____ A1 Fox
 Mongols, The _____ For.
 Monkey In Winter _____ MGM
 Moon Pilot _____ A1 BV
 Mothra _____ A1 Col.
 Mouse On The Moon _____ UA
 Mr. Arkadin _____ For.
 Music Man, The _____ A1 WB
 Murder, She Said _____ A1 MGM
 Muriel _____ UA
 Mutiny On The Bounty _____ A2 MGM
 My Fair Lady _____ WB
 My Ceisha _____ A2 Par.
 My Six Loves _____ Par.
 Mysterious Island _____ A1 Col.
 Mystery Submarine _____ U-1

N

Nearly A Nasty Accident _____ A1 U-1
 Never Let Go _____ For.
 Night Creatures _____ A2 U-1
 Night Is My Future _____ Emb.

R6201 REAR WINDOW—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue.
 R6204 ROMAN HOLIDAY—D-115m.—(TC)—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue
 R6120 SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
 6110 SIEGE OF SYRACUSE—MD-97m.—(EC; Dylascope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for
 program—Italian made; dubbed in English
 6109 TOO LATE BLUES—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is in-
 teresting
 R6203 WAR AND PEACE—D-208m.—(Vistavision; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high
 on all counts
 6211 WHERE THE TRUTH LIES—D-83m.—(Dyaliscope)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting
 programmer—French-made
 6209 WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment
 for the program—English

COMING FEATURES IN ORDER OF RELEASE

Jan. WHO'S GOT THE ACTION—(Panavision; TC)—Dean Martin, Lana Turner
 Feb. GIRL NAMED TAMIKO, A—(TC; Panavision)—Laurence Harvey, France Nuyen

COMING

ALL THE WAY HOME—Robert Preston, Jean Simmons
 BECKET—(TC)—Richard Burton, Peter O'Toole
 COME BLOW YOUR HORN—(Panavision; C)—Frank Sinatra, Molly Picon
 DONOVAN'S REEF—(TC)—John Wayne, Cesar Romero, Dorothy Lamour
 FIRST WIFE—(TC)—Shirley MacLaine, Van Johnson
 HUD—(Panavision)—Paul Newman, Melvyn Douglas
 MY SIX LOVES—(TC)—Debbie Reynolds, David Janssen
 NUTTY PROFESSOR, THE—Jerry Lewis, Stella Stevens
 PAPA'S DELICATE CONDITION—(TC)—Jackie Gleason, Glynis Johns
 PARIS WHEN IT SIZZLES—(TC; Panavision)—William Holden, Audrey Hepburn
 SAMANTHA—(TC)—Paul Newman, Joanne Woodward

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

201 BACHELOR FLAT—C-93m.—(CS; DC)—Tuesday Weld, Terry Thomas—4889 (12-6-61)—Amusing entry
 209 BROKEN LAND, THE—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
 211 CABINET OF CALIGARI, THE—D-104m.—(CS)—Dan O'Herlhy, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the
 unusual
 218 FIVE WEEKS IN A BALLOON—CMD-101m.—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre,
 Barbara Luna—4962 (8-8-62)—Highly entertaining entry
 220 GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all
 the family—Filmed in France
 213 HEMINGWAY'S ADVENTURES OF A JOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946
 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
 241 I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots
 —English
 207 INNOCENTS, THE—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing
 214 IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Mansfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program
 entry—Filmed in Greece
 145 KING AND I, THE—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treat-
 ment of musical—Reissue
 LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
 LOVES OF SALAMMO, THE—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For
 the lower half—Filmed in Italy; dubbed in English
 LION, THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interest-
 ing African drama
 210 LISA—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed
 abroad
 202 MADISON AVENUE—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
 215 MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing
 comedy
 142 PURPLE HILLS, THE—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
 205 SATAN NEVER SLEEPS—D-121m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-62)—Anti-Communist
 film has names and angles
 208 STATE FAIR—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
 204 SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
 203 TENDER IS THE NIGHT—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should
 have wide appeal, particularly for femmes
 300 SPARTANS, THE—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle
 117 TWO LITTLE BEARS, THE—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
 206 WOMANHUNT—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
 124 20,000 EYES—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perect" crime meller okay dualler
 YOUNG GUNS OF TEXAS—W-78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

COMING FEATURES IN ORDER OF RELEASE

May HAND OF DEATH—(CS)—John Agar, Paula Raymond
 July AIR PATROL—(CS)—Willard Parker, Merry Anders
 Aug. FIREBRAND—(CS)—Kent Taylor
 Jan. SODOM AND GOMORRAH—Stewart Granger, Pier Angeli—Italian
 WORLD OF MARILYN MONROE THE—Documentary

COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron
 CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Bur-ton, Rex Harrison
 CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March
 DAY MARS INVADED EARTH, THE—Kent Taylor, Marie Windsor
 LEOPARD, THE—(Technirama; TC)—Burt Lancaster, Claudia Cardinale
 NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
 QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England
 THIRTY YEARS OF FUN—Robert Youngson Compilation
 WOMAN IN JULY, A—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6230 BIRD MAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting
 at times fascinating drama—(Hecht)
 6211 CHILDREN'S HOUR, THE—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama
 for the adult minded—(Mirisch)
 6212 DEADLY DUO—MD-67m.—Craig Hill, Marcia Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
 6202 DEAD TO THE WORLD—MD-87m.—Ready Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—Na-
 tional Film Studios
 6216 FOLLOW THAT DREAM—CMU-110m.—(Panavision; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine
 family comedy plus Presley draw—Mirisch
 6221 GERONIMO—MD-101m.—(TC; Panavision)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful outdoor action entry—
 Laven
 6136 GUN STREET—W-66m.—James Brown, Jean Willes—4889 (12-6-61)—Average western—Harvard
 6209 HAPPY THIEVES, THE—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—
 Hillworth—Made in Spain
 HERO'S ISLAND—MD-94m.—(Panavision; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-beat adventure yarn for pro-
 gram or art spots—Stevens
 6218 INCIDENT IN AN ALLEY—D-83m.—Chris Warfield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
 6222 JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger ele-
 ment
 6219 JESSICA—CD-112m.—(Panavision; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic
 tale of a lovely midwife
 6231 KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch
 6214 MAGIC SWORD, THE—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills
 for moppet trade—Gordon

- 6235 **MANCHURIAN CANDIDATE, THE**—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.
- 6225—**MIRACLE WORKER, THE**—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms
- NUN AND THE SERGEANT, THE**—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern
- 6208 **ONE, TWO, THREE**—D-108m.—James Cagney, Horst Buchholz, Pamela Tiffin—4890 (12-6-61)—Very funny story should be crowd pleaser
- 6233 **PRESSURE POINT**—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer
- 6227 **ROAD TO HONG KONG, THE**—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it
- 6205 **SAINTLY SINNERS**—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard
- 6213 **SERGEANTS 3**—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex
- 6210 **SOMETHING WILD**—D-112m.—Caroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuit—Justin
- 6232 **SWORD OF THE CONQUEROR**—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus
- 6234 **TOWER OF LONDON**—MD-73m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral
- TRAPEZE**—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)
- 6301 **TWO FOR THE SEESAW**—CD-120m.—(Panavision)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch
- 6228 **VALIANT, THE**—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made
- VIKINGS, THE**—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)
- 6217 **WAR HUNT**—MD-81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises
- 6201 **WEST SIDE STORY**—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch

COMING FEATURES IN ORDER OF RELEASE

- CLOWN AND THE KID, THE**—John Lupton, Mike McGreevey—Harvard
- THIRD OF A MAN**—Simon Oakland
- MIGHTY URSUS**—Ed Fury, Christina Gajoni
- Nov. **WOMEN WARRIORS, THE**—Louis Jordan, Sylvia Simms
- Dec. **BEAUTY AND THE BEAST**—Mark Damon, Joyce Taylor
- Dec. **TARAS BULBA**—Tony Curtis, Yul Brynner, Ilka Windish, Brad Dexter
- Dec. **COURT MARTIAL**—Karlheinz Bohm, Christian Wolff

COMING

- CALL ME BWANA**—Bob Hope, Anita Ekberg—Eon
- CARETAKERS, THE**—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)
- CHILD IS WAITING**—Burt Lancaster, Judy Garland—Larcas
- COOL MIKADO, THE**—(EC)—Dennis Price, Stubby Kaye
- CORPSE MAKERS, THE**—Vincent Price, Mari Blanchard—Admira
- DR. NO**—Sean Connery, Jack Lord—Eon
- FIVE MILES TO MIDNIGHT**—Sophia Loren, Anthony Perkins—Litvak
- FLIGHT FROM ASHIYA**—(Panavision)—Yul Brynner, Suzy Parker—Hecht
- GRAND DUKE AND MR. PIMM, THE**—Glenn Ford, Hope Lange, Charles Boyer
- GREAT ESCAPE, THE**—(Panavision; C)—Steve McQueen, James Garner—Mirisch
- GREATEST STORY EVER TOLD, THE**—(Cinerama)—Max Von Sydow, Charlton Heston—George Stevens
- HORLA, THE**—Vincent Price, Nancy Kovack—Admiral
- IRMA LA DOUCE**—(Panavision; C)—Shirley MacLaine, Jack Lemmon—Mirisch
- IT'S A MAD, MAD, MAD WORLD**—(TC; Cinerama)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)
- JOHNNY COOL**—Henry Silva, Elyabeth Montgomery—Chrislaw
- LADY FOR A KNIGHT**—Norman Wisdom, Millicent Martin (Knightsbridge)
- LONELY STAGE, THE**—(C)—Judy Garland, Dirk Bogarde
- McLINTOCK!**—(Panavision; TC)—John Wayne, Maureen O'Hara—Batjac
- MOUSE ON THE MOON**—(EC)—Andy Williams, Peter Sellers, Terry Thomas
- MURIEL**—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear
- PINK PANTHER, THE**—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch
- PROPER TIME, THE**—Tom Laughlin, Nira Monsour—Laughlin
- SPIDER'S WEB, THE**—(TC)—Glynis Johns, John Justin—Danziger
- SUMMER FLIGHT**—(C)—Susan Hayward, Diane Baker, Michael Craig—Mirisch
- TOM JONES**—(C)—Albert Finney, Susannah York—England
- TOYS IN THE ATTIC**—(Panavision)—Wendy Hiller, Dean Martin, Geraldine Page, Gene Tierney—Mirisch
- VAMPIRE AND THE BALLERINA**—

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6209 **CAPE FEAR**—D-105m.—Gregory Peck, Polly Bergen, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast
- 6210 **DAY THE EARTH CAUGHT FIRE, THE**—(Dylascope)—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English
- 6206 **DESERT PATROL**—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made
- 6212 **FAR COUNTRY, THE**—MD-97m.—(TC)—James Stuart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue
- 6221 **IF A MAN ANSWERS**—C-102m.—(C)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy
- 6217 **INFORMATION RECEIVED**—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English
- 6215 **LONELY ARE THE BRAVE**—D-107m.—(Panavision)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn
- 6205 **LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit
- 6208 **NEARLY A NASTY ACCIDENT**—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English
- 6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English
- 6220 **NO MAN IS AN ISLAND**—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines
- 6207 **OUTSIDER, THE**—D-108m.—Tony Curtis, James Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero
- 6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made
- 6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue
- 6214 **SIX BLACK HORSES**—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful entry
- 6218 **SPIRAL ROAD, THE**—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama
- STAGECOACH TO DANCER'S ROCK**—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer
- 6216 **THAT TOUCH OF MINK**—C-99m.—(C; Panavision)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy

COMING FEATURES IN ORDER OF RELEASE

- Dec. **TO KILL A MOCKINGBIRD**—Gregory Peck, Mary Badham
- Feb. **MYSTERY SUBMARINE**—Edward Judd, James Robertson Justice—English

COMING

- BIRDS, THE**—(TC)—Rod Taylor, Jessica Tandy
- CHALK GARDEN, THE**—Hayley Mills, Joanne Woodward
- CHARADE**—(Panavision; C)—Cary Grant, Audrey Hepburn
- 40 POUNDS OF TROUBLE**—(C; Panavision)—Tony Curtis, Phil Silvers, Suzanne Pleshette
- FREUD**—Montgomery Clift, Susannah York
- GATHERING OF EAGLES, A**—(C)—Rock Hudson, Mary Peach
- IRON COLLAR, THE**—Audie Murphy, Kathleen Crowley
- KISS OF THE VAMPIRE**—Clifford Evans, Jennifer Daniel
- LANCELOT AND GUINEVERE**—(C; Panavision)—Cornel Wilde, Jean Wallace
- LIST OF ADRIAN MESSENGER, THE**—George C. Scott, Dana Wynter
- MAN'S FAVORITE SPORT**—(C)—Paula Prentiss, Rock Hudson
- PARANOIAC**—(C)—Janette Scott, Oliver Reed—English
- TAMMY AND THE DOCTOR**—(C)—Sandra Dee, Peter Fonda
- TEN GIRLS AGO**—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton
- THREE WAY MATCH**—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar
- THRILL OF IT ALL, THE**—(C)—Doris Day, James Garner
- UGLY AMERICAN, THE**—(C)—Marlon Brando, Elji Okada, Sandra Church

- Night Of Evil _____ B Misc.
- Night Of Passion—(See During One Night) _____
- Nine Hours To Rama _____ Fox
- No Love For Johnnie _____ B Emb.
- No Man Is An Island _____ A1 U-I
- No Place Like Homicide (What A Carve Up) _____ Emb.
- Not On Your Life _____ WB
- Notorious Landlady _____ A3 Col.
- Nude Odyssey _____ For.
- Nutty Professor, The _____ Par.
- Nun And The Sergeant, The _____ A3 UA

O

- Old Dark House, The _____ Col.
- Only Two Can Play _____ A3 Col.
- One, Two, Three _____ A3 UA
- Operation Snatch _____ For.
- Outsider, The _____ A2 U-I

P

- Palm Springs Week-End _____ WB
- Panic Button _____ WB
- Panic In Year Zero _____ A3 A-1
- Paradise Alley _____ Misc.
- Paranoiac _____ U-I
- Papa's Delicate Condition _____ Par.
- Paris When It Sizzles _____ Par.
- Paradisio _____ For.
- Passion Of Slow Fire, The _____ B For.
- Password Is Courage, The _____ MGM
- Payroll _____ B AA
- Period Of Adjustment _____ A3 MGM
- Phaedra _____ C For.
- Phantom Of The Opera _____ A1 U-I
- Phantom Planet _____ A-1
- Pigeon That Took Rome, The _____ A3 Par.
- Pink Panther _____ UA
- Pinocchio—RE _____ A1 BV
- Pirates Of Blood River _____ A2 Col.
- Pit, The _____ A-1
- Playgirl After Dark _____ For.
- Play It Cooler _____ Col.
- Poor White Trash _____ B Misc.
- Postman's Knock _____ MGM
- Premature Burial _____ A2 A-1
- Pressure Point _____ SP. UA
- Prisoner Of The Iron Mask _____ A1 A-1
- PT 109 _____ WB
- Proper Time, The _____ UA
- Psycosimo _____ For.
- Purple Hills, The _____ A1 Fox

Q

- Queen's Guard, The _____ Fox
- Queen Of The Pirates _____ A1 Col.

R

- Rampage _____ WB
- Raven, The _____ A-1
- Reach For Glory _____ Col.
- Rear Window—RE _____ A2 Par.
- Reluctant Saint, The _____ A1 For.
- Reptilicus _____ A-1
- Reprieve (Convicts 4) _____ A2 AA
- Requiem For A Heavyweight _____ A2 Col.
- Ride The High Country _____ A3 MGM
- Rider On A Dead Horse _____ A3 AA
- Rififi In Tokyo _____ MGM
- Ring-A-Ding Rhythm _____ A1 Col.
- Road To Hong Kong, The _____ A1 UA
- Roman Holiday—RE _____ A2 Par.
- Roman Spring Of Mrs. Stone, The _____ A3 WB
- Rome Adventure _____ A3 WB
- Running Man, The _____ Col.

S

- Sad Sack, The—RE _____ A1 Par.
- Safe At Home _____ A1 Col.
- Sail A Crooked Ship _____ A3 Col.
- Saintly Sinners _____ A1 UA
- Samar _____ A2 WB
- Samatha _____ Par.
- Sammy, The Way-Out Seal _____ BV
- Sampson And The Seven Miracles Of The World _____ A-1
- Saskatchewan—RE _____ A2 U-I
- Satan Never Sleeps _____ A3 Fox
- Satan In High Heels _____ Misc.
- Savage Sam _____ BV
- Savage Guns _____ A2 MGM
- Sayonara—RE _____ A2 WB
- Scarface Mob, The _____ Misc.
- Schizo _____ A-1
- Sea Fighters, The _____ A-1

Secrets Of The Nazi Criminals	A3	For.
Senilita		Col.
Seven Capital Sins		Emb.
Sergeants 3	A1	UA
Seven Seas To Calais		MGM
Shoot The Piano Player	B	For.
Siege Of Hell Street, The		For.
Siege Of Syracuse	B	Par.
Singer Not The Song, The	A3	WB
Six Black Horses	A2	U-I
Sky Above—The Mud Below, The	SP.	Emb.
Small Hours, The		Misc.
Smashing Of The Reich, The		Misc.
Sodom And Gomorrah		Fox
Something Wild	A3	UA
Son Of Flubber		BV
Son of Sanson		For.
Spencer's Mountain		WB
Spiral Road, The	A2	U-I
Spider's Web, The		UA
Stagecoach To Dancer's Rock	A2	U-I
State Fair	A2	Fox
Strangers In The City	SP.	Emb.
Story Of The Count Of Monte Cristo, The	A1	WB
Stowaway In The Sky	A1	For.
Summer Magic		BV
Summer Flight		UA
Summerskin	B	For.
Sweet Ecstasy		For.
Sweet Bird Of Youth	A3	MGM
Swingin' Along	A1	Fox
Sword And The Dragon		For.
Sword Of The Conqueror	A2	UA
Swordsmen Of Sienna		MGM

T		
Tales Of Paris	C	For.
Tamahine		MGM
Tales Of Terror	A2	AI
Tammy And The Doctor		U-I
Taras Bulba		UA
Tartars, The	B	MGM
Tarzan Goes To India	A1	MGM
Taste Of Honey, A	A3	For.
Ten Girls Ago		U-I
Tender Is The Night	A3	Fox
Term Of Trial		WB
That Touch Of Mink	B	U-I
These Are The Damned		Col.
Then There Were Three		Misc.
13 West Street	A2	Col.
Three Lives Of Thomasina, The		BV
300 Spartans, The	A1	Fox
3 Stooges In Orbit	A1	Col.
3 Stooges Meet Hercules, The	A1	Col.
Three Way Match		U-I
Third Of A Man	A2	UA
Thrill Of It All, The		U-I
Thirty Years Of Fun		Fox
Through A Glass Darkly	A3	For.
Time Bomb	A2	AA
Today We Live		MGM
To Kill A Mocking Bird		U-I
Tom Jones		UA
Tomorrow Is My Turn	B	For.
Too Late Blues	B	Par.
Too Young, Too Immoral	C	Misc.
Tower Of London, The	A3	UA
Toys In The Attic		UA
Trapeze—Reissue	B	UA
Travels Of Marco Polo		AA
Trial And Error		MGM
Trojan Horse, The	A1	For.
20,000 Eyes	B	Fox
Twist All Night	A2	A-I
Twist Around The Clock	A2	Col.
Two Are Guilty		MGM
Two For The Seesaw	A3	UA
Two Little Bears	A1	Fox
Two Tickets To Paris	A2	Col.
Two Weeks In Another Town	B	MGM

U		
Ugly American, The		U-I
Underwater City, The	A1	Col.

V		
Valiant, The	A2	UA
Vampire And The Ballerina, The	B	UA
Varan, The Unbelievable		For.
Very Private Affair, A	B	MGM
Vice And Virtue		MGM
Victim	SP.	For.
Victors, The		Col.
View From The Bridge	A3	Misc.
Vikings, The—Reissue	A3	UA
Village Of Daughters		MGM
Viridiana	C	For.

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

- 251 **CHAPMAN REPORT, THE**—D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns
- 160 **COUCH, THE**—MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
- 163 **HOUSE OF WOMEN**—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
- GAY PURR-EE**—CAR.-86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UFA
- 254 **GYPSEY**—MU-149m.—(Technirama; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical
- 169 **GUNS OF DARKNESS**—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
- 158 **LAD: A DOG**—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngsters trade
- 161 **MALAGA**—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
- 165 **MERRILL'S MARAUDERS**—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
- 168 **MUSIC MAN, THE**—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
- 162 **ROME ADVENTURE**—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
- 159 **ROMAN SPRING OF MRS. STONE, THE**—D-104m.—(TC)—Vivien Leigh, Warren Beatty—4890 (12-6-61)—Interesting, off-beat drama
- 164 **SAMAR**—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in the Philippines
- 915 **SAYONARA**—D-147m.—(Technirama; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue
- 152 **SINGER NOT THE SONG, THE**—D-98m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
- 167 **STORY OF THE COUNT OF MONTE CRISTO, THE**—D-90m.—(Dyaliscope; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
- 252 **WHAT EVER HAPPENED TO BABY JANE?**—D-132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama
- WORLD BY NIGHT NO. 2**—COMP.-118m.—(Technirama; TC)—Produced by Francesco Mazzei—4954 (7-11-62)—Entertaining tour of some of the famous night spots of the world

COMING

- AMERICA, AMERICA**—Stathis Giallelis
- BLACK GOLD**—Philip Carey, Diane McBain
- CASTILIAN, THE**—(C)—Cesar Romero, Frankie Avalon
- CRITIC'S CHOICE**—(TC; Panavision)—Bob Hope Lucille Ball
- DAYS OF WINE AND ROSES**—Jack Lemmon, Lee Remick
- INCREDIBLE MR. LIMPET, THE**—(TC)—Don Knotts, Carole Cook
- MY FAIR LADY**—Rex Harrison, Audrey Hepburn
- NOT ON YOUR LIFE**—(Panavision; TC)—Robert Preston Tony Randall
- PALM SPRINGS WEEK-END**—Troy Donahue
- PANIC BUTTON**—(TC)—Maurice Chevalier, Eleanor Parker
- PT 109**—(Panavision; TC)—Cliff Robertson
- RAMPAGE**—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins
- SPENCER'S MOUNTAIN**—(Panavision; TC)—Henry Fonda, Maureen O'Hara
- TERM OF TRIAL**—Laurence Olivier, Simone Signoret
- WALL OF NOISE**—Suzanne Pleshette, Ty Hardin, Dorothy Provine

MISCELLANEOUS

- BLAZE STARR GOES BACK TO NATURE**—NOV.-79m.—(EC)—Blaze Starr—4983 (9-26-62)—Typical nudist film—Juri Prod.
- BLOODY BROOD, THE**—MD-69m.—Jack Betts, Barbara Lord, Peter Falk—4965 (8-22-62)—For lower half—Sutton
- CAPTURE THAT CAPSULE**—MD-73m.—Richard Miller, Dick O'Neil—4935 (5-16-62)—For the lower half—Riviera
- EROTICA**—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their bath for fast buck trade—Pad-Ram
- FEAR NO MORE**—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
- FORCE OF IMPULSE**—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
- HAROLD LLOYD'S WORLD OF COMEDY**—COMP.-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental
- HAVE FIGURE, WILL TRAVEL**—NOV.-70m.—(C)—Susan Baxter, Carol MacKenzie, Marge Anderson—4986 (10-10-62)—Good travel novelty includes visits to nudist camps—Fanfare
- HUNZA—THE HIMALAYAN SHANGRI-LA**—TRAVEL-60m.—(EC)—4963 (8-8-62)—Produced and directed by Zygmunt Sulistrowski—Int. Film Ent.
- IMMORAL WEST, THE**—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica
- INTRUDER, THE**—D-80m.—William Slatner, Beverly Lunsford—4939 (5-30-62)—Topical tale of southern integration for discriminating audiences—Pathe America
- JACKTOWN**—MD-62m.—Patty McCormick, Richard Meade—4962 (8-8-62)—Okay dualler—Pictorial Int. Products
- KAMIKAZE**—COMP.-89m.—Produced and written by Perry Wolff—4991 (10-24-62)—Excellent record of the Japanese-U.S. war—Brigadier
- LUCKY PIERRE**—NOV.-66m.—(C)—Billy Falbo and "Playmates"—4986 (10-10-62)—Fair nudie novelty—Fanfare
- NIGHT OF EVIL**—MD-88m.—Lisa Gaye, William Campbell—4965 (8-22-62)—For the lower half—Sutton
- PARADISE ALLEY**—C-80m.—Hugo Haas, Carol Morris, Billy Gilbert—4983 (9-26-62)—Light-weight programmer for lower half—Sutton
- POOR WHITE TRASH**—D-88m.—Peter Graves, Lita Milan—4983 (9-26-62)—Poor exploitation effort—A.N.F. Prod.
- SATAN IN HIGH HEELS**—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films
- SCARFACE MOB, THE**—MD-98m.—Robert Stack, Keenan Wynn, Pat Crowley—4983 (9-26-62)—TV's "Untouchables" actionful gangster programmer—Desilu
- SMALL HOURS, THE**—95m.—Michael Ryan, Lorraine Avins—4966 (8-22-62)—Talky, inferior entry for art and experimental spots—Chaitin
- SMASHING OF THE REICH, THE DOC.**—84m.—Produced and written by Perry Wolff—4991 (10-24-62)—Good record of the last days of Nazis in World War II—Brigadier
- THEN THERE WERE THREE**—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made in Italy
- TOO YOUNG, TOO IMMORAL**—MD-87m.—R. A. Phelan—4991 (10-24-62)—The dope racket in New York City exposed; only fair but exploitable—Rialto Int.
- VIEW FROM THE BRIDGE, A**—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental
- WHISTLE DOWN THE WIND**—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
- WILD HARVEST**—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers—Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

- ANTIGONE**—D-88m.—Irene Papas, Manos Katrakis—4983 (9-26-62)—Well made classic for art spots and college situations—Greek, English titles—Ellis
- ARMS AND THE MAN**—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—German, English titles—Casino
- BADJAO**—D-100m.—Rosa Rosal, Tony Santos—4991 (10-24-62)—Fairly interesting drama of South Seas natives—Philippine—English titles—Parallel
- BERNADETTE OF LOURDES**—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well made religious film—French, dubbed in English—English titles—Parallel
- BLACK TIGHTS**—Ballet-116m.—(Technirama; TC)—Zizi Jeanmarie, Moira Shearer, Cyd Charisse, Roland Petit—4910 (2-21-62)—Colorful and entertaining dance film—Filmed in Paris—Magna
- CLEO FROM 5 TO 7**—D-90m.—Corinne Marchand, Antoine Bourseiller—4991 (10-24-62)—Interesting import—English titles—Zenith Int.
- COMING OUT PARTY, A**—C-98m.—James Robertson Justice, Leslie Phillips, Stanley Baker—4962 (8-8-62)—Fun filled import—English—Union
- CONCRETE JUNGLE, THE**—MD-86m.—Stanley Baker, Margit Saad—4941 (5-30-62)—Fair import of prisons and their inhabitants—English—Fanfare
- DAY THE SKY EXPLODED, THE**—MD-80m.—Paul Hubschmid, Madeline Fischer—4910 (2-21-62)—Timely science fiction programmer—Italian, dubbed in English—Exelsior

DEVI (THE GODDESS)—D-96m.—Chhabi Biswas—4992 (10-24-62)—Off-beat Satyajit Ray subject for art houses—Indian—English titles—Harrison

DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor

DURING ONE NIGHT—D-82m.—Don Borisenko, Susan Hampshire—4942 (5-30-62)—Powerful adult drama of traumatic impotence during war time—English—Astor

END OF DESIRE—D-86m.—(EC)—Maria Schell, Christian Marquand—4959 (7-25-62)—Average entry for art houses—French, English titles—Continental

FIRST SPACESHIP ON VENUS—MD-80m.—(Totalvision; TC)—Yoko Tani, Oldrich Lukes—4995 (11-7-62)—Very good science fiction entry—Foreign-made; spoken in English—Crown-Int.

FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—French, English titles—Kingsley Int.

FLAME IN THE STREETS—D-93m.—(CS)—John Mills, Sylvia Syms—4987 (10-10-62)—Intriguing and controversial film on marriage between races—English—Atlantic

GINA—MD-92m.—(EC)—Simon Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—French; dubbed in English—Sutton

GIRL CHASERS, THE—D-76m.—Jacques Charrier, Anouk Aimee, Belinda Lee—4963 (8-8-62)—Well made and enacted Parisian vignettes—French; dubbed in English—Ajay

GIRL WITH THE GOLDEN EYES, THE—D-90m.—Marie Leforest, Paul Guers—4979 (9-12-62)—Unpleasant import for art spots—French; English titles—Union

HORROR CHAMBER OF DR. FAUSTUS, THE—MD-84m.—Pierre Brasseur, Alida Valli—4942 (5-30-62)—Okay horror meller—French; dubbed in English—Lopert

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese Cast—4911 (2-21-62)—Enemy war film can be exploited—Japanese; dubbed in English—Toho-Parade

ISLAND, THE—D-96m.—Japanese cast—4995 (11-7-62)—Interesting documentary-type drama—Japanese—Zenith Int.

I SPIT ON YOUR GRAVE—MD-100m.—Christian Marquand, Antonella Luadi—4987 (10-10-62)—Miscegenation theme makes this particularly potent for colored houses—French; dubbed in English—Audubon

IMPORTANT MAN, THE—D-99m.—(CS)—Toshira Mifune, Columbia Dominguez—4954 (7-11-62)—Art house entry has its moments—Mexican; English titles—Lopert

IT TAKES A THIEF—AD-91m.—Jayne Mansfield, Anthony Quale—4951 (6-27-62)—Actionful entry with Mansfield name—English—Valiant

JULES AND JIM—D-105m.—Jeanne Moreau, Oskar Werner—4942 (5-30-62)—Interesting entry for art spots—French; English titles—Janus

KIND OF LOVING, A—D-112m.—Alan Bates, June Ritchie—4983 (9-26-62)—Interesting and well made import—English—Governor

LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—French; English titles—Continental

LA NOTTE (THE NIGHT)—D-120m.—Marcello Mastroianni, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—Italian; English titles—Lopert

LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Luadi—4911 (2-21-62)—Okay exploitation import—Italian; English titles—Miller Producing

LAST OF THE VIKINGS—MD-102m.—(EC; Dyliscope)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—Good action spectacle—Italian; Dubbed in English—Medallion

LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—French; English titles—Astor

LONELINESS OF THE LONG DISTANCE RUNNER, THE—D-103m.—Michael Redgrave, Tom Courtenay—4999 (11-21-62)—Well-made entry for art spots—English—Continental

MAGIC VOYAGE OF SINBAD, THE—Spec-79m.—(Vitascope; C)—Edward Stolar, Anna Larion—4947 (6-13-62)—Actionful Fairy Tale is okay programmer—European—Dubbed in English—Filmgroup

MAGNIFICENT TRAMP, THE—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining import—French—English Titles—Cameo Int.

MANSTER, THE—MD-72m.—Peter Dyneley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Japanese—Dubbed in English—Lopert

MARIZINIA—MD-80m.—(EC)—John Sutton, Gina Albert—4963 (8-8-62)—Okay art house filler—South American—Int. Film Ent.

MATTER OF WHO, A—CD-90m.—Terry Thomas, Sonja Ziemann—4959 (7-25-62)—Interesting import—English—Harts-Lion

MAXIME—MD-93m.—Charles Boyer, Michele Morgan—4980 (9-12-62)—Sophisticated but slow romancer with Boyer name—French—Dubbed in English—Interworld Dist.

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

MR. ARKADIN—D-99m.—Orson Welles, Patricia Medina—4996 (11-7-62)—Moody drama is moderately interesting—European-made—Spoken in English—Talbot

MONEY, MONEY, MONEY—CMD-100m.—Jean Gabin, Martine Carol—4963 (8-8-62)—Entertaining import for art spots—French—English Titles—Times

MONGOLS, THE—D-105m.—(Cinescope; EC)—Jack Palance, Anita Ekberg—4999 (11-21-62)—Another in a long line of dubbed spectacles—Italian—Dubbed in English—Colorama

NEVER LET GO—MD-90m.—Richard Todd, Peters Sellars, Elizabeth Sellars—4966 (8-22-62)—Suspenseful programmer for art and specialty spots—English—Continental

NUDE ODYSSEY—D-97m.—(Totalscope; EC)—Enrico Maria Salerno, Patricia Dolores Donlon—5000 (11-21-62)—Colorful tale of wandering in South Seas—Dubbed in English—Davis-Royal

OPERATION SNATCH—C-83m.—Terry Thomas, George Sanders—4987 (10-10-62)—Moderately amusing entry—English—Continental

PARADISIO—NOV-82m.—(Partially in 3-D)—Arthur Howard, Eva Wagner—4963 (8-8-62)—Amusing but over-long nudie novelty—European—Fanfare

PASSION OF SLOW FIRE, THE—D-91m.—Jean DeSailly, Monique Melinand—4987 (10-10-62)—Fairly interesting import for art spots—French—Fanfare

PHAEDRA—D-115m.—Melina Mercouri, Anthony Perkins, Raf Vallone—4992 (10-24-62)—Provocative adult drama is potent art house entry—Greek—Spoken in English—Lopert

PLAYGIRL AFTER DARK—MD-92m.—(EC)—Jayne Mansfield, Leo Genn—4984 (9-26-62)—Familiar programmer on London strip club—English—Topaz

PSYCOSISSIMO—C-88m.—Ugo Tognazzi, Raimondo Vianello, Monivue Just—4984 (9-26-62)—Fair comedy for art spots—Italian—English Titles—Ellis

RELUCTANT SAINT, THE—D-105m.—Maximilian Schell, Lea Padovani—4980 (9-12-62)—Entertaining religious drama—Italian—Davis-Royal

SECRETS OF THE NAZI CRIMINALS—DOC-84m.—Narration by Claude Stephenson—4987 (10-10-62)—Strong documentary on Nazi leaders and regime—Swedish—Trans-Lux

SHOOT THE PIANO PLAYER—CD-85m.—Charles Aznavour, Marie Dubois—4955 (7-11-62)—Off-beat entry could please art house crowd—French—English Titles—Astor

SIEGE OF HELL STREET, THE—MD-93m.—(Dyaliscope)—Donald Sinden, Nicole Berger—4942 (5-30-62)—Suspenseful programmer about Bobbies and Bolsheviks—English—United Producers Releasing Org.

SON OF SAMSON—MD-90m.—(totalscope; TC)—Mark Forest, Chelo Alonzo—4980 (9-12-62)—Another strong man spectacle from Italy—Dubbed in English—Medallion

STOWAWAY IN THE SKY—CD-82m.—(Helivision; EC)—Andre Bille, Maurice Baquet—4951 (6-27-62)—Entertaining family entry for art or regulation spots—French—Lopert

SUMMERSKIN—D-99m.—Alfredo Alcon, Graciela Borges—4955 (7-11-62)—Interesting import for art spots—South American—English Titles—Angel

SWEET ECSTASY—D-84m.—(CS)—Elke Sommer, Pierre Brice—4987 (10-10-62)—Juvenile delinquents on the French Riviera—French—Dubbed in English—Audubon

SWINDLE, THE—92m.—Broderick Crawford, Giuletta Masina, Richard Basehart—5000 (11-21-62)—Fair art house import—Italian—English Titles—Astor

SWORD AND THE DRAGON, THE—SPEC-88m.—(Vitamotion; C)—Produced and directed by Alexander Ptushko—4947 (6-13-62)—Exciting import with epic sweep and broad appeal—European—Dubbed in English—Valiant

TALES OF PARIS—COMP-85m.—Dany Saval, Dany Robin, Francoise Arnoul, Catherine Deneuve—4988 (10-10-62)—Interesting import for art spots—French—English Titles—Times

TASTE OF HONEY, A—D-100m.—Dora Bryan, Robert Stephens—4943 (5-30-62)—Filmization of play should do well in art spots—English—Continental

THROUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Bergman entry—Swedish—English Titles—

TOMORROW IS MY TURN—D117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—French—English titles—Showcorporation

TROJAN HORSE, THE—MD-105m.—(Euroscope; EC)—Steve Reeves, John Drew Barrymore—4955 (7-11-62)—Colorful spectacle has action and other angles—Italian—Colorama

VARAN, THE UNBELIEVABLE—MD-70m.—(Wide Screen)—Myron Healy, Tsuruko Kobayashi—4996 (11-7-62)—Good "monster" thriller—Japanese; spoken in English—Crown-Int.

VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly interesting and well made entry is best for discerning adults—English—Pathe-America

VIRIDIANA—D-90m.—Francisco Rabal, Silvia Pinal—4931 (5-2-62)—Off-beat drama should be important to art spots—Spanish; titles—Kingsley-Int.

WALTZ OF THE TOREADORS—CD-105m.—(C)—Peter Sellers, Dany Robin—4966 (8-22-62)—Entertaining import—English—Continental

WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—English—Victoria Films

YOJIMBO—D-110m.—(Tohoscope)—Toshiro Mifune, Eijino Tono—4984 (9-26-62)—Highly entertaining entry for art spots—Japanese; English titles—Seneca Int.

ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—French—English titles—Nouvelles Editions de Films

W

Walk On The Wild Side SP. Col.
 • Wall Of Noise WB
 Waltz Of The Toreadors B For.
 War And Peace—RE A1 Par.
 War Hunt A2 UA
 War Lover, The B Col.
 Warriors Five A3 A-I
 • Watch It, Sailor Col.
 We'll Bury You A1 Col.
 West Side Story A3 UA
 Weekend With Lulu A2 Col.
 (No Place Like Homicide) What A Carve Up Emb.
 What Ever Happened To Baby Jane? A3 WB
 Where The Truth Lies A3 Par.
 Whistle Down The Wind A1 Misc.
 White Slave Ship B A-I
 • Who's Got The Action A3 Par.
 Wild Harvest B Misc.
 Wild Westerners, The A1 Col.
 Wild For Kicks For.
 Woman Hunt A2 Fox
 • Woman In July, A Fox
 • Woman Warriors, The A2 UA
 Wonderful To Be Young Par.
 Wonderful World Of The Brothers Grimm, The A1 MGM
 World By Night No. 2 WB
 World In My Pocket A2 MGM
 • World of Marilyn Monroe, The Fox

Y

Yojimbo A3 For.
 • Young Girls Of Good Family Emb.
 Young Guns Of Texas A1 Fox
 • Young Racers, The A-I

Z

Zazie For.
 Zotzi A1 Col.

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The Shorts Parade

1961-62 Season

Buena Vista

WALT DISNEY CARTOONS (TECHNICOLOR) (REISSUES)

- 17101 Donald's Lucky Day
- 17102 Donald's Cousin Gus
- 17103 Fire Chief (DD)
- 17104 Early To Bed (DD)
- 17105 Canine Caddy (MM)
- 17106 Springtime For Pluto (P)
- 17107 Dog Watch (P)
- 17108 Art Of Skiing (G)
- 17109 How To Play Baseball (G)
- 17110 Mickey's Delayed Date (MM)
- 17111 Chicken Little
- 17112 Two Chips and A Miss (Chip 'n' Dale)

Columbia

SPECIAL COLOR FEATURETTES

- 6441 (Oct.) Images Of Luangua 18m.
- 6442 (Dec.) Wonderful Israel 19m.
- 6443 (Feb.) Wonders of Philadelphia 18m.
- 6445 () Wonders of Dallas

LOOPY DE LOOP COLOR CARTOONS

- 6701 (Sept.) Catch Meow
- 6702 (Nov.) Kooky Loopy
- 6703 (Dec.) Loopy's Hare-Do
- 6704 (Jan.) Bungle Uncle

MR. MAGOO CARTOONS (REISSUES)

- 6751 (Sept.) Safety Spin
- 6752 (Oct.) Calling Dr. Magoo (CS and Standard)
- 6753 (Nov.) Magoo's Masterpiece
- 6754 (Dec.) Magoo Beats The Heat (CS and Standard)
- 6755 (Feb.) Magoo Slept Here

COLOR FAVORITES CARTOONS (REISSUES)

- 6601 (Sept.) Red Riding Hood Rides Again
- 6602 (Sept.) The Magic Fluke
- 6603 (Oct.) Imagination
- 6604 (Nov.) The Miner's Daughters
- 6605 (Nov.) Grape-Nutty
- 6606 (Dec.) The Popcorn Story
- 6607 (Jan.) Cat-Tastrophe
- 6608 (Jan.) Wonder Gloves
- 6609 (Feb.) Dr. Bluebird

TWO REELERS THE THREE STOOGES (REISSUES)

- 6401 (Sept.) Quiz Whizz 15 1/2 m.
- 6402 (Oct.) Fifi Blows Her Top 15 1/2 m.
- 6403 (Nov.) Pies and Guys 16 1/2 m.
- 6404 (Jan.) Sweet and Hot 17 m.
- 6405 (Feb.) Flying Saucer Daffy 17 m.

COMEDY FAVORITES (REISSUES)

- 6431 (Oct.) Caught On The Bounce (Joe Besser) 15 1/2 m.
- 6432 (Nov.) Pleasure Treasure (Andy Clyde) 16 m.
- 6433 (Dec.) Dance, Dunc, Dance (Eddie Foy, Jr.) 18 1/2 m.
- 6434 (Jan.) The Fire Chaser (Joe Besser) 16 m.

ASSORTED FAVORITES (REISSUES)

- 6421 (Sept.) Hot Heir (Hugh Herbert) 16 1/2 m.
- 6422 (Nov.) Parlor, Bedroom and Wrath (Vernon & Quillan) 16 m.
- 6423 (Dec.) Flung By Afling (Schilling & Lane) 16 m.
- 6424 (Feb.) Flung By A Fling 16 m.

WORLD OF SPORTS

- 6801 (Oct.) Aqua Ski Birds
- 6802 (Feb.) Clown Prince Of Rasslin

CANDID MICROPHONE (REISSUES)

- 6551 (Sept.) Candid Microphone No. 3, Series 3
- 6552 (Nov.) Candid Microphone No. 2, Series 3
- 6553 (Jan.) Candid Microphone No. 3, Series 3

SERIALS (REISSUES)

- Cody Of The Pony Express

Metro-Goldwin-Mayer

TOM AND JERRY CARTOONS (METROCOLOR)

- W-361 (Sept.) Switchin' Kitten
- W-362 (Oct.) Down and Outing
- W-363 (Dec.) Creek To Me-ow

Paramount

SPORTS IN ACTION (COLOR)

- D20-5 Speedway
- D20-6 Cold Medal Divers
- D21-1 Symphony In Motion
- D21-2 Bow Test

TRAVELRAMAS (COLOR)

- T20-1 Porpoise Posse
- T20-2 Pee Wees On Ice
- T20-3 Waters Of Bangkok

NOVELTOONS (COLOR)

- P20-1 Northern Mites
- P20-2 Micenicks
- P20-3 The Lion's Busy
- P20-4 Goodie The Gremlin
- P20-5 Alvin's Solo Flight
- P20-6 Hound About That
- P20-7 Trick For Tree
- P20-8 Cape Kidnaver
- P21-1 Munro
- P21-2 Turtle Scoop
- P21-3 Kozmo Goes To School
- P21-4 Perry Poppun
- P21-5 Without Time or Reason
- P21-6 Good and Guilty
- P21-7 T.V. or Not T.V.

MODERN MADCAPS (COLOR)

- M20-1 Galaxia
- M20-2 Bouncing Benny
- M20-3 Terry The Traitor
- M20-4 Phantom Moustacher
- M20-5 The Kid From Mars
- M20-6 The Mighty Termite
- M20-7 In The Nicotine
- M20-8 The Inquisit Visit
- M21-1 The Plot Sickens
- M21-2 Crumley Cogwell
- M21-3 Popcorn and Politics
- M21-4 Giddy Gadjets
- M21-5 Mi Fi Jinx
- M21-6 Funderful Suburbia
- M21-7 Samson Scrap and Delilah

THE CAT (COLOR)

- C20-1 Top Cat
- C-20-2 Bopin Hood
- C20-3 Cane and Able

COMIC KING

- F21-1 Home Sweet Swampy
- F21-2 Frog's Legs
- F21-3 Hero's Reward
- F21-4 Psychological Testing

TWO REEL SPECIALS (COLOR)

- Lifeline To Hong Kong
- B21-1 Spring In Scandinavia
- B21-2 Fire Away, The Story of a Trotter

CARTOON SPECIAL (COLOR)

- A-21 Abner, The Baseball

20th Century-Fox

MOVIETONE SPORTS (CINEMASCOPE; DELUXE COLOR)

- 7201 (Jan.) Sports Fishing Family Style
- 7202 (Feb.) Football Highlights Of 1961
- 7203 (March) Primitive Fighters
- 7204 (April) Holiday In Ireland
- 7205 (May) Champion Angler
- 7206 (June) Quebec Sports Pageant
- 7207 (July) City Of The World
- 7208 (Aug.) Spirit of the Dance
- 7209 (Sept.) Story Book Wedding
- 7210 (Sept.) Killers and Clowns
- 7211 (Oct.) Vikings' Playground
- 7212 (Nov.) Lady of the Rapids

MOVIETONE ADVENTURES (CINEMASCOPE; DELUXE COLOR)

- 7110 (Oct.) Assignment India
- 7111 (Nov.) Assignment South Africa
- 7112 (Dec.) Sound Of Arizona

TERRYTOONS (CINEMASCOPE; DELUXE COLOR)

- 5201 (Jan.) Honorable House Cat
- 5202 (March) Honorable Family Problem
- 5203 (April) Peanut Battle
- 5204 (May) Loyal Royalty
- 5205 (July) Send Your Elephant To Camp
- 5206 (Sept.) Honorable Paint In Neck
- 5207 (Oct.) Fleet's Out
- 5208 (Nov.) Home Life

TERRYTOONS (2D ALL PURPOSE; DELUXE COLOR)

- 5126 (Dec.) Sappy New Year
- 5221 (Jan.) Klondike Strikes Out
- 5222 (Feb.) Where There's Smoke
- 5223 (March) He-man Seaman
- 5224 (April) Nobody's Choul
- 5225 (May) Riverboat Mission
- 5226 (June) Rebel Trouble
- 5227 (July) Taming The Cat
- 5228 (Aug.) Runaway Mouse
- 5229 (Sept.) Big Chief No Treaty
- 5230 (Oct.) First Flight Up
- 5233 (Dec.) Bargain Daze
- 5234 (Dec.) A Fight to the Finish

Universal-International

TWO REEL SPECIALS IN COLOR (CINEMASCOPE)

- 4201 (Nov.) All That Oriental Jazz
- 4202 (Mar.) Land Of The Long White Cloud

SPECIAL

- 4203 (April) The Race to Space
- 4204 (Dec.) Football Highlights Of 1961

ONE REEL COLOR SPECIALS

- 4271 (Nov.) Treasure Of The Deep
- 4272 (Dec.) Caramba (CS)
- 4273 (Jan.) Mabuhay
- 4274 (Feb.) Leaping Dandies
- 4275 (Mar.) Pink Land Blue Waters
- 4276 (Apr.) Bahama Holiday
- 4277 (May) Fabled Island (CS)
- 4278 (June) Strictly Sydney (CS)

NEW WALTER LANTZ COLOR CARTUNES

- 4211 (Nov.) Doc's Last Stand
- 4212 (Dec.) Case Of The Rey-Eyed Ruby
- 4213 (Jan.) Rock-A-Bye Gator
- 4214 (Feb.) Home Sweet Homewrecker
- 4215 (Feb.) Pest Of Show
- 4216 (Mar.) Mackerel Moocher
- 4217 (Mar.) Room and Bored
- 4218 (Apr.) Fowled-Up Birthday
- 4219 (Apr.) Rocket Racket
- 4220 (May) Phoney Express
- 4221 (May) Careless Caretaker
- 4222 (June) Mother's Little Helper
- 4223 (July) Tragic Magic
- 4224 (July) Hyde and Sneak
- 4225 (Aug.) Voo-Doo Boo-Boo
- 4226 (Sept.) Crowin' Pains
- 4227 (Sept.) Punchy Pooch
- 4228 (Oct.) Little Woody Riding Hood
- 4229 (Oct.) Corny Concerto

WALTER LANTZ WOODY WOODPECKER REISSUE COLOR CARTUNES

- 4231 (Nov.) The Tree Medic
- 4232 (Dec.) After The Ball
- 4233 (Jan.) Chief Charlie Horse
- 4234 (Feb.) Woodpecker From Mars
- 4235 (Mar.) Calling All Cuckoos
- 4236 (Apr.) Niagara Fools
- 4237 (May) Arts and Flowers

Warner Bros.

MERRIE MELODIES-LOONEY TUNES TECHNICOLOR CARTOONS

- 9701 (9-23-61) Daffy's Inn Trouble
- 9702 (10-21-61) What's My Lion?
- 9703 (11-11-61) Beep Prepared
- 9704 (12-2-61) Last Hungry Cat
- 9705 (12-30-61) Nelly's Folly
- 9706 (2-10-62) A Sheep In The Deep
- 9707 (3-10-62) Fish and Slips
- 9708 (3-31-62) Quackodile Tears
- 9709 (4-21-62) Crow's Feet
- 9710 (5-12-62) Mexican Boarders
- 9711 (6-30-62) Zoom At The Top
- 9712 (7-21-62) Slick Chick
- 9713 (8-18-62) Louvre Come Back To Me
- 1701 (9-1-62) Honey's Money
- 1702 (9-22-62) The Jet Cage
- 1703 (10-20-62) Mother Was A Rooster
- 1704 (11-10-62) Good Noose
- 1705 (12-29-62) Martian Through Georgia

BUGS BUNNY SPECIALS

- 9721 (9-2-61) Prince Violent
- 9722 (1-20-62) Wet Hare
- 9723 (6-9-62) Bill of Hare
- 1721 (12-8-62) Shish Ka Bugs

BLUE RIBBON HIT PARADES TECHNICOLOR (REISSUES)

- 9301 (9-6-61) A Hound For Trouble
- 9302 (9-30-61) Strife With Father
- 9303 (10-28-61) The Grey Hounded Hare
- 9304 (11-25-61) Leghorn Swaggled
- 9305 (12-23-61) A Peck Of Trouble
- 9306 (1-27-62) Tom Tom Tomcat
- 9307 (2-17-62) Sock-A-Doodle Do
- 9308 (3-17-62) Rabbit Hood
- 9309 (4-17-62) Ain't She Tweet
- 9310 (5-19-62) Bye Bye Bluebeard
- 9311 (6-16-62) Homeless Hare
- 9312 (7-14-62) Bird In A Guilty Cage
- 9313 (8-11-62) Fool Coverage
- 1301 (9-8-62) Hurdy-Gurdy Hare
- 1302 (9-29-62) Muscle Tussle
- 1303 (10-27-62) Fowl Weather
- 1304 (11-24-62) 8 Ball Bunny
- 1305 (12-22-62) Design For Leaving

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES)

- 9001 (10-7-61) Where The Trade Winds Play
- 9002 (1-6-62) Fabulous Mexico (New)
- 9003 (5-26-62) Land Of The Trembling Earth
- 1001 (10-6-62) A Touch Of Gold (New)

WARNER WORLD-WIDE ADVENTURE SPECIALS (COLOR) (REISSUES)

- 9501 (11-18-61) This Sporting World
- 9502 (12-16-61) Emperor's Horses
- 9503 (1-24-62) Wild Water Champions
- 9504 (4-28-62) Racing Thrills
- 9505 (7-7-62) Kings Of The Outdoor
- 9506 (8-18-62) Water Wizards
- 1501 (11-17-62) Sporting Courage

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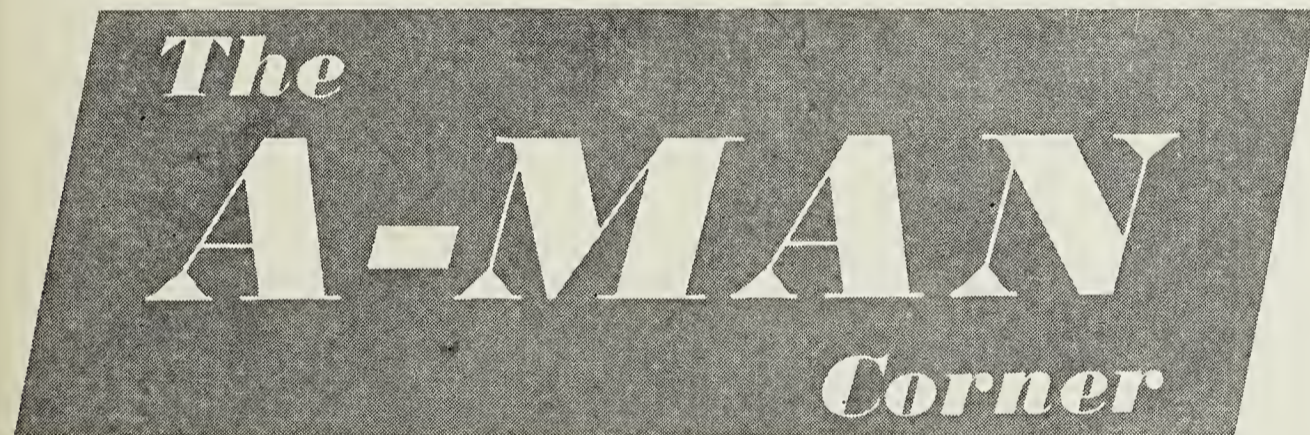
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*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

WANTED: EXPERIENCED MANAGER for 1st run art theatre in Connecticut. Call or write **W. F. DOUGHERTY**, Lockwood & Gordon Theatres, 1890 Dixwell Avenue, Hamden, Conn. (Phone New Haven, ATwater 8-2351.) (1121)

WANTED: Capable, experienced, theatre sound and projection service engineer to service Stanley Warner theatres in North Jersey area. Write or phone **C. A. PILTZ**, Stanley Warner Corp. 17 Academy St., Newark 2, N. J. Phone: Mitchell 2-7000. (1121)

MANAGER, desires job in Virginia. Young, aggressive, dependable, definitely a business booster. References furnished. 1st run theatres only. **GROVER WAYNE PETTY**, 1210 W. Paxton St., Danville, Va. (1121)

PROJECTIONIST, MAINTENANCE, JANITOR. 16 years experience all phases equipment, 28, married, two small children. Also willing to janitor and help with all duties in the theatre. Need job immediately. Please help me. **RILEY L. ESTRADA**, General Delivery, Plainview, Tex. (1121)

MATURE GENTLEMAN, over twenty years experience art and conventional, here and abroad. Buying, booking, advertising, exploitation, promotions. Will relocate. Top salary, or salary and commission. **BOX A1114**, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

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MOTION PICTURE

EXHIBITOR

DECEMBER 5, 1962

Volume 68

Number 24

IN THREE SECTIONS • THIS IS SECTION ONE



Hyman Forecasts '63 Improvement

(See page 5)

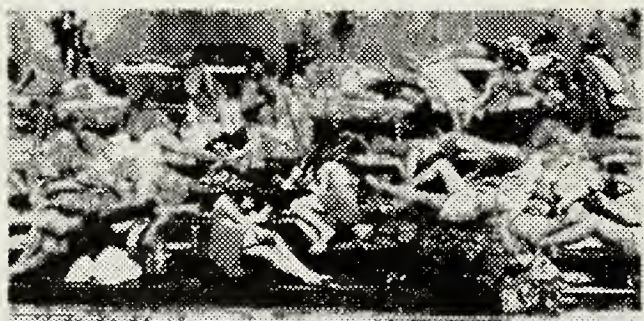
Allied Launches Cleveland Meet

(See page 6)

Charles Okun, National Representative of the Coca-Cola Co., was presented with the "Golden Heart Award" of the Variety Club of New York, Tent 35, at a special luncheon, the first such affair held by the group.

1963 SHORT SUBJECT PREVIEW . . . starts page 12

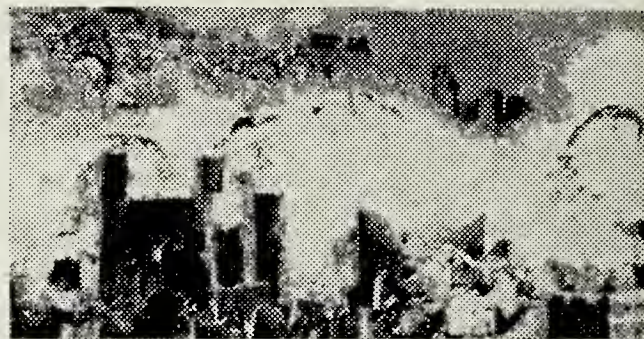
They used to
 whisper
 about what went on
 in Sodom and Gomorrah.
 Soon they will be
SHOUTING
 about it!



THE PAGAN PLEASURES OF THE COURT OF SODOM!

*"Then the Lord
 rained upon Sodom
 and upon Gomorrah
 brimstone
 and fire..."*

-GENESIS, XIX, 24

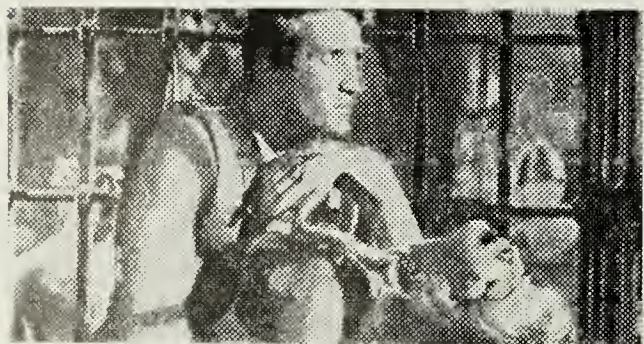


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Volume 68 • No. 24

DECEMBER 5, 1962

LET'S BE ORIGINAL

ALL BUSINESSES need original thinking. The motion picture industry needs it more than most. We are plagued by copycats. This is evident when a successful feature is followed quickly by a rash of cheap imitations on a similar theme. It is even more evident when a successful sales innovation is followed by a rash of imitations from other film companies.

We have before us a publicity release from 20th-Fox calling attention to "a departure from the ordinary distribution patterns." This company plans to test its innovation (sales gimmick) in Philadelphia and Baltimore with pre-release Christmas openings of "THE LION." The release continues: "These cities, which usually play first-run product in one major downtown house, will, instead, have the attraction in specially selected showcase theatres in and around the individual metropolitan areas."

That is what the release says. Actually, the only reason the plan is being tried in Philadelphia is because these "specially selected" theatres—the Erlen, Nixon, Tower, and Merben, and the Savar, Camden, N.J.—guaranteed the film company \$7,500 each.

We will put ourselves on record with the flat statement that if any downtown first-run theatre would guarantee a figure that was satisfactory to the company, *there would be no experiment*. Here is where the foolishness of such a gimmick becomes apparent. The film company may not get as much initial revenue from the first-run as from the "selected theatre," but the question of what will happen as the film plays off is the important one. No one will deny that a picture not getting a first-run creates the impression in the public's mind that it is

a second-rate feature. Such a playoff pattern puts it in the same class as a "quickie" that plays first at a second-run downtown house.

The United Artists "Premiere Showcase" plan in New York has much to recommend it. First, it is New York, and *there is only one New York*. Second, it plays its outlying theatres concurrent with a Broadway first-run theatre.

Baltimore and Philadelphia are not New York. The dangers inherent in disrupting established patterns of clearance are business realities. Some time ago, 20th-Fox in Philadelphia tried an experiment whereby the number of 28-day houses was increased from eight or nine to 30 or 40. This was done with the original "Peyton Place" and with "State Fair." At that time, we condemned the practice for good business reasons.

A bad break in the weather could wipe out every engagement. In addition, the public is deprived of the opportunity to select their movie fare from a variety of offerings. The current experiment opens itself to similar difficulties.

MOTION PICTURE EXHIBITOR is willing to lay it on the line and predict that this experiment could well prove a dud, despite the Christmas playdates. The theatres involved may well have bitten off considerably more than they can chew. In their efforts to move up to first-run status, they could well put themselves in a financial hole. Certainly, we could be wrong. If we are, we will be the first to admit it.

In any case, the manner in which sales gimmicks are copied in this industry without regard to the differing needs of various locales can lead to nothing but trouble.

A QUESTION OF ETHICS

PREJUDICE of all kinds is like halitosis—we can smell everyone else's, but not our own. Certain exhibitors, it would seem, are cursed with a similar affliction. Many of this group are the first to yell "cop" if they are adversely affected, but are remarkably silent when their thoughtlessness can harm others.

This editorial is aimed at these short-sighted men. Let them ask themselves, "What kind of an industry would we have if all its members were like me?"

Every exhibitor contract carries a clause prohibiting a theatre from advertising a coming attraction while it is still playing off in a prior run. This clause reads as follows:

"Exhibitor shall not advertise by any means any of said motion pictures licensed for exhibition in advance of previous engagement. If exhibitor is granted a second or subsequent run, exhibitor shall not advertise by any means prior to or during the exhibition of said motion picture by any other exhibitor to a prior run thereof in the same city, town, or competitive area. Distributor shall have in addition to all other rights and remedies the right to exclude any motion picture advertised in violation of the provisions hereof; by mailing written notice to exhibitor, and upon such mailing the license of said motion picture shall terminate and revert to distributor."

Apart from the legal wording, this clause is simple enough

to understand, and yet it is probably violated more than any other in the exhibition contract. In a market feeling the effects of a serious product shortage, the effects could prove disastrous.

We can point to case after case where a second-run situation is advertising a film before it has completed its first-run engagement. Some have a trailer on the screen; some have their lobby display set up.

Understandably, National Screen Service has no way of knowing the playdates of all exhibitors. Therefore, they are powerless to prevent abuses. Here is another case where business integrity alone can solve the problem. No one can deny that subsequent runs gain by the advance publicity of a first-run operation, which generally spends far more in advertising than the sub-run situation. Further complicating the matter is the fact that many producers are turning out elaborate teasers on coming attractions and making them available to theatres regardless of playdates. The whole country is affected.

The fact remains that violators have broken the terms of their contract and could find themselves in a precarious position.

Really, it isn't worth the gamble. Lastly, how would you feel if you were the victim of such unfair business ethics?

NEWS CAPSULES



FILM FAMILY ALBUM

Arrivals

Samuel Cohen, foreign publicity manager, United Artists, became a grandfather for the first time with the birth of a daughter, Margot Nina, to Robert and Zipporah Cohen.

Obituaries

John F. Calio, assistant manager, Olympia, Miami, Fla., and former manager of the Flamingo and Lincoln theatres in the Greater Miami area, died.

J. Clarence Hill, 86, former co-owner and operator, Opera House and Gem Theatre, Athol, Mass., died.

Joe Sternberg, who for some years owned and operated the Franjo Theatre, Boonville, N.Y., died at Daytona Beach, Fla. He had been in retirement since selling the house to Kallet Theatres. A widow and a brother survive.

Fred G. Weis, well-known southern exhibitor and for over 50 years president of Weis Theatre, died following a lingering illness. He is survived by his widow, a son, a grandson, and a sister.

M.P.I. To Release Two

KANSAS CITY—Richard Orear, treasurer of Motion Picture Investors, Inc., and president of Commonwealth Theatres, announced that production of "The Checkered Flag," a sports car racing story, produced by Guild Studios 5, Inc., was nearing completion and would be ready for a screening shortly.

Filmed in Eastman Color, "The Checkered Flag" is a fast moving story of love, intrigue and murder in addition to an unusual racing story line, according to Orear. The filming took place in Nassau, British West Indies, and Sebring and Miami, Fla. It stars Joe Morrison, Charles G. Martin, and Evelyn King, under the production guidance of Herbert Vendig.

Motion Picture Investors supplied the completion money and will release this picture in late January or early February with "Trigger Happy," which was released through Pathe-Alpha Distributing Corporation under the title of "Deadly Companions." Saturation by territories will be the general method of distributing these pictures.

Col. Int. Ups Berman

NEW YORK—Following his return from a month-long trip through Europe and the Far East, Mo Rothman, executive vice-president of Columbia Pictures International, announced the appointment of Julian Berman to be Far East supervisor in addition to his present duties as general manager for Columbia in Japan.

Berman will oversee Columbia's distribution operations in the Philippines, Guam, Taiwan, Hong Kong, Indonesia, Singapore, and the Malaya Federation, Thailand, South Vietnam, India, Pakistan, Burma, and Ceylon. He will maintain his headquarters in Tokyo.

FORMS FOR THIS PAGE CLOSED
AT 5 P.M. ON MON., DEC. 3

Einfeld To Leave Post As 20th-Fox Vice-Prexy

NEW YORK—Darryl F. Zanuck, president of 20th-Fox, announced that Charles Einfeld, vice-president in charge of world-wide advertising, publicity, and exploitation, has requested that arrangements be initiated for his withdrawal from the film corporation.

It is anticipated that the first phase of Einfeld's withdrawal will be completed by the end of 1962, and the balance of the arrangements will take place during 1963. Einfeld will continue as an advisor to the corporation.

Einfeld has been vice-president in charge of advertising and publicity for the company since December, 1948.

He entered the film industry from Columbia University by becoming associated with the Vitagraph Corp. He remained with the company from 1920 to 1924, at which time he joined First National Pictures, Inc. Upon the acquisition by the Warner Brothers of First National in 1929, Einfeld was placed in charge of advertising and publicity for the combined companies and was elected a vice-president of Warner Bros.

He resigned in 1946 to form and become president of Enterprise Productions, the first major independent production company.

The executive is noted for originating the motion picture industry's highly successful "film junket" premieres, a public relations technique by which leading motion picture editors and critics of newspapers throughout the country accompanied movie stars to premieres in off-beat locales.

At the request of Darryl F. Zanuck, Joseph M. Schenk, and Spyros P. Skouras, he joined 20th-Fox in 1948 and thereafter instituted merchandising conferences attended by advertising and publicity directors representing top theatre circuits and major independent theatres.



BROADWAY GROSSES

"Mutiny" Brightens Dull Week

NEW YORK—Generally mediocre returns were the rule as "Mutiny" topped the list in the Broadway first runs.

"JOSEPH AND HIS BROTHERS" (Columbia). The opening week was estimated as \$25,000.

"GYPSY" (Warners). Radio City Music Hall did \$85,000 on Thursday through Sunday, with the fifth, and last, week sure to hit \$120,000. Stage show.

"MUTINY ON THE BOUNTY" (MGM). Loew's State led Broadway with \$46,000 claimed for the fourth reserved seat week.

"THE LONGEST DAY" (20th-Fox). Warner stated the ninth week was \$34,000. Reserved seats.

"BARABBAS" (Columbia). DeMille reported \$14,000 for the eighth reserved seat week.

"THE WONDERFUL WORLD OF THE BROTHERS GRIMM" (MGM-Cinerama). Cinerama took in \$28,000 on the 17th reserved seat week.

"TWO FOR THE SEESAW" (United Artists). Astor expected the second week to tally \$20,000.

"IT'S ONLY MONEY" (Paramount). Forum had \$13,700 for the second session.

"THE CHAPMAN REPORT" (Warners). Victoria did \$12,000 on the seventh week.

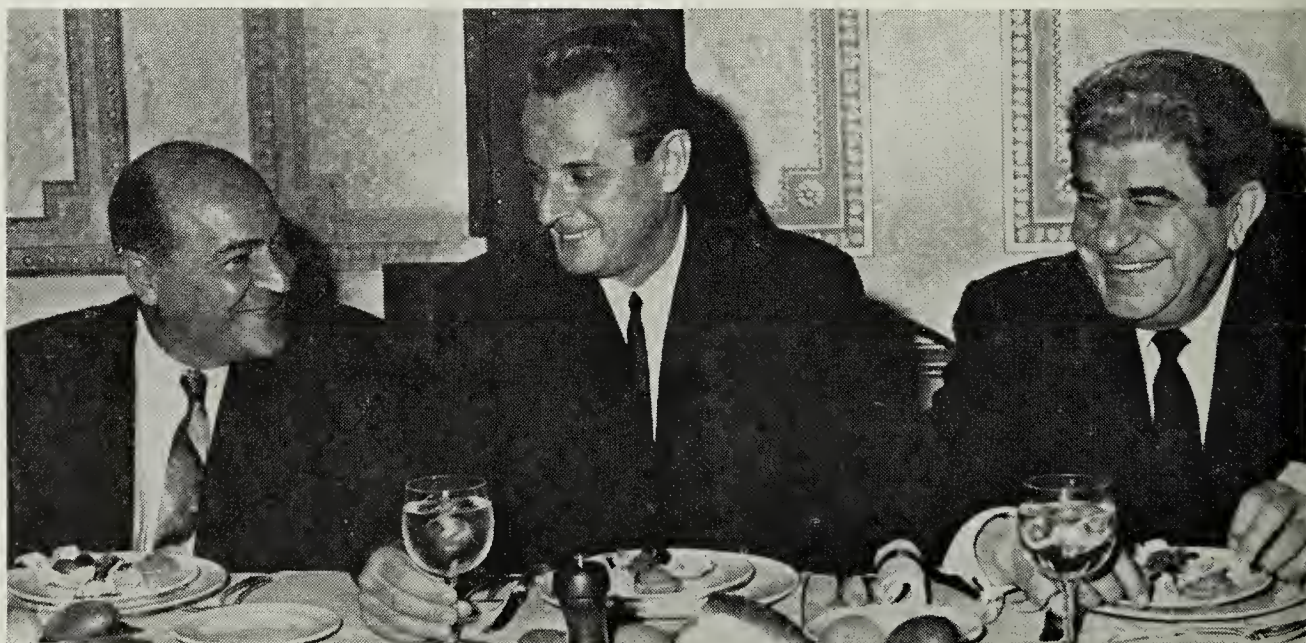
"WEST SIDE STORY" (United Artists). Rivoli did \$27,000 for the 59th week.

"IF A MAN ANSWERS" (U). RKO Palace claimed \$12,500 for the second week.

The Criterion has reissues.

With Skouras, Einfeld was responsible for the public introduction of CinemaScope, the wide screen process which rejuvenated the motion picture industry at a crucial time in 1953.

His most recent achievements were the international launching of "The Longest Day" and the pre-opening worldwide campaign for "Cleopatra."



James H. Nicholson, president, American International Pictures, center, recently announced AIP's long-range production and distribution plans of 24 releases in 1963, at a press luncheon at the Tower Suite's Hemisphere Club, New York City. Seen, left, is David J. Melamed, AIP financial vice president; and, right, Samuel L. Seidelman, vice president in charge of AIP's foreign distribution.

Hyman Sees Improvement In '63 Pix

Stresses Orderly Release To Kayo Orphan Period; Urges Exhaustive Study Of British Eady Plan

NEW YORK—Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres, Inc., at a luncheon meeting with the trade press on the occasion of the release of his new Interim Release Schedule, announced that, in his customary fashion, he would visit the studios in Hollywood in the early part of 1963 to screen new product and to view rushes of new films in production. He stated that it was his intention, as heretofore, to discuss the new product with heads of production, producers, and directors.

Upon his return, Hyman will then make his customary Report From Hollywood and in it detail to the industry such attractions as will be available for the remainder of 1963. It will concentrate on quality releases expected in September and October, 1963, and will be compiled in the interest of Orderly Distribution of Quality Product Throughout the Year. The current schedule lists more than 180 features coming from 12 companies in the first half of 1963.

Hyman again reiterated his plea for orderly distribution in what he termed the "last remaining orphan period of the distribution year—April, May, and June." He stated that he strongly believed that better distribution of quality product throughout the year could only result in better business for all branches of the industry and urged that producers, distributors, and exhibitors all unite to achieve this goal.

Hyman said, "We have carefully studied whatever information there is available to us on the Eady Plan of Great Britain. We believe the Eady Plan and, for that matter, any plan deserves exhaustive investigation and appraisal to determine if it is workable and can achieve our goal—the orderly distribution of motion pictures properly spaced for each month of the year."

In connection with new construction, Hyman stated, "It is indeed heart-warming to see all the new theatre construction as well as alteration of existing theatres that is proceeding apace to the tune of better than \$200,000,000 after the constant shrinkage in numbers of theatres. We note this new construction is principally confined to shopping centers and drive-ins.

"Our business was founded on the mass exhibition of motion pictures played in orderly sequence," continued Hyman. "However, there are some motion pictures now produced and to be produced that are worthy of special exclusive presentation by the very nature and quality of these pictures. We believe that exhibitors should play such pictures as they believe are entitled to special showing on a two-a-day basis since quality pictures give to theatres the prestige they need. They also take up playing time and tend to eliminate slack periods when quality product is unavailable."

"Everyone believes that 1963 will be a better year than 1962. . . . We believe that the quality product which will be released in 1963 will make it a better year for everyone. . . . Only quality pictures are important, and numbers of pictures in and of themselves

Stembler Commends SAG For Waiving Wage Demands

NEW YORK—President John H. Stembler extended the "hearty commendations" of the Theatre Owners of America to the Screen Actors Guild, for its recent decision to waive any demands for wage increases or changes in working conditions, in order to stimulate the production of Hollywood-made films.

In a letter to George Chandler, S.A.G. president, Stembler also conveyed TOA's "desire to cooperate with your organization to any end which will result in a greater flow of product."

Konecuff Heads AMPA Unit

NEW YORK — The reactivation of the AMPA Workshop, under the chairmanship of Mel Konecuff, New York editor for MOTION PICTURE EXHIBITOR, was announced by Ted Arnow, president of the Associated Motion Picture Advertisers.

Arnow stated that Konecuff will submit an outline of the contemplated activities of the Workshop and its modus operandi.

Ray Gallo, Greater Amusements, and member of the board of trustees of AMPA, has been named chairman of the membership committee. Gallo's appointment was in line with a huge membership drive, to commence at the beginning of the new year.

Mexican Award to "Judgment"

MEXICO CITY—Stanley Kramer's "Judgment at Nuremberg" was honored with the Onix Award as the Best Foreign Picture released in Mexico during 1962. The coveted prize is a yearly award made by the Institute of Film Studies of the Ibero-Americana University, a Catholic University run by the Jesuits.

mean nothing to our industry. As we have said over the years, one outstanding quality picture can consume 10 to 15 weeks of playing time and count for more to the exhibitor in increased attendance than any number of ordinary pictures. Attendance is the key to success or failure in our business. Quality pictures and full houses are synonymous. Mere numbers of pictures will never create maximum attendance. This can only be achieved through quality pictures.

"I fully believe that with the quality pictures scheduled for 1963, our industry has a great opportunity to show a fine improvement over 1962, which was so disappointing to all of us."

Hyman "doffed his hat" in appreciation and gratitude to all exhibitors who has joined him in his campaign for orderly distribution of quality product throughout the year, and reported he was pleased and gratified by the tremendous response of exhibitors generally in the United States and Canada and the vigorous letters sent by them to the distributing companies. He paid particular tribute to the Committee of 100. He added, however, that exhibitors must fully cooperate with producers and distributors by going all out on the grass roots level and advertising, publicizing, and promoting the quality pictures made available to them and proving that quality product can cure any "orphan period."

20th-Fox Appoints Rand World Publicity Director



Rand

NEW YORK — Harold Rand has been appointed to the newly-created position of director of world publicity for 20th Century-Fox Film Corporation, it was announced by Charles Einfeld, vice-president in charge of advertising, publicity, and exploitation.

Rand has resigned as director of publicity for Joseph E. Levine's Embassy Pictures to accept the new post, which becomes effective on Dec. 17.

In his new duties, Rand will supervise all phases of 20th Century-Fox's publicity operations, including studio and international production, domestic and foreign distribution, and matters relating to subsidiary companies.

Prior to joining Embassy, Rand was president of Blank-Rand Associates, a New York public-relations firm. Previously, he held a number of executive and promotional posts at various major motion picture companies. He served as publicity manager for Paramount Pictures for two years and in a similar capacity for Walt Disney's Buena Vista Film Distribution Company for two years before that. Earlier, Rand was associated with 20th Century-Fox for eight years in a variety of key publicity posts.

IA Seeks 35-Hour Week

NEW YORK—As the current pact expired last week, negotiations on IATSE contracts with distributors and also theatres in some parts of the country began.

A 35-hour week was a prime objective of the AFL-CIO, along with demands calling for hospitalization and medical insurance to be paid for by the employers; a pension increase; and three-week vacation to 10-year employees.

It is understood wage increases are included in initial demands for exchange employees.

The IA also seeks to make film inspection a part of the new contract. The union feels this should be the responsibility of the exchanges and not a part of the projectionists' duties.

AB-PT Appoints Sher

NEW YORK—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., announced the appointment of Morris Sher, veteran industry attorney, as an assistant. Sher, who replaces Bernard Levy, promoted early this year to the position of executive liaison officer of AB-PT's southern territory, came into the industry in 1936 via the Metro-Goldwyn-Mayer legal department. Prior to his new affiliation, he was business manager of radio station WMGM (now WHN).

Marchetti Joins Technicolor

BEVERLY HILLS, CALIF.—The Marshall-Burns Division of Technicolor, Inc., announces the appointment of Steve T. Marchetti as vice-president of marketing.

He's
a square
from
Nebraska...



Product Lack Hurts, But London Sees Bright Future For Theatres

CLEVELAND—"There will always be a profitable market for entertainment," said executive secretary Milton H. London in his opening address to the 33rd annual convention of Allied States Association of Motion Picture Exhibitors, at the Sheraton Cleveland.

He told his audience, "Theatre business represents one of the world's great industries." Grosses this year in the United States will approximate one and a half billion dollars, with two and a half billion invested in motion picture theatres. Conventional and drive-ins will account for over \$500 million from drinks and candy.

He cited current industry problems. In the main it is the all-time low flow of product, making for a sellers' market and consequently arbitrary terms demanded by producers. "Big" pictures are esteemed "road shows," with a limited number of urban theatres first-running them, while "not made available to the mass market until customer demand has diminished."

Pictures possessing merchandising potential are held for holidays. At such times major attractions compete, while between holidays, with little of consequence available, the "feast or famine" system of release is a calamity.

Pleas for "orderly release" still go unheeded.

Meantime, newer and better pictures find their way increasingly to tv on Saturday and Sunday evenings.

Added to this, populations shifts have hurt attendance. Yet, London pointed out, these very shifts have also made for new opportunities, as shown by the boom in construction of new indoor theatres.

"Theatres just cannot expect to compete for attention with the same old equipment and the same old showmanship we have been using for the past decade or longer," he went on. "Theatre men must be adaptable, dynamic, and enthusiastic. We must re-establish communication with our potential audience. We must up-date and up-grade the public image of the theatre. That is why Allied is undertaking an extensive and comprehensive program of market research.

"Let us take off our blinders. We are not in the movie business. We never were. We are in ENTERTAINMENT business."

He concluded that the need for entertainment is as great as the need for food—and the demand is expanding with the population, rising standards of living, and time for leisure.

With determination, will and energy, the public can be made to turn first to theatres.

On arrival at the Sheraton Cleveland Hotel, conventioners were pleased to be handed a solid contribution to business welfare in the year to come in the form of the 1962 Allied Merchandising Manual.

This year's edition has 112 pages containing articles on theatre operation, public relations, promotions, exploitations, merchandising ideas, vending operations, basic speeches for theatremen appearing at civic, fraternal and community groups. There are also those on employee training ranging through doormen, cashiers, ushers, and vending personnel, and a check list for reopening drive-ins in the spring.

Other serious articles on theatre operation have been written by Allied chairman Ben Marcus, president Marshall H. Fine, executive director Milton H. London, TESMA president Larry Davee and TEDA president E. H. Geisler. Walter Rawcliffe, T. Eaton Company Ltd., has indicated "How to Merchandise," an idea-packed practical guide.

There are 103 advertisers, many of them using color. The cover design is by Dennis Plansker, photography by Arni Hendrin.

The forward-looking spirit of the manual is summed up in its theme, taken from Maurice Maeterlinck: "The future is a world limited by ourselves."

Dollinger Lauds Exhibitors In Keynoting Convention

Irving Dollinger, chairman of the board and national director of Allied Theatre Owners of New Jersey, lashed out at production and lauded exhibition in his keynote address at the opening session of the convention.

As examples of production and distribution short-sightedness, he cited the impact of tv's original onslaught and the gimmick answer of 3D. 3D equipment, said Dollinger, was ordered in such quantities factories could not produce it in time. Exhibitors put in the finest equipment available and exploited the attractions to the hilt.

But producers, instead of realizing possibilities, grabbed a quick buck, glutted the market with poor product, and sounded the 3D death knell.

He turned to CinemaScope, "a tremendous business builder for the entire industry. Once again exhibition rushed in, spending hundreds of millions of dollars because of its vision, its brains, and its courage."

He drew a parallel with the auto industry which gives the public improvements year by year. But, with CinemaScope, instead of capitalizing on each improvement such as wide screen, stereophonic sound, surround speakers, magnetic recording, each a booster of itself, "We shot the works . . . all in one year . . . what a waste!"

To top this off, "Some producers didn't like CinemaScope . . . or something" and instead of standardizing brought out VistaVision. Since then, Dollinger said, they have accomplished nothing new save to cease supporting Motion Picture Research Council.

When exhibition "saw the devastation wrought by the suicidal action" of putting films on television, and pleaded with distribution to stop the practice of competing with its own current product for free, distribution agreed they were correct. "So," said Dollinger sarcastically, "with great foresight, guts, and brains, we now have them on television."

He praised exhibition for pioneering drive-ins. Meanwhile distribution has gone from 40 to 60 percent with less pictures. Now exhibition is spending millions on new theatres, while distribution cuts down on prints, fires personnel, and closes exchanges, he added.

He called attention to the good fortune of being able to meet with TESMA and TEDA.

Exhibition can make the industry "successful in spite of itself," Dollinger concluded, if it builds theatres where people are; keeps theatres in such condition the public has

(Continued on page 21)

Talent Agencies Spur Production; William Morris Firm Aids 35 Films

NEW YORK—Exhibitors, conscious of the acute product shortage, may regard talent agencies in a more upbeat light in view of their accelerated activities in stimulating increased production. Almost without notice, the talent agency, spurred on by reduced studio activity, abandonment of star rosters, and the trend to independent production, has become an important force in picture-making.

Illustrative of this is the fact that the William Morris Agency, its wholly-owned affiliates on the Continent and Christopher Mann, Ltd., its representative in London, in the past 10 months alone, have helped to develop film projects which will result or have already resulted in the distribution of more than 35 major features.

Among the projects in which the Morris Agency played a key role thus far in 1962 are the following feature pictures:

"Pink Panther" (Mirisch-United Artists), with the agency representing writer-director Blake Edwards, producer Martin Jurow, stars David Niven, Claudia Cardinale, and Robert Wagner; "Days Of Wine And Roses" (Warner Bros.), with the agency representing director Blake Edwards, producer Martin Manulis, stars Jack Lemmon and Lee Remick; "The Balcony" (Continental Distributing), with the agency representing writer-producer Ben Maddow, stars Peter Falk, Salome Jons, Lee Grant, producer-director Joseph Strick; "Killing A Mouse On Sunday" (Columbia), with the agency and Christopher Mann, Ltd. representing producer-director Fred Zinnemann, author Emeric Pressburger; "Music Man" (Warner Bros.), with the agency representing producer-director Morton Da Costa, author-composer Meredith Willson, writer Marion Hargrove, stars Robert Preston and Shirley Jones; "Experiment In Terror" (Columbia), with the agency representing producer-director Blake Edwards, author-scenarists The Gordons, stars Glenn Ford and Lee Remick.

Also "Not On Your Life" (Warner Bros.), with the agency representing producer-director Morton DaCosta, creator of original story Leo Katcher, stars Robert Preston, Georgia Moll, and Walter Matthau; "Dark Purpose" (Universal-International-Galatea), with the agency representing director George Marshall, producers Harvey Hayutin and Steve Barclay, stars Shirley Jones, Rossano Brazzi, and Georgia Moll; "All The Way Home" (Talent Associates-Paramount), with the agency representing director Alex Segal, the Tad Mosol play, stars Jean Simmons and Robert Preston, art director Dick Sylbert; "America, America" (Warner Bros.), with the agency representing producer-director Elia Kazan; "It's A Mad, Mad, Mad World" (Kramer-UA), with the agency representing author-screenplay writer William Rose (Christopher Mann, Ltd.), stars Spencer Tracy, Milton Berle, Sid Caesar, Dick Shawn, Jimmy Durante, Jonathan Winters, Dorothy Provine, Peter Falk, Carl Reiner, Ben Blue, the Three Stooges, Morey Amsterdam, Madelyn Rhue, and Barbara Heller.

Also "Soldier In The Rain" (Allied Artists), with the agency representing director Blake Edwards, producer Martin Jurow, star Steve McQueen; "Grand Duke And Mr. Pimm" (United Artists), with the agency representing producer Martin Poll, stars

Glenn Ford and Hope Lange, and European star Ulla Jacobsson; "I Love Louisa" (Mirisch-UA), with the agency representing co-producers Arthur P. Jacobs and J. Lee Thompson, with the latter directing; "The Love Letters Of A Portuguese Nun" (Independent), with the agency representing producer-director George Schaefer, star Natalie Wood; "The Miracle Worker" (Mirisch-United Artists), with the agency representing producer Fred Coe, director-co-producer Arthur Penn, stars Anne Bancroft and Patty Duke; "The Great Race" (UA-Mirisch), with the agency representing director Blake Edwards, producer Martin Jurow, star Jack Lemmon; "Maharajah" (Allied Artists), with the agency representing producer-director George Marshall and author co-producer Polan Banks.

Also "The Running Man" (Columbia), with the agency and Christopher Mann, Ltd., representing producer-director Sir Carol Reed, star Lee Remick; "The Great Escape" (Mirisch-UA), with the agency representing producer-director John Sturges and Steve McQueen; "The Courtship Of Eddie's Father" (Euterpe-MGM), with the agency representing producer Joe Pasternak, director Vincente Minnelli, stars Glenn Ford and Shirley Jones; "Love And Taxes" (UA), with the agency representing producer Martin Poll, co-producer and writer-director Abe Burrows, author Carolyn Greene; "Abby" (UA), with the agency representing producer Martin Poll, writer Blanche Hanalis; "Twist Of Sand" (UA), with the agency representing producer Martin Poll, writer David Karp, author Geoffrey Jenkins; "Sammy Going South" (Seven Arts-MGM), with the agency and Christopher Mann, Ltd. representing Sir Michael Balcon and producer Hal Mason, director Alexander MacKendrick, star Edward G. Robinson; "The Captive City" (Galatea-Lux-Maxine), with the agency representing director Joseph Anthony, stars David Niven and Lee Massari; "The Out-Of-Towners" (Independent), with the agency representing producer Martin Manulis, director Robert Mulligan, writer Tad Mosel, star Deborah Kerr.

Also "Boys Night Out" (Kimco-Filmways-MGM), with the agency representing director Michael Gordon, star Kim Novak; "Traveling Lady" (Independent), with the agency representing producer Alan Pakula, director Robert Mulligan, star Lee Remick; "Sagapo" (Arco Film), with the agency representing producer Alfredo Bini, writers Ugo Pirre and Riccardo Aragne, star Anna Magnani; "Ride The High Country" (MGM), with the agency representing producer Richard Lyons, director Sam Peckinpah, stars Joel McCrea, Randolph Scott, and Mariette Hartley.

Also "Guns of Darkness" (Warners-ABC), with the agency and Christopher Mann, Ltd., representing producer Thomas Clyde, stars David Niven and David Opatoshu; "Night Call," the first of a three picture deal, with the agency representing Clasa Films Mundriales, Mexican producers of films for the international market, and star-co-producer John Gavin; "The Small Sad World Of Sammy Lee" (Seven Arts-Bryanston), with Christopher Mann, Ltd. representing producer-director-writer Kenneth Hughes and

(Continued on page 22)

She's
an off-beatnik
from
Greenwich
Village...



The NEW YORK Scene

By Mel Konecoff

JOE PASTERNAK, producer of the forthcoming MGM release, "Jumbo," and 77 other features since 1929, observed during a pause in his promotion tour at lunch the other day that people outside of N. Y. do not want problem pictures. He covered 24 cities in six weeks, and he urged his listeners not to underestimate the tastes of the small town public. He revealed that exhibitors he has talked to are not "shocked" at having to pay 60 per cent for a feature. He also was of the opinion that exhibitors have to help on an active and showmanlike basis these days.

Other Pasternakisms dropped were: He has a lifetime contract with MGM but it's not on paper. He has five more to make for MGM which are on paper, and the next is "Moon Walk" starting Dec. 17. . . . He wants to retire after his 150th picture. . . . He's had 11 at the Radio City Music Hall. . . . Films today can cost more than ever but they also can be bigger than ever. . . . "Jumbo" cost \$5,340,000. . . . Nobody should ask for or get a percentage of the gross of any film, this being unfair to the company and its stockholders. . . . If stars think they are worth it, let them ask for percentages of the net and let them gamble with the producer. . . . The screen writer is the most unsung person in the picture business. . . . The subject matter is more important than any star. . . . "Where the Boys Are" grossed over four millions domestic. . . . There are three sexes—male, female, and actors. . . . Europe is sending us the kind of picture we discarded 20 years ago. . . . "Please Don't Eat The Daisies" grossed over six millions domestic. . . . He was disappointed in some of the young stars cooperation-wise. . . . Exhibitors have to partake of some of the risks of the business these days.

MORE ON FILM-MAKING: Another touring maker of films, J. Lee Thompson, was scheduled to visit a number of principal cities around the country on behalf of Harold Hecht's "Taras Bulba," where he was to talk to news representatives from 36 major cities in the U. S. and Canada and show them the film. At a luncheon session here, he got started on the matter of stars and salaries, etc., and he thought if they were responsible for making a picture a success, then they should be paid accordingly.

The subject under discussion was Elizabeth Taylor, who will be getting a million dollars and a percentage of the gross in "I Love Louisa," the first of four pictures he will make for the Mirisch Company on a non-exclusive deal. The film tells the story of a beautiful woman who had six husbands, who die shortly after she weds them. Richard Burton is not on the list of male stars, but Frank Sinatra, Cary Grant, and Jack Lemon are being discussed. He has no qualms about working with Taylor, who has never lost money on any of her films for the distributor, and there is no problem in securing the necessary insurance for the film, which will get under way in Hollywood next April.

As for "Taras Bulba," which cost 6½ millions, nine weeks were spent on location in Argentina and nine weeks in Hollywood doing the interiors. Why Argentina? Because there were 6,000 or more horses available, and the terrain looked like Russia, which is where the story takes place. The latter location was short not only on horses but on cooperation as well. Of course, production had to be interrupted when the Argentine Army left to put down some internal disorders, but they returned eventually.

His next film will be "The Mound Builders," getting under way Jan. 7 in Mexico, and he has the following philosophy—let the big pictures he makes pay for the small ones with intimate character which he enjoys making most of all.

ASIDE TO TONY CURTIS: We don't care what your beef is with our boss, bubele, and we just have to tell you how much we enjoyed your latest comedy, "40 Pounds of Trouble," which is a treat for everyone. Of course, we may not be working here next week, but we also might as well tell you that audiences will flip when Yul Brynner refers to you as "My son, the Cossack," a real action entry.

TRIBUTE NOTE: The Grand Ballroom of the Astor Hotel was filled with scores and scores of friends of Charlie and Margaret Okun on the occasion of the New York Variety Tent awarding him its first Golden Heart Award. This fine good will ambassador of the Coca Cola Company heard tribute paid him by Variety head Rotus Harvey; by luncheon chairman Jack Levin; by Ned Depinet, who presented him with a memento from the Will Rogers Memorial Hospital; by Sylvia Pimstein on behalf of the Variety Barkerettes; and by the chief barker of the New York Tent, Charlie Alicoate, who gave him a plaque and Margaret a golden charm commemorating the event. Flowers went to Mrs. Okun as the couple's 40th wedding anniversary was also observed.

Wires were read from Jim Carreras in London, Jack Fitzgibbons in Canada, George Hoover, etc., and he even was presented with some of the "Coke" souvenirs that he has made so familiar in the industry over the years. Comic Jackie Kannon provided the entertainment.

Aboard the long dais were Robert K. Shapiro, Salah Hassenein, Martin Levine, Sol Strausberg, William Infald, Emanuel Frisch, Sam Rinzler, Herman Levy, George Roberts, Leslie R. Schwartz, Richard Brandt, Harry Mandel, Eugene Picker, Russell Downing, Sam Rosen, Depinet, Mrs. Pimstein, Harvey, Levin, Alicoate, Harold S. Sharp, Kannon, Rabbi R. Silverstein, J. R. Johnstone, Willard J. Turnbull, John Collins, Henry Plitt, Lee Koken, Louis Abramson, Ralph Pries, Harry Kutinsky, Ira Meinhardt, Ed Fabian, Max Cohen, Ed Lachman, Charles Smakwitz, Forrest Tucker, George Waldman. Herman Schleier and the committee received a special vote of thanks for the fine arrangements.

T-L Declares Dividend

NEW YORK—Percival E. Furber, chairman, announced that the board of directors of Trans-Lux Corporation declared a 15 cents per share quarterly dividend to be paid on Dec. 28 to stockholders of record as of Dec. 14.

Para. Names St. Johns

HOLLYWOOD—Mac St. Johns has been appointed assistant studio publicity director of Paramount Studios, it was announced by Herb Steinberg, studio publicity director.

St. Johns is a former New York newspaperman, trade paper editor.

It just
didn't
figure...

that they would



LONDON Observations

By Jock MacGregor

WHILE THE British Film Producers Association have already announced their press conferences for 1963, and the Federation of British Film Makers always gives at least a week's notice, the Cinema Exhibitors Association only fix theirs at the last minute. Trade papers are expected to drop everything on a phone call. Since the producers can plan ahead and allow us to plan our diaries, the top writers attend and invaluable exchanges result. The exhibitors have announced their 1963 meetings so it would seem simple enough for them also to set their press gatherings.

The CEA's November meeting appears from the report to have been an interesting one. The council is taking up with Columbia its decision not to book "Guns of Navarone" here for less than six days and to withdraw it in March. Immediately, R. C. Freeman of Yorkshire bluntly asked whether the council was not making itself look ridiculous in supporting an exhibitor who was so unenlightened as to quibble about playing such a film for six days.

That set the ball rolling. President Miles Jervis claimed a matter of principle since it was a British film, and the exhibitor, having paid the levy, was entitled to show it in accordance with his booking policy. He had already pointed out to sales chief Victor Hoare that beyond the levy point there would be more runs on a three-day basis, and many who had run it for six days might have it back for three more.

Bert Elton suggested the withholding of such a film from small cinemas was a main cause for closures. R. C. Hill, with several three-day houses in the West Country, admitted to being tempted to give "Guns" six days but knew he would be bombarded by distributors for other pictures.

Actually, in distribution circles there is doubt whether such three-day houses pay the Eady Levy, especially since it has now been raised from a minimum weekly take of \$700 to \$840. It is a sad reflection that in these days of shortage of not only product, but outstanding product in particular, that exhibitors should deny their patrons the privilege of seeing such a movie. Is this not just as much the attitude that causes closures? Mr. Freeman seems to have spoken wisely.

MEANWHILE, Carl Foreman is a very happy man doing what he enjoys most—making films. He is producing "The Victors" from his own script and for the first time is directing. Asked how he is getting on with his new chore, he quipped that the producer is delighted with his work—so far! He was shooting a location scene, and believe it or not, despite the appalling weather of late, it wasn't raining. Since rain is what he wanted, firemen were providing the necessary moisture. Anyway, he was gent enough to warn me to withdraw from the set before the rain makers got to work.

"The Victors," Carl tells me, will not qualify for British quota in view of the international cast headed by George Peppard, Melina Mercouri, Romy Schneider, Rossano Schiaffino, Eli Wallach, Jeanne Moreau, Vincent Edwards, and George Hamilton. He is undismayed and believes that the loss of Eady levy will be offset by the extra money which these artists will attract in their own countries.

What pleases Carl most in film making these days is the encouragement that the distributor now gives to producers to help sell the finished product by making personal appearance tours, etc. This does mean, however, that working as he does, the most that he can make now is one picture in two years.

"UNVEILINGS" are often no more than formalities. A very pleasant formality was provided when Bryanston "unveiled," to quote from the invite, Neville Breeze as assistant managing director. For long I have known him as "Mr. Money Bags" at the National Film Finance Corporation, where he helped decide whether a producer should get backing. He must have heard most of the stories—potential film, hard luck, tall, etc. Now he tells me all his old customers are coming along with the same stories in the hopes that Bryanston will back them. While the outcome is the same, Neville now has to think of new reasons. . . . It is farewell for one of Wardour Street's best known and most liked leaders. Paramount's Fred Hutchinson, who has spent a life time in the business, retires with the arrival of his 70th year at Christmas. Russell Hadley, Jr., will replace. . . . The really big "Lawrence of Arabia" barrage has begun. The BBC included a 15 minute coverage on Peter O'Toole and shots of the unit at work on location, which really whetted the appetite. . . . For the first time, non-show business personalities have been elected to the Variety Club of Great Britain crew. They are Trevor Chinn of Lex Garages and B. Myers, property developer. Elected for the first time are Bernard Delfont and Kenneth Rive. Sam Eckman did not stand for reelection and Harry Woolf and Felix de Woolf were voted off the crew. . . . Barry Jacobs has started a new distribution setup, Eagle Films, with foreign releases and a British second as a start. He will operate from Royalty House, Dean Street.

SW To Open LaMirada

LOS ANGELES—Stanley Warner opens its La Mirada Theatre on Dec. 20 with an invitational premiere and dedicatory ceremonies to be attended by entertainment celebrities and government, civic and business leaders.

The kleig light affair marks the first theatre of its size (1150) and luxuriousness to be built in Southern California in two decades. Murray Propper will manage.

TOA Reaches West Indies

NEW YORK—Theatre Owners of America has secured its first member in the West Indies. TOA's New York headquarters announced the new membership of Lipton George Chin, owner and operator of the Palladium Theatre, in Montego Bay, Jamaica, West Indies. Chin joined after attending TOA's 15th annual convention in Bal Harbour, Miami, Fla., earlier this month.

No Headache Shortage For Levin In Wake Of Successful S.F. Festival

By MARK GIBBONS

SAN FRANCISCO—Beset with the threat of a major Hollywood invasion of 1963 of the North American film festival field, plus other recent aggravations, Irving M. "Bud" Levin had a new headache to plague the founder and managing director of the recently concluded sixth annual San Francisco International Film Festival.

This time it was George Christopher, lame duck Mayor of the Golden Gate city, who in the past often referred to Levin as "my boy Bud who put San Francisco on the world's movie map." Prohibited by city charter from seeking a third term next year, Christopher was badly beaten in seeking election as lieutenant governor of California.

"I've had a lot of complaints this year," Christopher told a press conference after announcing he would seek a breakdown of Festival advertising and promotion expenses out of the \$20,000 allotted for the city-sponsored festival. But the Mayor was specific on only one complaint. He happened to attend just one performance at the Metro where were shown 23 feature films from 18 foreign countries. In the past six years he was a frequent viewer (and stage speaker), but this year's election campaign duties restricted him to the sole appearance where he happened to see "The Most," an award winning short documentary about Hugh Hefner, the young man who parleyed a slick girlie magazine into a million dollar empire. The Canadian-made film focused upon a drinking party in Hefner's Chicago home, which features an indoor swimming pool. It showed young ladies in Bikinis and included a lot of damsels doing the twist. Critics subsequently appraised "The Most" as a prize winner because of its "ruthless portrayal and critical approach to a contemporary situation."

But Christopher called it "obnoxious" and added "it may have been of some value to Playboy magazine, but not to San Francisco."

Prior to this new hassle, Levin had a couple of other problems in the immediate wake of the festival which broke all records for attendance and international acclaim in its six year old history. The International Club, composed of foreign students on the Stanford University campus, had hoped to show Brazil's top winning film, "Keeper of Promises," to raise funds for the organization. The projected campus screening was based on a promise by the movie's director, Anselmo Duarte. But Levin had to veto the plan because legally, under the Federal Fair Trade Act, he could show it only at the Festival. This brought a storm of protest from Stanford students, many of whom enjoyed free admission to all of the festival programs.

Another Levin headache came from Adolpho G. Dominguez, the Mexican consul general here, who complained his country's film entries every year from 1959 through 1962 have been exhibited on Sundays and that this was "unfair to the producers, the audiences, and the judges." To which Levin wearily replied:

"For the record, Mexican films have won seven prizes, including the top award, out of 23 pictures entered to date. Obviously, Sunday can't be quite so bad."



Darryl F. Zanuck, president, 20th-Fox, and producer. "The Longest Day" recently received the longest wire from The United Theatre Owners of the Heart of America inviting him to be guest speaker at its forthcoming Show-A-Rama convention to be held March 5-7 in Kansas, City, and bearing hundreds of members' signatures.

Roach Auction Goes West

SCRANTON, PA.—Chief Federal Judge Michael H. Sheridan announced that he had authorized the shift of the public auction of the Hal Roach Studios, a wholly owned subsidiary of the Scranton Corporation, to the studio property in Culver City, Cal., on Dec. 19.

Three efforts to hold the auction here produced no bids.

Glen Alden Dividend

NEW YORK—Glen Alden Corporation declared a regular quarterly dividend in the amount of 12½ cents a share, payable Jan. 14, 1963, to holders of record Dec. 31.

"Cleopatra" Set For June In 100 U.S.-Canada Dates

NEW YORK—After consultation with Seymour Poe, vice-president of 20th-Fox in charge of world-wide distribution, Darryl F. Zanuck, president, announced that "Cleopatra" would be released during June, 1963, in 100 cities in the United States and Canada.

The foreign release will be delayed until October, 1963, when it will be launched in 125 cities outside of the United States.

Zanuck further stated that progress is being made toward finalizing the editing of the film by Dorothy Spencer, Barbara McLean, and Elmo Williams. Alex North is now composing the music score and recording will commence in January.

Zanuck stated that certain episodes in the film which had not been completed heretofore would be completed in January or February. These sequences involve additional photography with Richard Burton and Rex Harrison as well as other members of the cast, but they do not involve Elizabeth Taylor. Zanuck stressed that these episodes are not re-takes and that in most cases they were originally planned for production but the completion was not authorized by the prior studio administration.

First Lady's Asia Tour To U.S. Theatres Via UA

WASHINGTON — "Jacqueline Kennedy's Asian Journey," a half-hour motion picture of the First Lady's visit to India and Pakistan last March, will be released to American movie houses starting in December.

In making this announcement, Eric Johnston, president of the Motion Picture Association of America, said the United States Information Agency has granted the motion picture industry's request to show the film in the United States.

Produced originally as two films for separate showings as part of the American information program overseas, the films to date have been shown in 29 language versions in 106 countries to USIA's foreign film audiences, estimated in the hundreds of millions.

While USIA films are not generally shown in the United States, the Senate recently unanimously approved a resolution urging domestic release of the films of Mrs. Kennedy's trip. In advocating the resolution, the Senate Foreign Relations Committee explained: "The Committee is of the opinion that in this particular instance the people of the United States should have the opportunity to view these exceptional films."

Public demand in this country prompted the America industry request to make a single edited version of these films available to millions of Americans in U. S. movie theatres. The documentary will be distributed at no cost to the United States government.

United Artists Corporation was selected to distribute the film through a drawing held among member companies of the Motion Picture Association. United Artists will assume all necessary costs of distribution. Any profits will be used to furnish the United States Government with additional language versions and prints to supply overseas requests which USIA has been unable to fill.

The two USIA films were narrated by Raymond Massey, directed by Leo Seltzer, and written by Doris Ransohoff. They were supervised by George Stevens, Jr., director of the Motion Picture Service of USIA.

Rossen Heads Inter-American Cultural Exchange Group

NEW YORK—Film director and producer Robert Rossen ("The Hustler," "All The King's Men," etc.) will head the steering committee whose business will be setting up a permanent Inter-American Council for the Arts, designed to establish a closer and lasting rapport between the cultural leaders of North and South America.

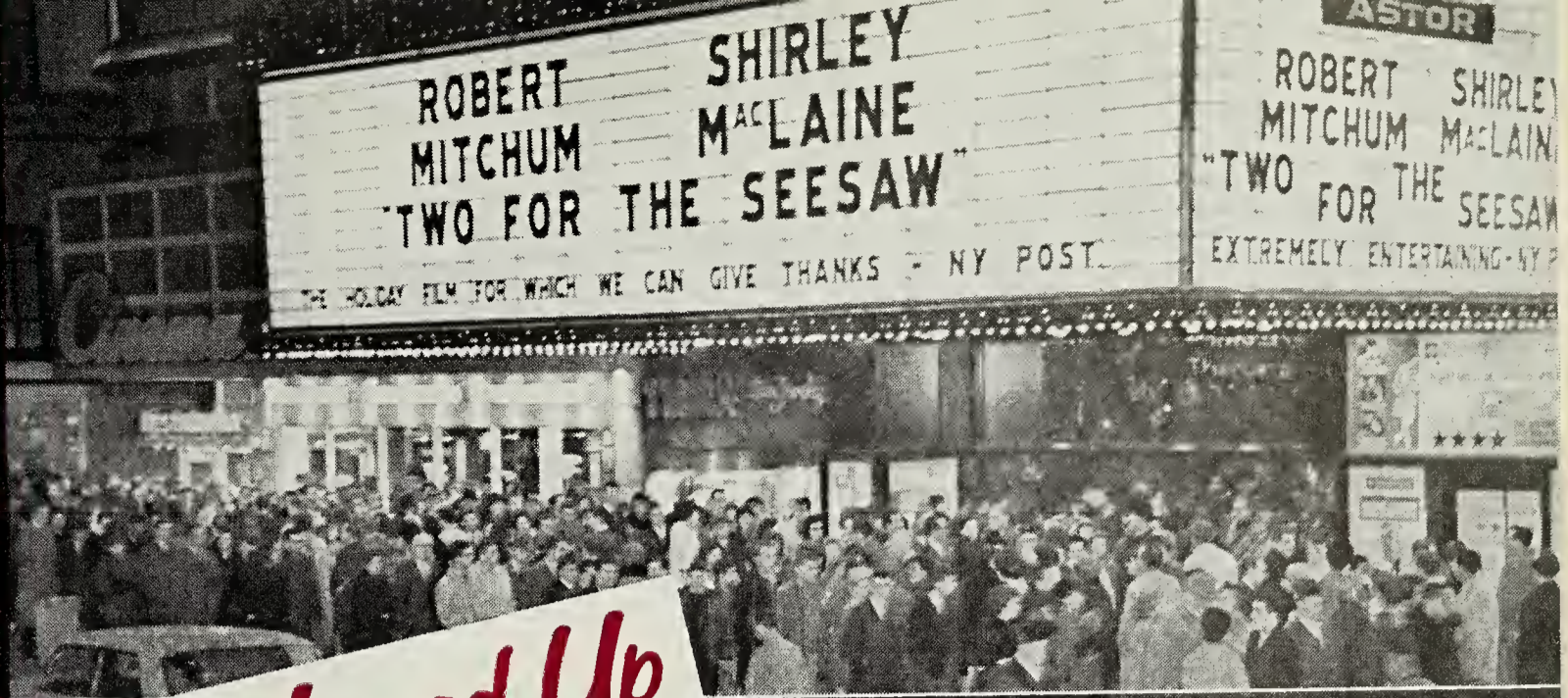
The project, suggested by Rossen at a session of the recent First Inter-American Symposium of the Arts sponsored by Huntington Hartford's Show Magazine at Paradise Island in the Bahamas, has already won the unofficial endorsement of President John F. Kennedy.

The delegates unanimously approved Rossen's resolution that they themselves take the initiative in setting up a permanent committee.

Fabian To Open New House

ALLENTOWN, PA.—Fabian Theatres will hold a gala opening of the newly decorated Colonial on Dec. 26. Prior to the opening, cocktails and dinner will be served at the Lehigh Valley Club.

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They Lined Up



They Waited



They Loved It



SCH PICTURES & ROBERT WISE
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 ic ANDRE PREVIN
 ed on the stage play by
 LIAM GIBSON
 uced on the stage by FRED COE
 AVISION
 oduction of Mirisch Pictures, Inc.-
 le Enterprises, Inc.-
 ot Productions, Inc.
 ented in association with
 n Arts Productions, Inc.

HRU
 UA

The Long And SHORT Of It For 1963

WAY BACK THEN, some of you theatremen remember when one of the house manager's chores was to mount the stage during intermission and hold forth with the pop hits of the day. Like the singing waiter, the singing manager belongs to yesterday. Restaurants have their piped music, and we have our records and shorts to bridge the programs.

But that doesn't mean that today's exhibitor has lost all opportunities for artistic expression. Quite to the contrary, he is responsible for the often neglected feat of balancing shaky programs by the intelligent selection of program fillers, or short subjects.

Historically, this function has called for careful attention. If you think American exhibitors were the first to use short subjects, you're rusty on your ancient history. In Japan's classical dramatic form, the Noh Play, still being performed today, the many acts are separated by comic interludes. Take a lesson from the ancients. A bit of judgment will tell you that a light, animated cartoon will considerably sharpen the impact of the dramatic, or tragic feature you're carrying as the main attraction.

In fact, in these days of product scarcity, one of the things a good exhibitor will do is add an attractive short to his program. For the exhibitor who cares enough to make an attempt to balance the program, the independent and studio distributors of short subjects possess a gigantic collective library of cartoons, animated shorts, travelogues, specialty subjects, etc. Rounding out the program with such an assortment of subjects is made that much easier.

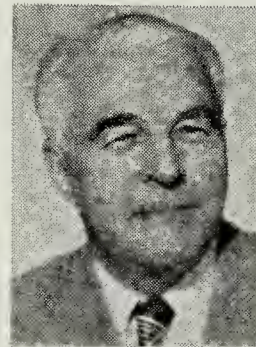
That short subjects will become more important in the next few years appears fairly certain. This is due, in part, to the modern policy of the single bill, which, incidentally, is being given a boost by the trend to locate new theatres in shopping centers where quality attractions and early runs are a matter of course.

Then again, there is the matter of longer running times. Many of today's features outrun product of the past two decades by more than 50 minutes. Exhibits must face up the fact that they will be booking more longer pictures than they have to date, a situation which creates natural opportunities to effectively use short subjects.

With these things in mind, we have prepared a preview of the coming year's offerings.

Varied Program From U-I; Sales Drive In Final Lap

By F. J. A. McCARTHY
Assistant General Sales Manager



McCarthy

WITH EXHIBITORS more conscious than ever of the full value of the well-balanced entertainment program they offer their patrons including selected short subjects and newsreels, Universal Pictures Company will again offer a varied program of 36 short subjects in color and one in black and white during the 1962-1963 selling season.

Universal released 35 short subjects in color and one in black and white during the 1961-1962 selling season just concluding, as well as 104 issues of Universal-International News.

The 1962-1963 selling season will see the release of two unusual two-reel Specials in color. The first, "The Land of the Long White Cloud," was filmed entirely in faraway New Zealand and presents scenes of this remote country which are unfamiliar to almost everyone but a few veteran world travelers. The second, "Octoberfest," features scenes of Munich during its famed festival time and embodies some of the most exciting pageantry ever seen any place in the world.

Universal will again release eight one-reel short subjects in color, most of them dealing with distant places which have proven to be of interest to both the stay-at-home as well as the limited number of people who have visited these places.

There will again be 19 Walter Lantz cartoons placed in release during the 1962-1963 season as well as seven re-releases to provide as large a reservoir of this popular type of screen entertainment as possible.

Now well-established with exhibitor since its introduction several seasons back, there will be a black and white one-reeler "Football Highlights of 1962" released toward the end of the 1962 football season so that patrons can relive the great moments of the season.

With newsreels continuing to hold their appeal as a means of bringing news of important national and international events in the ever-changing world, the Universal-International



Left, montage of stills from Universal's "The Land of the Long White Cloud." At right, Walter Lantz and Woody Woodpecker



"Mouse Cleaning" brings together those two delightful rivals from the MGM studios, Tom and Jerry

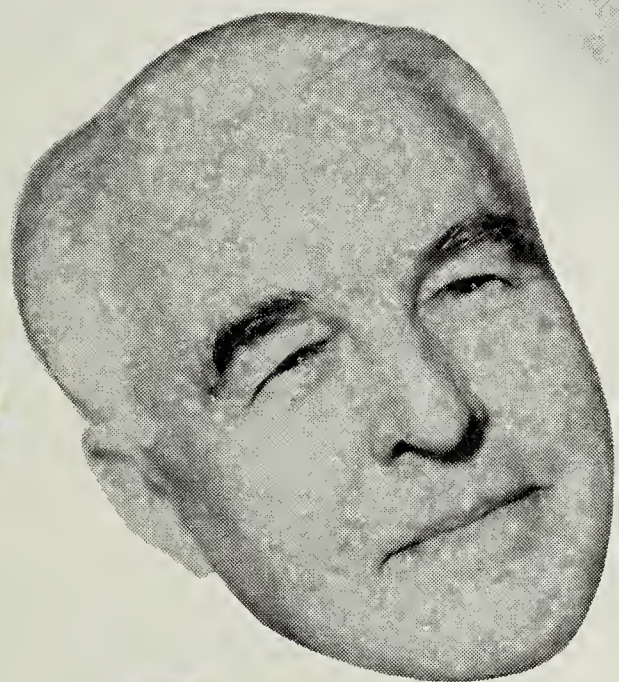
UNIVERSAL'S

SHORT SUBJECT SALES DRIVE

Honoring

F.J.A. "FRANK" McCARTHY

DECEMBER • JANUARY



**ONE REEL
COLOR SPECIALS**

**THE
UNIVERSAL NEWSREEL**
(Twice Weekly)

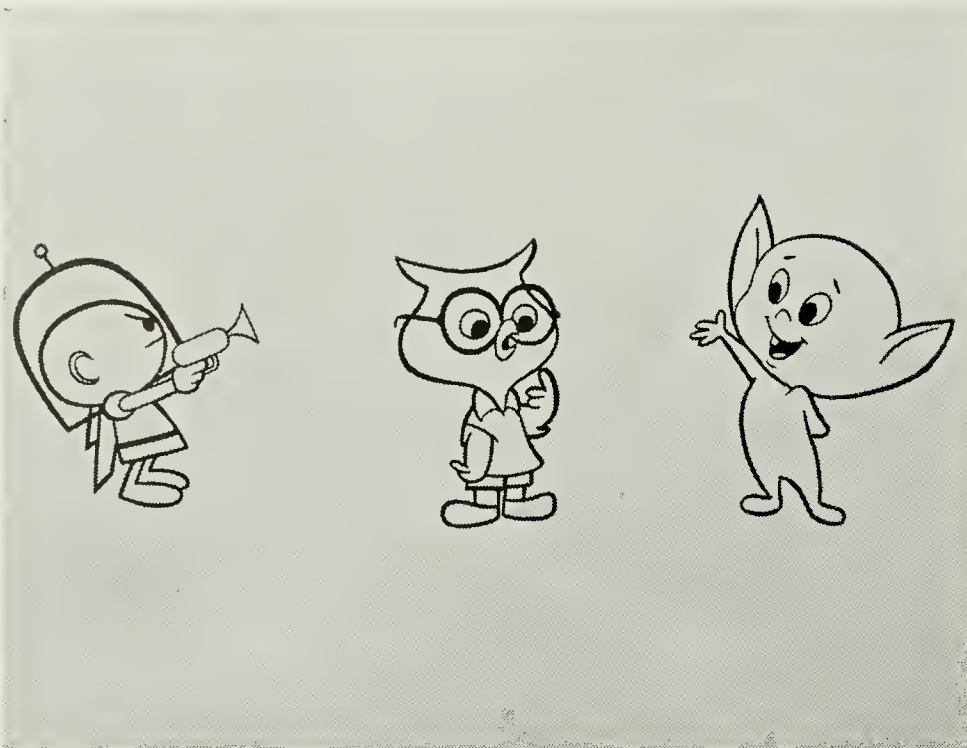
**FOOTBALL
HIGHLIGHTS
OF 1962**

**WALTER LANTZ
COLOR CARTUNES**

**TWO REEL
SPECIALS**
in COLOR



MAKE SHORT SUBJECTS BIG BUSINESS!



From left, Paramount's new cartoon characters, Kosmo, Ollie Owl, and Goody Gremlin

Newsreel will continue to reach the company's regular customer and new ones on a bi-weekly basis during the 1962-1963 season.

Universal is concluding an unusual short subject sales drive among its bookers with the bookers to be paid a bonus for a six months period for the booking and playing of 15 different Walter Lantz Cartoons originally released during 1956-1957, 1957-1958, and 1958-1959.

Head bookers, bookers, and student bookers will be able to participate in a 10 percent bonus based on the money earned through the booking of these 15 shorts under a specified formula of distribution of the money.

The stipulation is that the specific cartoons must be played and paid for during the period from July 1 through Dec. 29.

Universal also will conduct a two months short subject sales drive during December and January. Slogan of the drive will be "Make Short Subjects Big Business!"

Involved will be all of the company's current short subjects releases as well as the new 1962-1963 releases including Walter Lantz Color Cartunes, one and two reel specials in color, Football Highlights of 1962, and the Universal Newsreel.

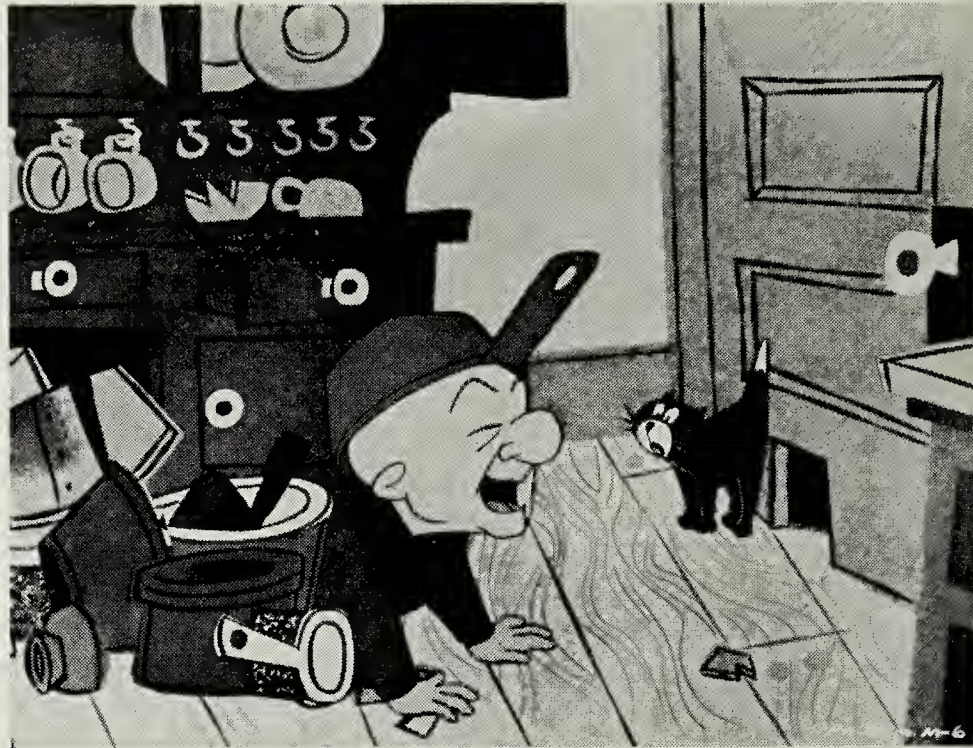
Six New "Tom And Jerry" Cartoons Top MGM Slate

METRO-GOLDWIN-MAYER will release six new "Tom and Jerry" cartoons during the next year as a result of the tremendous interest created throughout the world for previous subjects.

In announcing this release, Arthur Lacks, in charge of MGM's Short Subject Department, stated: "In view of the many problems confronting the theatre booker as a result of the product scarcity, the short subject has once again become an extremely important part of a theatre presentation, filling in many cases the need for a second feature.

"I feel that no better choice could be made in theatre programming than the beloved 'Tom and Jerry' cartoons," said Lacks. "They have proven their worth in the past by virtue of their overwhelming popularity, and have always been regarded as one of the finest series of their type."

Two of these cartoons are immediately available for bookings both here and abroad. They are "Dickie Moe" and "Cartoon Kit." The other four which will be available soon are "Tall In the Trap," "Sorry Safari," "Buddies Thicker Than Water," and "Carmen Get It." All are completely new cartoons in Wide Screen and Metrocolor.



Mr. Magoo, UPA through Columbia, confronts, ah—confronts . . . , ah . . . , what is he confronting anyway? How 'bout it Magoo?

In addition to this new release, MGM will also reissue many of the old-time favorites, which include the Gold Medal cartoons featuring "Tom and Jerry" and other greats.

Diverse Columbia Program Topped By Musical Travelark

By MAURICE GRAD
Short Subject Sales Manager



COLUMBIA PICTURES will offer a diverse short-subject program in the upcoming 1962-63 release period designed to meet exhibitor demand for product.

The comprehensive short-subject schedule for the coming year includes special color featurettes, two-reel comedies, one-reel shorts of sports and general interest, one-reel color cartoons, and three popular adventure serials.

Highlighting the short-subject program for Columbia will be "Wonders of Arkansas," the latest in the series of musical travelarks produced and directed by Harry Foster. The new scenery-splashed tuneful tour presents all the visual splendor of that state's fabled waterways, towns, and famous landmarks. Native son Dick Powell serves as guide for the sight-filled tour, with Bill Hayes and the Ray Ellis Orchestra handling the musical chores.

Also on the list of travel-oriented short-subjects is just what the doctor ordered to meet the need for two-reel color entertainment to accompany important single feature programs, "Wonderful Switzerland." This fascinating motion picture visit to the land of the Alps offers all the scenic beauty and rich heritage of the tiny European nation.

Among the color cartoons will be 10 new Loopy de Loop cartoons by the Academy Award-winning team of William Hanna and Joseph Barbera; eight more top-ranking hits featuring the two-time Academy Award-winning character, "Mr. Magoo"; and 15 carefully selected "Cream of the Crop" cartoons including several outstanding UPA winners.

In the two-reel comedy field, Columbia will again lead the way with the ever-popular "Three Stooges" in eight of their antic-loaded comedy presentations, while other two-reelers will include such all-time favorites as Buster Keaton, Joe Besser, Hugh Herbert, Gus Schilling, Wally Vernon, Eddie Quillon, and many others.

Other leading one-reelers will include 10 "World of Sports" short-subjects narrated by Bill Stern and six "Candid Micro-

M·G·M PRESENTS

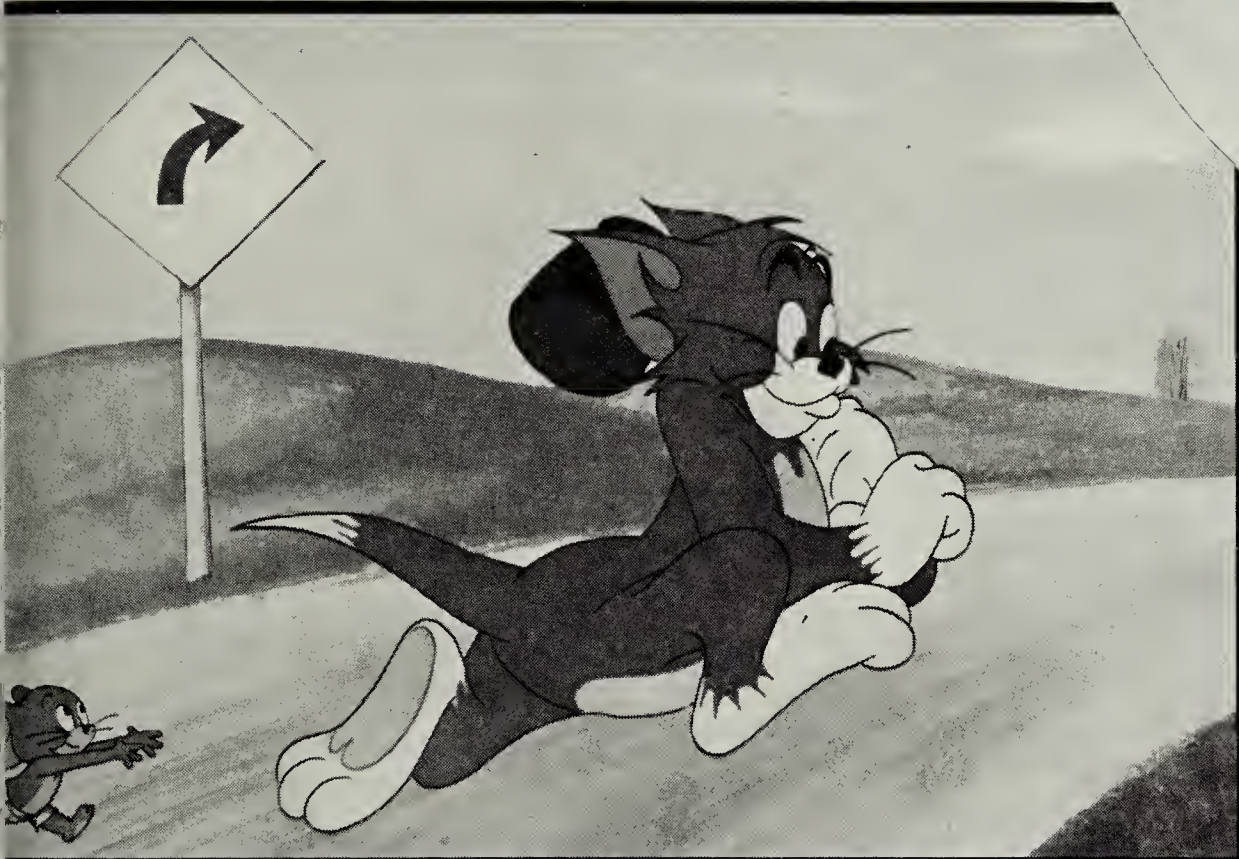
An All New Series Of

TOM and JERRY CARTOONS

IN WIDE SCREEN AND METROCOLOR

— ★ —

Available for Bookings



In response to world-wide public and exhibitor demand for "TOM and JERRY" cartoons, Metro-Goldwyn-Mayer is preparing and will release six new subjects during the next year.

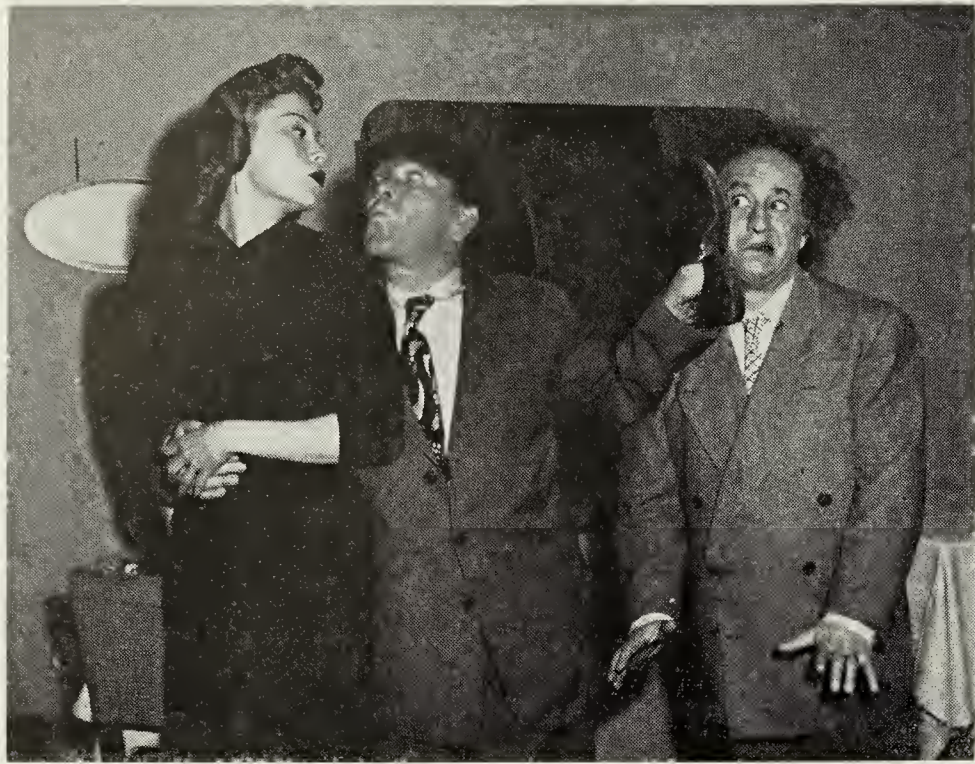
Two of these cartoons are immediately available for bookings in theatres both here and abroad. They are "Dickie Moe" and "Cartoon Kit." The other four that will be available soon are "Tall In The Trap," "Sorry Safari," "Buddies Thicker Than Water" and "Carmen Get It." All are completely new cartoons in Wide Screen and Metrocolor.

"TOM and JERRY" cartoons have proved to be so popular that many theatres, both here and abroad, regularly book "TOM and JERRY" Festivals, a program made up entirely of these cartoons.

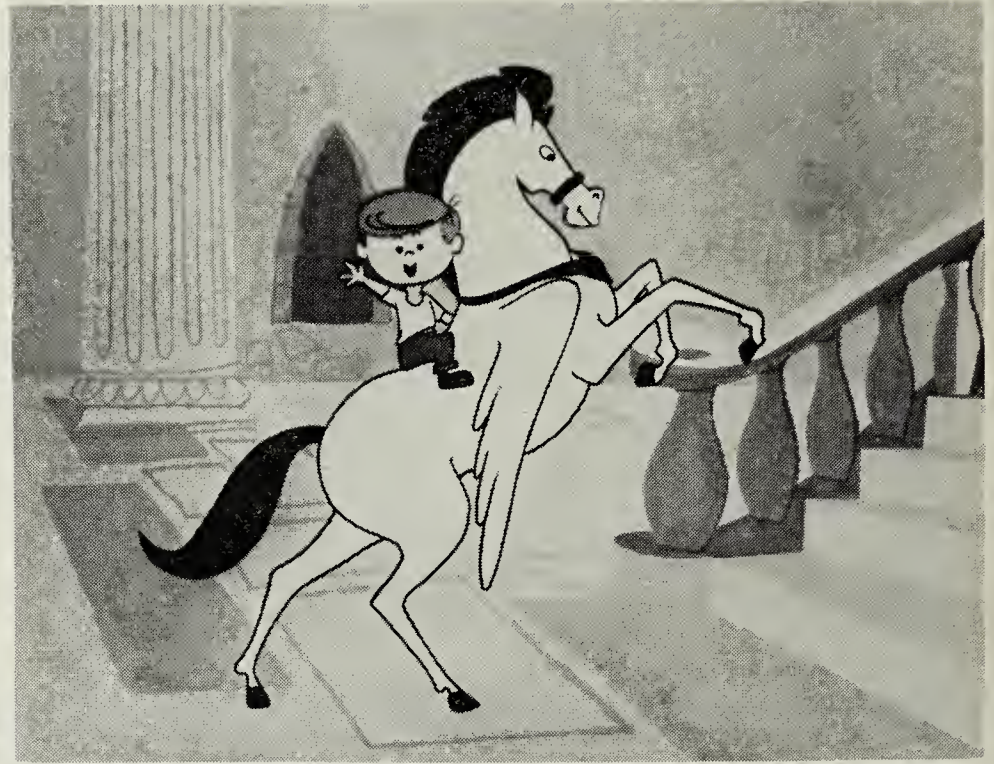
World-wide News at its best is brought to you in M-G-M's NEWS OF THE DAY. Carefully edited by a staff of seasoned news analysts, it presents a comprehensive picture of the news as it happens. Released twice weekly — 104 issues a year!



IN SHORT—FOR THE BEST IN SHORT FEATURES... CONTACT YOUR M-G-M BRANCH



One of the Three Stooges, Columbia, gets the "shoo" in this "Three Stooges" short



Luno the Soaring Stallion is seen in "The Missing Genie" from Terrytoons, Division of CBS Films, Inc.

phones" featuring the popular tv-funnyman Allen Funt.

Topping the 1962-63 adventure serial program will be that all-time adventure-fan favorite, "The Batman," while other serial attractions will include "Roar of the Iron Horse" and "Gunfighters of the Northwest."

Para. Schedules 40 To Meet Exhib Demand

PARAMOUNT PICTURES will continue to maintain its high level of short subjects releases during the 1962-63 season, when it will present 40 assorted attractions, according to Burton Hanft, home office production executive in charge of the company's short subjects program.

In response to the great demand from exhibitors for fresh and unusual subjects, all but six of the shorts will be new releases. The six re-releases will all be "Popeye" cartoons, which still enjoy great popularity with adults and children alike.

The 34 new releases for 1962-63 include 20 cartoons, three two-reel "specials," six "Sports in Action," and five one-reelers on various subjects. All 40 releases will be in color and many anamorphic wide-screen. Hanft said that cartoons continue to be the most popular short subjects. Like Paramount's California studio, the company's cartoon studio is constantly on the look-out for "new faces" for its shorts. In the past year, Para-

mount has introduced a number of new comic strip characters to the screen, including Goody the Gremlin and Kosmo the kid from Mars.

Paramount's live-action shorts are designed to meet all types of audience tastes. Since Americans have more leisure time on their hands than ever before, Paramount has had unusual success with shorts concentrating on such popular activities as horse-racing, motor boating, bowling, and free-fall parachute jumping. The company has launched a global production program for its live-action shorts in seeking new ideas.

New Terrytoon Characters Welcomed Throughout World

By WILLIAM M. WEISS
Vice-President and General Manager



WE ARE ENCOURAGED by the reception that our latest cartoons featuring Hector Heathcote, Hashimoto, and Sidney are receiving throughout the world. A number of these cartoons have been selected for showing in film festivals at Venice, San Sebastian, Locarno, Cork, Melbourne, Mexico, Argentina, and others. Among these cartoons were a number of prize winners at Venice, Locarno, San Francisco, and Brussels. One of the

Sidney cartoons was nominated for an Academy Award.

Each new series that we are now producing is distinctive in every respect, story, concept, music, character design, art style, voices, etc., and we are pleased to announce the start of a new series featuring Luno, the Soaring Stallion, and his friend Tim. Luno and Tim take off on adventures filled with action and humor. Stories take you from the present to the past and future and through the use of an ingenious transition bring you back to the present. The first cartoon is entitled "The Missing Genie."

For 1963, we plan to release 16 new cartoons, four each of Hector Heathcote, Hashimoto, Sidney, and Luno, the Soaring Stallion.

Schoenfeld Films Designed For More Mature Audience

By LESTER A. SCHOENFELD

AS ONE of the major factors, resulting from the construction of new theatres in shopping areas, which primarily play



TERRYTOONS "KLONDIKE STRIKE OUT"

Looks like some shaggy dog shenanigans in this Terrytoons subject, "Klondike Strike Out"

THE **PARAMOUNT** SHORT WAY TO SUCCESS AT THE BOXOFFICE...

40 OUTSTANDING SHORTS FROM **PARAMOUNT PICTURES!**



3

**TWO-REEL
SPECIALS**

(COLOR) LIVE ACTION

6

**"SPORTS
IN ACTION"**

(COLOR)

20

CARTOONS

(COLOR)

7

NOVELTOONS

7

**MODERN
MADCAPS**

6

COMIC KINGS

5

**HIGH
TOPPERS**

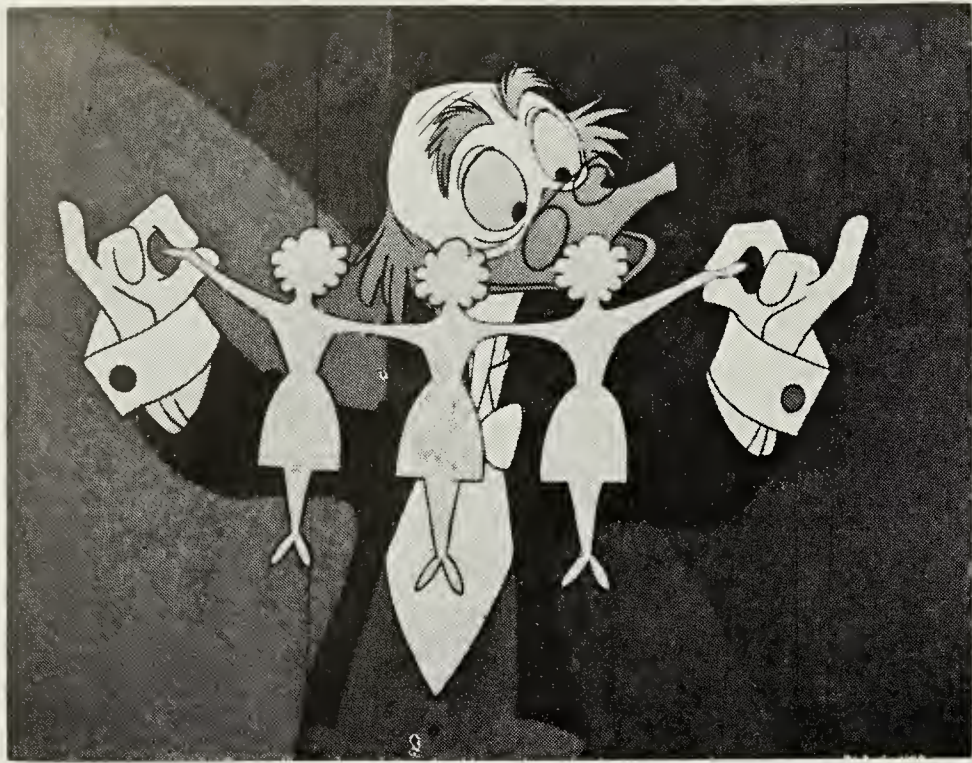
THE WORLD TOMORROW

6

**POPEYE
CHAMPIONS**

(COLOR)

**PARAMOUNT'S SHORTS WILL STRETCH
YOUR BUSINESS IN A BIG WAY!**



Composer Ludwig von Drake's paper dolls in Walt Disney's animated featurette, "A Symposium on Popular Songs"



Seen above is beautiful Durban Beach, South Africa, background for Warner Bros.' "A Touch of Gold"

single features, Lester A. Schoenfeld Films announces an expansion of 35 new quality short subjects. These releases will contain subjects and material of present day nature which will appeal to the more mature type of audience and will help to balance out the intelligent program. This list will contain five featurettes, 20 two reels, and 10 single reels, mostly in color and of a diversified nature.

In keeping with the policy of the last five years, where Schoenfeld Films has won two Academy Awards in succession and has had three nominees, it hopes to achieve another one this year with "Cattle Carters" and "Jessy," which are in the live action and documentary classifications.

Movietone Places Emphasis On The American Scene

GEARING FOR 1963, the Twentieth Century-Fox Movietone Short Subject Department will continue in full production with new emphasis on the American scene.

According to production director Jack Kuhne, "The color CinemaScope shorts will still film in foreign lands but will increase the number of featurettes about the United States to promote tourism for this country as well as tell the true story of America to the rest of the world."

Translated into 27-languages and seen by nearly 400-million people, the pictures next year will be made aboard the super carrier, Enterprise . . . aboard European trains through 11-countries . . . aboard skis on water and snow . . . in the heart of San Francisco's Chinatown . . . in the capital cities and small

towns . . . in Yellowstone Park. In all, there will be 12-shorts classified as adventures, documentaries, sports, music, and timely topics. The narrators will range from Mel Allen to Bob Considine.

Though veteran Movietone production director Kuhne will explore on both sides of the Iron Curtain, he won't get involved in political controversies, preferring to feature entertainment as the main objective.

In the U.S.A., Movietone will shoot portraits of our daily life seldom seen by moviegoers in other nations in an effort to promote good will and to bolster our tourist economy. "The value from shorts has been recognized for many years by foreign governments," Kuhne says, "and their officials show their gratitude by giving us the fullest cooperation at the highest level.


"Their embassies, consulates, and U.N. delegations over here, plus expert contact men in their homelands, contribute all they possibly can to the success of our film stories. Admittedly, the world badly needs this understanding today, but now we'd like to begin selling America and attract the tourists to our shores."

Short For Every Occasion Is Buena Vista Slogan

WITH FEWER FEATURE pictures and long running features, the short subject is beginning to receive more and more attention on theatre screens. We at Buena Vista, handling the Walt Disney product, are constantly asked about availability of featurettes which can be played in place of second features, in areas where the theatre-going public have expressed a great preference for one feature, plus a suitable featurette, to round out the program.

As in previous years, Buena Vista will continue to provide an outstanding program of Walt Disney short subjects, all in Technicolor and for audiences of all ages and interests. Entertainment is the keynote of the Disney program, along with showmanship to help theatres properly publicize the subjects by making available press sheets, stills, accessories, ad mats, etc. By all means, we urge showmen to take advantage of these campaign tools.

Heading the list of new entries in the Disney short subject program is a 20 minute featurette, entitled "A Symposium Of Popular Songs." The central character is Professor Ludwig Von Drake, well-known through the Walt Disney "World of Color" television shows, who composes and illustrates seven

<p>35 NEW SHORTS IN COLOR</p> <p>5 FEATURETTES ~~~~~ 20 TWO REELERS ~~~~~ 10 ONE REELERS ~~~~~ ALL IN COLOR</p>	<p>"SEAWARD THE GREAT SHIPS"</p> <p>VOTED BEST LIVE ACTION SHORT SUBJECT</p> 
<p>LESTER A. SCHOENFELD FILMS 247 WEST 42nd St., N. Y., N. Y. PE 6-1508</p>	

popular songs, all with a comedy angle, finishing up dancing the twist, guaranteed to leave audiences "in stitches."

Included in the program are two 48 min. live-action subjects, Academy Award winner, "The Horse with the Flying Tail," relating the story of the world champion jumper, Mautical, and the United States Olympic Equestrian Team. The other is "The Hound That Thought He Was A Raccoon," the lop-eared hound whose friendship with his natural enemy, the raccoon, leads him to change his habits.

In the cartoon field, we have the 9 min. subject "Aquamania," with the inimitable Goofy in a zany tale of his adventures in the world of water sports; also "The Litterbug" (7 min.) with Donald Duck; "Donald In Mathmagic Land" (28 min.); "Donald And The Wheel" (18 min.); also "Goliath II" (15 min.), the story of a pint-sized elephant, and "The Saga Of Windwagon Smith" (13 min.), story of the world's only land-going schooner.

An important part of our short subject delivery will be 12 Disney cartoons, the pick of former enchanting releases, featuring the exploits of Mickey Mouse, Pluto, Goofy, Chip 'n' Dale, and other Disney characters. These single reel cartoons never fail to win a round of applause in theatres as soon as the title is thrown on the screen, a tribute to their popularity.

Two classic stories of the world under the sea are told in "Mysteries Of The Deep" (24 min.) and "Islands Of The Sea" (28 min.), both live-action.

One of the most acclaimed and entertaining short subject series in Disney history, the "People and Places" series, is represented by "Seven Cities Of Antarctica," "Ama Girls," "Scotland," "Wales," "Japan," "The Danube," and "Grand Canyon" (Academy Award Winner), each running about 30 minutes live-action. These compelling stories of life in other countries have been acclaimed and appreciated by audiences and have been recommended by school boards and other groups through-

out the country. Aside from their entertainment value, playing them will bring credit to the theatre community.

Finally, by public and theatre demand and acclamation, we are making available prints of "Bear Country" (33 min.) and "Water Birds" (31 min.) which have been out of circulation for some seven or eight years. When originally released, they carried off Academy Awards as outstanding subjects of incomparable quality.

Short subjects, cartoons, and featurettes represent such an important part of Buena Vista business. Our diversified program carries out our slogan, "A Disney short for every occasion —for every show."

Warner Bros. Aims At Theatre Boxoffice


By CHARLES A. BAILY
Short Subject Sales Manager



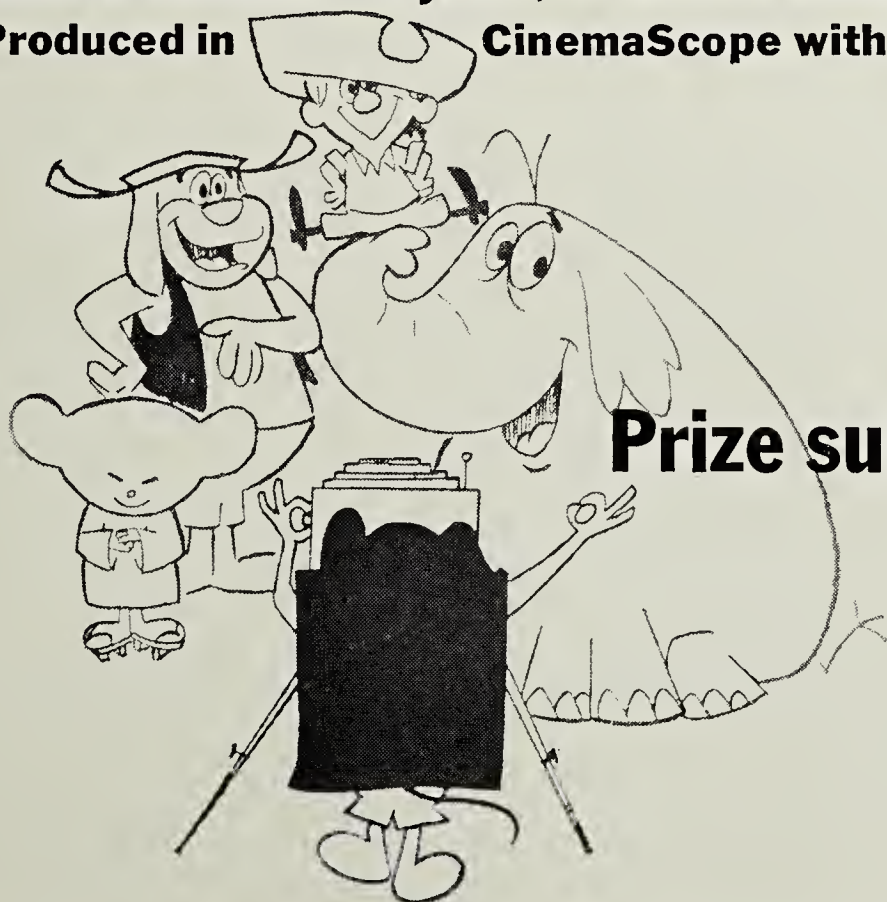
OUR AIM is to furnish the exhibition field with the tops in short subject entertainment, and we place before you a program so conceived to accomplish this result. The 1962-63 program from Warner Bros. will be equal to any previous season and, if given the proper advertising, exploitation, and publicity, will pay off at the boxoffice.

We realize our 1961-62 program set up a standard that will be hard to surpass. Two-reel World-Wide Adventure Specials, such as "Fabulous Mexico," "Where The Trade Winds Play," and "Land Of The Trembling Earth," plus such single-reel subjects as "This Sporting World," "Kings Of The Outdoors," and "Wild Water Champions," have been received throughout the country with wide acclaim. This plus an especially fine array of Merrie Melodies

(Continued on page 20)

Brighten your profit picture with audience-winning attractions like Deputy Dawg, Hashimoto-San, Hector Heathcote, Silly Sidney. They're just a few of the many prize properties created by Terrytoons...once again rated among the top ten producers (fourth consecutive year!) in Motion Picture Herald's Annual Short Subjects Poll. Produced in CinemaScope with Color by Deluxe.  TERRYTOONS

A Division of CBS Films Inc./Distributed by Twentieth Century-Fox Film Corp.



Prize subjects!

\$80 Million Para. Product Lineup Keys Optimistic Approach To Future

NEW YORK—With more than \$80,000,000 invested in 26 productions either completed, filming, or in active preparation, Paramount Pictures is on the threshold of one of the most successful business periods in the company's history, Charles Boasberg, vice-president and general sales manager, and Martin Davis, director of advertising and publicity, said at a special home office meeting.

"In all my years in the motion picture industry, I have never been associated with such an array of outstanding product," Boasberg noted. "The high quality of these pictures and their high costs of production give us a great responsibility in their handling."

"I know that the tremendous enthusiasm for these pictures, both within our company and among exhibitors, will help us to accomplish what we have to accomplish—the most consistent string of 'money' pictures ever released by Paramount."

Boasberg said that the meeting showed "a new spirit at work at Paramount. We can no longer think in terms of divisions of sales, advertising-publicity and production. A cooperative effort, linking all segments of our company in New York, Hollywood, the field and abroad, is the only way we can achieve our goals."

Joining Boasberg and Davis at the meeting were Barney Balaban, president of Paramount Pictures, and Paul Raibourn, senior vice-president.

Balaban said that he was especially pleased that "we have not diluted our program with a lot of in-between pictures. Every one of them is in the top 'A' category, and I know that we have the manpower to fully realize their potential."

In addition to the releases discussed at the meeting, Boasberg pointed out that a number of important deals will be announced shortly under the accelerated production program ordered by Balaban, George Weltner, executive vice-president, and Jack Karp, studio vice-president.

Prior to outlining Paramount's release schedule for the first half of 1963, Boasberg reported that grosses on two new releases, Hal Wallis' "Girls; Girls; Girls;" and Jerry Lewis' "It's Only Money," have been extremely gratifying.

Announced for release in the first six months of 1963 were Jack Rose's "Who's Got The Action?," starring Dean Martin and Lana

N. Y. Allied's Cohen Wins Battle Vs. College Shows

ALBANY, N.Y.—Sidney J. Cohen, president, Allied Theatres of New York State, Inc., reports that he has succeeded after many months in an effort to stop the showing of films in State College in Genesee, N.Y., on Sunday nights.

In this, Cohen obtained the cooperation of Joseph M. Spinelli, Films Incorporated, who pointed out to the college that its Sunday evening showings were in direct competition with theatres in the area. Product will be furnished, however, if shown to a restricted audience of students and faculty during school hours or immediately after school in the afternoons.

Turner, January; Hal Wallis' "A Girl Named Tamiko," starring Laurence Harvey, France Nuyen, and Martha Hyer, February; Jack Rose's "Papa's Delicate Condition," starring Jackie Gleason, March pre-release, Easter saturations; Dino DeLaurentiis' classic "War and Peace," starring Audrey Hepburn and Henry Fonda, March; Gant Gaither's "My Six Loves," starring Debbie Reynolds, Cliff Robertson, and David Janssen, April (Easter); an Alfred Hitchcock special, "The Man Who Knew Too Much," starring James Stewart and Doris Day, and "The Trouble With Harry," May; Martin Ritt and Irving Ravel's "Hud," starring Paul Newman, Melvyn Douglas, and Brandon DeWilde, May (Decoration Day); Hal Wallis' "Gunfight at the O.K. Corral," starring Burt Lancaster and Kirk Douglas, June.

Tentatively set for summer are Richard Quine and George Axelrod's "Paris When It Sizzles," starring William Holden and Audrey Hepburn; Jerry Lewis' "The Nutty Professor"; Essex-Tandem's "Come Blow Your Horn," starring Frank Sinatra; and John Ford's "Donovan's Reef," starring John Wayne.

Figuring prominently in Paramount's future release schedule are David Susskind's "All The Way Home," starring Robert Preston and Jean Simmons; Hal Wallis' "First Wife," starring Shirley MacLaine and Van Johnson; Wallis' "Holiday in Acapulco," starring Elvis Presley; Mel Shavelson's "Samantha," starring Paul Newman and Joanne Wood-

ward; Wallis' "Becket," starring Richard Burton and Peter O'Toole; Jack Rose's "Every Wednesday Night," starring Dean Martin; "Port Fury," starring John Wayne; an untitled Jerry Lewis comedy; Joseph E. Levine's "The Carpetbaggers"; Samuel Bronston's "Circus," starring John Wayne; and Samuel Bronston's "Dear and Glorious Physician."

The company executives pointed out that Paramount will continue indefinitely with its highly successful program of re-releases backed by all new merchandising campaigns. Citing the recent boxoffice successes of "Rear Window," "The Delicate Delinquent" and "Sad Sack," they said that there was tremendous exhibitor interest in "War and Peace" and the other forthcoming re-releases, which will be handled as "new" pictures.

Loss in Third Quarter As Features Disappoint

NEW YORK—For the third quarter of 1962, Paramount Pictures Corporation reports estimated consolidated losses of \$1,107,000 or 66 cents per share. In the same period for 1961, earnings were estimated at a profit of \$890,000 or 53 cents per share, plus investment profit realized of \$558,000 or 33 cents per share. Including this loss, the corporation reports estimated consolidated earnings for the nine months ended Sept. 29 at \$594,000 or 36 cents per share, based upon 1,670,281 shares outstanding. Comparative earnings for the same period in 1961 amounted to \$5,310,000 or \$3.15 per share, plus an investment profit realized in the amount of \$980,000 or 58 cents per share, based upon 1,686,956 shares then outstanding.

The losses shown for the third quarter of 1962 are largely the result of extremely unfavorable public reception of several expensive pictures, namely "Escape From Zahrain" and "Hell Is For Heroes." There has also been some disappointment in other pictures which, although favorably received and commented on by the public, have not as yet attained domestic results commensurate with their costs. In this latter category, the company is hopeful that the results of foreign release of several of these pictures will tend to compensate for the domestic results, and the present indications are that such foreign reception could attain this goal.

To offset the general problem of high-cost pictures, the studio management has been engaged for some time in studies of its organizational structure and approaches to picture making. Initial steps have been taken as a result of this study which will act to bring proper focus on and correction of potentially high cost factors in future motion pictures.

(Continued on page 22)

SHORTS (continued from page 19)

and Looney Tunes have placed before us a real challenge for the 1962-63 season. We are confident, however, of not only equalling but exceeding last year's excellent program.

We will release during the 1962-63 season three two-reel World-Wide Adventure Specials, including "A Touch Of Gold," an exciting and sensational story of South Africa; "Thar She Blows," a story of a whaling expedition to the Antarctic that will be hard to surpass for suspense and action; one more two-reeler to be announced; six one-reel World-Wide Adventure Specials, including "Moroccan Rivas," "Sporting Courage," "Sea Sports Of Tahiti," and three more to be announced. This is a great group of adventure shorts that will long be remembered by those fortunate enough to see them.

In addition, we will again release 16 new, hilarious Merrie

Melody and Looney Tune cartoons, plus 13 Blue Ribbon cartoons. These will feature the greatest array of cartoon star characters on the market, including the Road Runner, Daffy Duck, Speedy Gonzales, Foghorn Leghorn, Tweety, Sylvester, Yosemite Sam, Pepe Le Pew, and all the other Warner cartoon stars, plus the one-and-only Bugs Bunny. Here is a list of cartoon stars that have proved and will continue to prove to be top entertainment to all theatre-goers from six to sixty and over.

Throughout the nation we find that there is a great demand for outstanding adventure and sports reels, and for cartoons that are produced for laughs. These we have; these we will deliver. The demand is there. They can mean additional money at the boxoffice only if they are properly exploited, booked, and played. The public is waiting to see—we are waiting to serve—and we hope you are waiting to show.

ALLIED (Continued from page 6)

reason to leave comfortable homes; renders services such as convenient parking, courteous employees, niceties to bring people back; tries to convince distribution there would be millions more new movie fans if distribution to tv were cut off; buys the best of European output if the market doesn't improve; communicates so the public knows what is playing.

Chrysler Research Expert Offers Hints For Theatres

Dr. David F. Miller, marketing and consumer research department, Chrysler Motors Corporation, in his address before the National Allied convention, suggested that since there are enough parallels between the two industries, automobiles and motion pictures, the kind of marketing research program in operation at Chrysler may be suitable to the film business as well.

"Our marketing and consumer research department," he pointed out, "is divided into three sections. We have a Forward Product Research section, a Consumer Attitude section, and a Merchandising Research section. The first is to get an advanced indication of the consumer acceptability of our products. The second is concerned with consumer attitudes. And the third deals with the testing and evaluation of merchandising efforts—both advertising and sales promotion.

"Sales promotion programs, which automobile companies and their dealers use extensively, can be pre-tested.

"Many of the things we do have a direct application to your business . . . We're trying to learn in advance what will appeal to consumers. This technique not only can be applied to movies, it was pioneered by the movie industry. Survey research by George Gallup has tested audience appeal of movies. . . . The second segment of marketing research—the measurement of consumer attitudes—offers several lines of investigation that you should be giving thought to—either as industry-wide projects or as something for each exhibitor to consider doing on his own. I can think of two significant marketing developments in your industry over the past 15 years. One is the rise of television as a rival form of entertainment; and the other is the growth of drive-in theatres . . . Do you have enough information about the reasons behind these trends? Can you foresee that these trends will continue in the same direction, at least in the short-range future?

"If I were in the film industry, I'd be looking very closely at the effects of showing movies on prime-time tv. Do these programs have any effect on people's movie attendance? . . . Does the prospect of an evening away from home, with entertainment uninterrupted by commercials, have enough appeal to overcome the convenience and inexpensiveness of a night in front of the tv set? What about pay tv? Will this be in direct competition with movies, or will it appeal only to those people who are not movie patrons anyway?

"The growth of drive-ins suggests the importance of convenience to the theatre patron. At the drive-in there are no parking problems, there's no need to dress up; and there may be some other important considerations. For example, you can put the kids to bed in the back seat and save on baby-sitting fees. You can have more privacy at the drive-in . . . I should think it would be worth while for your industry to make an annual survey of people's motivations for attending a drive-in in order to detect trends in opinion that may affect future attendance



Joseph E. Levine, left, president, Embassy Pictures, is seen with Hugh Downs on NBC-TV's "Today" show recently. The film executive was profiled for a full-hour on the network show and samples of his showmanship accomplishments were shown and discussed, along with scenes from a number of Embassy releases.

Col. Int. Ups Rivera

NEW YORK—Mo Rothman, executive vice-president of Columbia Pictures International Corp., has announced the appointment of Nestor J. Rivera as manager in Santo Domingo, Dominican Republic. Rivera replaces J. Fernandez Pardo, who has resigned.

and in order to uncover any motives that should be further exploited and dissatisfactions that should be corrected.

"Whether I own a drive-in or a four-wall theatre, there's a great deal of useful information I'd like to have about my patrons. How often do they come to my theatre? . . . How can I keep them coming regularly to my theatre? Maybe I can come up with some sort of a special promotion, like a bargain-rate "theatre party"; dinner for two at a local restaurant, etc. I'd want to assure myself that my patrons are satisfied with all aspects of my theatre; the price structure, starting times, the concessions, my personnel, the comfort of the seats, etc., and if there is another theatre in town, I ought to know how my theatre stacks up against competition.

"The interviewing of patrons could be handled at little cost by trained research interviewers, who are available in just about any city in the country, large or small.

"The measurement of advertising and sales promotion is particularly valuable . . . The measurement of advertising effectiveness is the number of tickets you sell. Have you wondered what would happen if you changed your advertising schedule? Would you get the same number of patrons, or do some combinations of advertising effort pay off more handsomely than others? It is possible to try out different plans week by week and thus determine which is bringing you the most business.

"This type of research is no different from that used in most scientific experiments . . . It has great value for the film industry. Marketing research can measure what people are doing and have done—with great accuracy. It can measure how people feel; and what they plan to do in the future; but we must constantly re-check their intentions to make sure that they don't change their minds. Even with all our modern scientific methods, marketing research can't substitute for executive judgment, nor was it ever meant to. We, however, have found it an essential ingredient of management planning, and I believe it can be applied just as profitably in your industry."

AA Sales Execs Discuss Policies For New Films

NEW YORK—During the two day executive sales meeting held at Allied Artists home office, Ernest Sands, general sales manager of the company, announced the following appointments: James Hobbs of Atlanta, as supervisor of the Charlotte and Jacksonville branch offices, and Nat Nathanson of Chicago, as supervisor of the Milwaukee and Indianapolis branch offices. Nathanson and Hobbs will retain their duties as branch executives in their respective cities.

Edward Morey, Allied Artists vice-president, opened the meeting and turned it over to Harold Roth, director of sales, Western Hemisphere, for Samuel Bronston Productions, who discussed "El Cid" sales policies and Samuel Bronston's forthcoming "55 Days at Peking," which will be released in this country by Allied Artists in the spring.

Afternoon sessions of the meeting were presided over by Sands, who outlined sales policies on "Billy Budd" and other current Allied Artists releases, and then gave special attention to the forthcoming "Day of the Triffids" and other product recently announced by Steve Brody, president of Allied Artists. The final day of the meeting was devoted to individual conferences among the sales executives.

In attendance were Harold Wirthwein, western division supervisor; L. E. Goldhammer, eastern division supervisor; Hobbs, Atlanta; Nathanson, Chicago; Nat Furst, N.Y. branch manager; Robert Sherman, Allied Artists' special representative for "El Cid"; and Roy Brewer, administrative sales assistant. James Prichard, southwestern division supervisor, was unable to attend the meeting due to illness.

Embassy Appoints Ball Western District Head

NEW YORK—Wayne Ball has been appointed western district manager of Embassy Pictures Corporation, effective Dec. 10, it was announced by Carl Peppercorn, general sales manager.

Ball has resigned from Magna Pictures Corporation as western sales manager to accept the new position with Embassy.

In his new post, Ball will headquarter in Los Angeles, from where he will cover the company's distribution operations in the 11 western states. Subsequently, he will establish another branch office in San Francisco.

The Los Angeles exchange will handle Denver and Salt Lake City, and the San Francisco exchange will handle Portland and Seattle. Later, a third branch will be established in either Portland or Seattle, and a fourth branch in either Salt Lake City or Denver.

Tex. Circuit Ups Two

NEW YORK—Clay Fluker, formerly of Corsicana, has been named city manager of the Harlingen theatres by W. E. Mitchell, vice-president and general manager of Texas Consolidated Theatres.

Fluker replaces Mike Gilbert, who recently accepted an appointment as postmaster of Harlingen.

Brad Rushing, Amarillo, has been named to succeed Fluker in Corsicana as city manager. Rushing has been with the theatre chain for the past four years and was recently manager of the Esquire, Amarillo.

Texas Drive-In Owners Back Classification Move

DALLAS — Nobody would like to show strictly family movies more than the theatre owners themselves, according to Tim Ferguson of Grand Prairie, Tex., chairman of the board, Texas Drive-In Theatre Owners Association.

But Hollywood, he said, is just not putting out enough of the family type movies to keep the theatre owners in business.

"We all try to appeal to the family trade," he said, "but there is a definite lack in the number of family type films."

Ferguson's statement came at a board meeting of the TDITOA. He had been asked about the Dallas group that announced that they were pressuring for more family type movies to be shown at local theatres.

Except for Walt Disney, Ferguson said, Hollywood producers have consistently lost money on family type shows because the public will not go to see them.

One studio, he said, lost \$20 million on eight family type shows in 1960.

"I played every one of them," said Ferguson, "and the attendance was very poor."

Ferguson said that his group has repeatedly passed resolutions favoring a strict code of classification for all movies, but, he said, the drive-in owners' association is not in favor of this classification being established by a local organization.

"We would favor a national board that would classify all movies," he said. "And if we had this board we would favor legislation forcing exhibitors to display the classification in their ads and on their billboards."

This same regulation, he said, however, should also be applied to movies that are being shown on television.

"Television stations should also have to advertise the classification of movies they show," he said.

Canada Honors Lester

TORONTO, CANADA—William G. Lester, president, United Amusement Corporation, was named "Pioneer of the Year 1962" by the Canadian Picture Pioneers at an affair at the King Edward Sheraton Hotel.

A native of Montreal, Lester was formerly in newspaper work and is a war veteran. He started with United Amusements in 1913 as a part-time employee. He became managing director in 1955, and was named president in 1959.

PARAMOUNT (Continued from page 20)

However, the cost of a number of the pictures just released or about to be released will not have had the advantages of this reduction of the cost structure, which has taken place within the last few months. Accordingly, unless there is some unusually favorable acceptance of the immediate picture product by the public, the management looks forward to profitable but comparatively unsatisfactory earnings from these pictures during the coming months.

Another area of study has involved the distribution costs and efficiency of selling throughout the world. In these studies, progress has been and is being made toward lower costs.

As viewed by Paramount's management, it is not expected that any change in the dividend policy will be made in the foreseeable future.

COMPO Plans Strategy In Admission Tax Fight

NEW YORK—The COMPO Tax Campaign Committee met to lay plans for a swift launching of the campaign authorized by the COMPO executive committee for elimination of the federal admission tax of 10 per cent on tickets over \$1.

The report of the committee, which was instructed at the COMPO annual meeting in October, 1961, to investigate the feasibility of a campaign, was unanimously adopted at the annual COMPO meeting. The report recommended that an effort be made to have the tax removed at the coming session of Congress which will begin Jan. 3.

The committee is composed of C. Elmer Nolte, Jr., and LaMar Sarra, co-chairmen; Richard Walsh, Martin Newman, William Namenson, and Charles E. McCarthy, COMPO executive vice-president.

MGM Int. Promotes Two

NEW YORK—Fred Riley has been promoted to the post of manager of MGM in Brazil, it was announced by Morton A. Spring, president of Metro-Goldwyn-Mayer International.

Riley's previous assignment was manager of the MGM operation in Colombia, a job he held since 1957. In Brazil, he succeeds Richard J. Brenner who resigned after 39 years of service with Metro in various capacities both at the home office and overseas.

Riley's post in Colombia has been given to Max Gomez. This represents a promotion for Gomez also. He recently joined Metro as supervisor of its theatres in Colombia. Before that he was with 20th Century-Fox.

TOA Welcomes New Members

NEW YORK—The H. & E. Balaban Corporation theatres of Illinois and Michigan, and the Corral Drive-In, Eldon, Mo., have joined the Theatre Owners of America, TOA's headquarters disclosed.

The Balaban organization, which headquarters in Chicago, operates theatres in Chicago, Des Plaines, and Rockford in Illinois, and in Detroit. The membership was signed by Elmer Balaban, vice-president.

The Corral Drive-In is owned and operated by T. E. Edwards of Eldon.



A cocktail party in honor of Jimmy Durante, star of MGM's "Billy Rose's Jumbo," was recently hosted by Russell Downing, president, Radio City Music Hall, New York City, and Dan Terrell, MGM's eastern advertising-publicity director.

Rackmil Predicts Surge In U-I Foreign Business

HAMBURG, GERMANY—Universal stands to gain a still larger share of the European market thanks to the company's enhanced production schedule and the latest MCA-Universal developments, Milton R. Rackmil, president of Universal Pictures and Decca Records, and vice-chairman of the board of MCA, told delegates to the German territorial sales conference.

Rackmil, who is in Europe with Universal International Films vice-president and foreign general manager Americo Aboaf, gave the enthusiastic delegates a summary of the recent MCA, Decca, and Universal moves and then presented an outline of Universal's release and production plans, noting that a total of 15 new films, either completed or currently before the cameras, would be available for European release during 1963 in addition to those productions now showing or about to be launched.

Complimenting the German executives and sales force for the outstanding growth of business in their territory in recent years, Rackmil predicted that the Universal rate of growth overseas would accelerate at an even faster pace in the period ahead.

Aboaf elaborated on the general plans as given by Mr. Rackmil with particular reference to the effect of the enhanced Universal production line-up for the European market. Analyzing current operations, he commended the German organization on their tremendous increase in total volume of business in the first nine months of 1962, which was believed to be the greatest gain registered by any American film company in Germany during that period.

In outlining future activities and release plans, Aboaf stressed the need for the individual special handling which should be required for each of the various productions scheduled for distribution in the coming year.

At a special press conference following the meetings, editor-in-chief Scheuer of the "Berlin Film Blatter" presented Rackmil with the personal compliments of Mayor Willy Brandt and an original reproduction of the famous Berlin Freedom Bell for his "inspiring contribution to the film industry." At the same time, Universal received the "Box Office White Horse" for "Lover Come Back," which is awarded annually to the most successful picture of the year in Germany. It was the first presentation of this award to a foreign company since 1953.

AGENCIES (Continued from page 7)

executive producer Frank Godwin; "The Sporting Life" (Independent Artists), with the agency and Christopher Mann, Ltd. representing executive producer Albert Fennell, producer Karel Reisz, director Lindsay Anderson, star Richard Harris.

The William Morris Agency has been expanding the scope and manpower of its motion picture department steadily under the direction of Phil Kellogg and Joe Schoenfeld, co-heads of the department headquartered on the coast. Berne Wilons is in charge of the WMA's film department in New York, and John Mather supervises the William Morris Organization offices in Rome, Madrid, and Paris. Christopher Mann, Ltd., in addition to its own extensive film activities, handles the British segment of WMA's global motion picture operations.

ATLANTA

Bernie and Tillie Shapiro, owners, Southern and Poster Printing Company, are on a vacation in California. . . . O. H. Howell, president, Capital City Supply Company, is back at his office after a spell of illness. . . . Mr. and Mrs. F. L. Stowe, formerly with RKO here and later owner, Linda Drive-In, Palatka, Fla., have given up their theatre and returned to Atlanta. Stowe suffered a stroke last March and could not run the theatre. . . . Fosted Hotard, Martin Theatres executive, was called to New Orleans when his father-in-law died. . . . Bernice Joyce, Georgia Theatres, is now working for Standard Film. . . . Jannie Belzer is the new secretary at Georgia Theatres.

BOSTON

Myron J. "Mike" Segal has resigned from American Theatres Corporation (ATC), and is joining Second National Pictures, Inc. Segal, a veteran of many years in the film business, becomes branch manager of Second National Pictures, effective Dec. 3, Harry Segal, president, announced.

BUFFALO

A large number of veteran industrites attended the first annual 25-year Pioneer in the Movie Industry luncheon which was staged in the clubrooms of the Buffalo Variety Club, with chief barker James J. Hayes presiding. Among those at the head table were Nathan Dickman, B & D Distributing Co. and 1963 chief barker; Albert Becker, veteran theatre supply man (over 60 years in that business); Myron Gross, president, Co-Operative Theatres of Buffalo; Francis Maxwell, past chief barker and office manager, UA; Dewey Michaels, Michaels Theatres and a past chief barker; Minna Zachem, manager, Pan-World exchange, and president of the Women's League of Tent 7; Minna Ryan, office manager, MGM; Harry Berkson, B & D Distributors and a distributor for over 35 years; Sidney Cohen, president, Allied Theatres of New York State, and Billy Keaton, WKBW radio and a past chief barker, who acted as master of ceremonies. It was decided at the luncheon to make the affair an annual event. . . . According to Charles Funk, managing director, Century, that house is not abdicating the motion picture field. Coupled with the demise of Basil's Lafayette and the boom of live theatre, the decision of the Century to book the stage production of "My Fair Lady" might have hinted a "can't beat 'em—join 'em," philosophy. However, manager Funk insists that this was the farthest thought from the minds of all persons involved in the operation. "This is simply diversification on our part," said Funk. "The Century is a motion picture theatre and it will stay that way. But it is possible to give our patrons both live and film entertainment." . . . George F. Tatar, who operated the Lockport Drive-In on the outskirts of that town some 15 miles from Buffalo, fell from a ladder while cleaning the eaves on the roof of his home, struck his head on some sharp object, and died instantly. The out-doorer is closed for the year. It was booked by Mannie A. Brown of Buffalo. . . . A comparatively new organization in the Buffalo area, the Japanese-American Mutual Association, is sponsoring a Japanese-made motion picture program Dec. 5 in the Allendale. "The Princess and the Maverick" is the feature film, an epic staged in Japan. The program is the organization's first public event. . . . Danny Kaye has volunteered his services as conductor of the Buffalo Philharmonic Orchestra



Senator Jacob K. Javits recently presented Rosalind Russell with The American Academy of Dramatic Arts Award of Achievement at the Academy's annual benefit dinner-dance. The star is current in Warners' "Gypsy."

benefit performance Jan. 19 in Kleinhans Music Hall. Kaye said his inability to read music "doesn't make any difference — the orchestra still plays exactly what I want it to." Kaye was invited to Buffalo by president David Laub of the Philharmonic Society.

CHICAGO

Better Films Council of Chicagoland held their meeting at their new headquarters in the American Baptist Publishing Service. After the regular business, several chairmen of previewing committees gave reports of some of the recent movis they had seen. Such movies they categorize under the headings: "Family," "Mature Family," "Adults." . . . Will Studdert, B and K veteran theatre manager and formerly at their Berwyn, retired recently. Studdert is now located in San Francisco where he has joined the managerial staff of the Paramount there. . . . S. J. Gregory, president of Alliance Amusement Co., Spiro Papas, and Pete Pangano held a conference with their Mid-States Theatres executives concerning future business in that territory. . . . Thomas F. Flannery, chairman of Whiteway Electric Co., is dead. Chicago theatre men attended funeral services. He leaves surviving his wife, three sons, three sisters, a brother, and seven grandchildren. . . . Roosevelt box office has added Charles Carey, David McCarthy, and Jack Oehler to the staff during the showing of "The Longest Day," under its reserved seat policy. . . . Chicago theatres participated by making collections to benefit the League of Mercy. This League is the official combined charity drive for leading Chicago organizations. . . . State's attorney police arrested Sidney Strauss for the alleged theft of \$50,000 worth of films from MCA-TV Ltd. Strauss is held on \$10,000 bail bond. . . . Golf Mill, operating under a single feature policy since its opening this year, is trying out a twin film bill. The theatre is under the Fink management, and features free parking. . . . Seymour Simon, attorney for Allied and other theatre interests, was elected president of the Cook County Board. Simon, well known as a specialist in all matters pertaining to theatres, was highly recommended and endorsed by all leading newspapers and various organizations. . . . Bell and Howell declared a 10 cents dividend on its common stock of record as of Nov. 16, payable Dec. 1. . . . MGM used a full page color ad in the Chicago Daily News to boost opening of "Mutiny on the Bounty" at the Michael Todd. Black and white pages were used in other papers. Orders will be taken until January, 1963. . . . Sophia Matroba has joined the Chicago accounting staff of United Artists. United Artists has moved its account-

Embassy Going National; AIP Moving In Boston

BOSTON—Joseph E. Levine's Embassy Pictures office in Boston, where he started as an independent distributor and for many years, since the inception of the film company, distributed American International pictures, will shortly become a sole Embassy operation.

AIP is opening its own branch office in Boston, which will be its 10th, and will have a setup for the first of the new IBM computers.

In line with producer Levine's plans for a national sales organization, he is giving up the distribution of all product formerly distributed by his Embassy corporation in New England, Joe Wolf, veteran film man, and for many years manager of Embassy in Boston, has been appointed district manager covering Boston, New Haven, Albany, and Buffalo territories.

American International will open their exchange in Boston with Harvey Appell, former sales manager of Embassy, as branch manager. Appell was formerly city sales manager of Columbia for 11 years, and was with Embassy for two and one-half years. Harold Levin, booker for 15 years with Embassy, has been appointed sales manager of the new AIP branch, Joe Leahy, with Embassy for 16 years as head shipper, becomes booker for the new AIP operation.

ing departments in Milwaukee and Indianapolis exchanges to its Chicago office. . . . Vincent Price, film star, is presently with Sears Roebuck in charge of their art department, featuring oil paintings. . . . Michael J. Ford, veteran city salesman for MGM, died recently of a heart attack. Burial took place at Westlawn cemetery.

CINCINNATI

A wide choice in film fare seemed to suit movie patrons during the Thanksgiving Day week as attendance was reported to be good throughout the area. Extra matinees with films to suit their tastes at a number of area houses helped round out the brief vacation period for the young people. Mild weather aided the drive-ins as business was reported to have been very good. . . . Free toys and refreshments were given as extra treats for about 500 underprivileged children entertained with BV's "Nikkie, Wild Dog of the North" at the Keith Thanksgiving Day morning. The affair was under the sponsorship of Lodge 4, Cincinnati B'nai B'rith and Rebecca Chapter of the B'nai B'rith Women. . . . "The Longest Day" at the Grand has been sold out to veterans' organizations on Dec. 7, Pearl Harbor Day, and "Mutiny on the Bounty" opens Dec. 20 at the Valley to a sold-out house under the sponsorship of the Optimist Clubs of Northern Kentucky. . . . Peter J. Palazzolo, vice-president of Cincinnati Theatres, is developing a baseball diamond for the youngsters in the Hyde Park area.

COLUMBUS, O., NEWS

Strike of the operators' local against Hunt's Cinestage was called off following agreement on terms of a new contract reached between union officials and Herman Hunt. . . . Marquee of Loew's Broad was removed by workmen as the first step in demolition of the 41-year-old de luxe theatre. The Broad, closed since March 31, 1961, will be replaced by a 15-story office building to be erected by the Hunting-

ton National Bank. . . . Manager Sam Shoubof, Loew's Ohio, is taking reservations for the new Americana hotel at San Juan, Puerto Rico, latest in the chain of Loew's Hotels. . . . Kenley Players have signed a lease on Veterans Memorial auditorium for the 1963 season of stage musicals and comedies to open a 14-week run in mid-June. . . . Norman Nadel, former theatre editor, Columbus Citizen-Journal, is scheduled to speak on the Broadway scene at the Beaux Arts Club meeting Dec. 11 at the Columbus Gallery of Fine Arts. Nadel now is drama critic for the New York World-Telegram and Sun.

DALLAS

A 40 member citizens' group will revive its fight for cleaner movies with a mass appeal for support from civic, school, and church groups. "We are asking every group to pass a formal resolution calling on theatres to enforce the 18 year old requirement for so-called adult movies," explained H. Thomas Byrne, Jr., vice-chairman of the Citizens Committee for Decent Movies. "The adult, to many theatre operators, is anybody over 12," said Byrne. "That is where the price break is." Full cooperation from theatre owners is expected, and a strong response is anticipated from the city's organizations, said the real estate man. Ex-football star Herschel Forester is chairman, and Mrs. Stathakos Condos is vice-chairman of the group. "When we get widespread support from organizations, we'll go to the movie people—and maybe then they will understand it a little better," said Byrne. . . . Lou Walters Sales and Service Co., here, has been appointed Diamond Carbon dealer for the state of Texas. The firm, founded by Walters after years of specializing in projection service, recently expanded to include the sale of theatre equipment. . . . Bernard Bragger, Paramount exchange manager, attended a regional conference in Chicago. . . . James Velde, the United Artists sales chief, was at the local offices of Trans-Texas Theatres prior to the opening of "Phaedra" at the Fine Arts. . . . Young film actor Jim Hutton came to Dallas on a publicity tour for "Period of Adjustment," which will be seen here next month. Hutton will be coming from New Orleans enroute from Miami where he was a recent guest at the Theatre Owners of America convention. . . . Interstate Theatres has come up with a unique "premiere" for its Saturday showing of "Gay Purr-ee." The animated cartoon features the voices of Judy Garland, Red Buttons, Robert Goulet, and Hermoine Gingold. Anyone attending the 9:30 a.m. preview at the Tower, accompanied by a cat in any sort of special container, was to be admitted free. The film was to open its regular run at the Tower.

DETROIT

Operator Nicholas George, Allen Park, suburb of Detroit, is continuing to expand his holdings. Announced is the acquisition of the Circle, Allen Park, from the widow, through his estate, of the late Joseph Stoia. George is currently building the Mai Kai, estimated to be a million dollar house in Livonia. He already operates three drive-ins, Jolly Roger, Michigan, and Fort George, and is building one yet unnamed in Madison Heights. He also has the indoor Michigan in Allen Park. . . . Walter C. Shamie, who heads Detroit's International Village project, was given an hour to talk and demonstrate the model on WWJ-TV. The group is attempting to purchase 23 acres which the city is razing, which was formerly Skid Row, and at an estimated minimum cost of \$57 millions to



George Stevens, right, producer-director, "The Greatest Story Ever Told," for United Artists released, recently received a bottle of water from the River Jordan while on location at the Utah town of Crossing of the Fathers. Making the presentation on behalf of the Israeli Government is Mordechai Shalev, Israeli Consul General for the Western States.

put together an astonishing development. Included in plans are two theatres, and, said Shamie, there is already much interest by the motion picture industry in getting on board. Other units planned include a "Big Wheel" tower similar in design to the one built for the Seattle World's Fair. There will be shops, restaurants, motels, the stress being on creating an attraction for conventioners and other visitors.

JACKSONVILLE

Joe Thrift, Howco Exchange manager, recently lost the services of his secretary, Flora Walden, and moved his office to 3819 Ponce De Leon Ave. . . . W. O. Williamson, Warner Bros. district manager from Atlanta, came in for a visit with local manager Johnny Tomlinson and his staff. . . . Doug Walker, a prominent Co-WOMPI who has been operating the Ilan, nearby Fernandina, terminated his lease with owner C. E. Beach in order to work on Film Row in Atlanta. . . . H. E. Case has reopened the former Carver, Delray, and has renamed it the Palm. . . . United Theatres of Miami has taken over the booking and buying for E. M. Loew's Miami Drive-In. . . . Barbara "Sunny" Greenwood, WOMPI booker at Universal, revealed that her son David has received a trophy for being the outstanding senior football player at South Hall High School in Gainesville, Ga. . . . Floyd and Marian Stowe, who have been operating the Linda Drive-In, Palatka, plan to move to Atlanta at the first of 1963 due to Stowe's lingering illness following a heart attack last summer. The outdoorer is owned by Mrs. Adelaide Gawthrop of Palatka. . . . Don Weidick, Columbia salesman, is back in a desk job at the Columbia branch following the resignation of Helen Whaley. . . . Two Film Row exchanges have completed plans for Christmas parties for employees and their families. Paramount has scheduled one for the night of Dec. 14 at the Charcoal Steak House, and Byron Adams' United Artists staff will celebrate the night of Dec. 21 at the downtown Elks Club. . . . Jim Dinkins is the new United Artists office manager. . . . Harry J. Moore began his duties as a one-day-a-week relief manager at FST's San Marco, Capitol, Empress, and Edgewood theatres. . . . Special WOMPI birthday greetings went out to Edna Edwards, Mary Brooker, Doris Posten, and Velma Register. . . . WOMPI has completed plans for a Christmas party on Dec. 8 in honor of residents of the All Saints Home for the Aged. . . . A major annual social event, the WOMPI-Motion Picture Charity Club Christ-

mas dance, will be staged this year on the night of Dec. 28 in the Roosevelt Hotel's ballroom with music by George Ludwig, George Washington Ballroom headliner. All WOMPI and MPCC members are participating in the advance sale of tickets for the dance. . . . The new WOMPI industry service committee, first activated last September, has quickly gained industry recognition for the scope and extent of its cooperation with motion picture industry officials. A total of 1146 woman-hours was donated to the conduct of the Jacksonville Fair alone, and by Nov. 14, a total of 259 hours had been donated to other types of industry services. The sensational new committee has Vivian Ganas of Florida State Theatres as its chairman.

Roy Smith, head of the Roy Smith Co., local theatre suppliers, plans to attend the Allied-*TESMA*-*TEDA* convention in Cleveland. . . . Gwen Dunn, a Film Row newcomer, has taken a billing post at the MGM office. . . . WOMPI members have taken on the sale of ribbons and bows as a fund-raising Christmas project. . . . Mrs. Anne Dillon, WOMPI president, announced that the following have accepted appointments to WOMPI committees: Kitty Dowell, Capitol Releasing; Philomena "Phil" Eckert, Columbia; and Mary Hart, Myrtice Williams and Dorothy Zeitling, all of FST. . . . French Harvey, Jr., a Jacksonville University student who first learned about showmanship while toddling about his father's knee at the Howell, Palatka, and later as a staff member of local theatres, has proved himself to be sensationally successful as publicity director of the *JU* Players, with reams of his publicity being accepted by newspaper editors and columnists and by television and radio editors. . . . Mrs. L. J. Hughes (formerly Sandra Beasley) of United Artists left here for Charleston, S. C. for a weekend visit with her Air Force husband. They were married here on November 4. . . . The Kissimmee Drive-In, Kissimmee, which has been closed for several months, has been reopened by its new owner, Earl Durrance. . . . James LaLond, son of local projectionist John LaLond, has reopened the old Wells, Kingsland, Ga.

MIAMI, FLA., NEWS

. . . Lillian C. Claughton, owner, Claughton Theatres, was convalescing at home following surgery. . . . Dennis Miller is now manager, Claughton's Circle, Miami Springs. Miller was promoted from assistant at the Circle following the resignation of Jose Jardinez. Edward Roberts was upped from usher to assistant to Miller. . . . Del Lord, manager, Essex, Hilaleah, was the first prize winner in Wometco's quarterly Manager-Plus contest, with 90 points. Del received \$50 tax paid for himself and \$25 tax paid for Mrs. Lord, as a reward for his enterprising managership. Flynn Stubblefield, assistant district manager, in announcing the winner, stated that two additional prizes will be added for the next quarter period. . . . A 30% stock dividend was declared on all class A and class B Wometco Enterprises, Inc., stock, payable Dec. 21 to stockholders of record as of Dec. 1. . . . Wometco Vending of Florida moved into new quarters in the 400 North Miami Building. . . . Theatre prices in Puerto Rico soon might be lowered by government decree, according to an item in the Miami Herald. The Economic Stabilization Administration, which has price regulating powers over some products and services, says that it has the power to control movie admission prices and is making a study to see if prices are too high. The complaints, which originated with a Popular Party Youth Group, also said movie patrons

were subjected to long periods of advertising once in the theatres, and would like to have this regulated.

MEMPHIS

"Paradisio," a nudie film was banned by the Memphis and Shelby County Board of Censors on the grounds of obscenity the night before it was supposed to have opened at the Studio Theatre. It was the board's first ban in three years. "You can get dozens of interpretations of obscenity, but the movie is certainly vulgar, and there's no excuse for it," said Mrs. Minter Somerville Hooker, board chairman. As the result of the ban, the Studio manager, Bill Kendall, stated: "I'm stuck with 3000 3-D glasses." Instead of the banned picture, two re-released British comedies were used. . . . Memphis Ten 20 of Variety re-elected its officers for another year. Re-elected were Richard L. Lightman, chief barker; Bailey Prichard, first assistant barker; Fordyce Kaiser, second assistant barker; George Overton, dough guy; Robert Carpenter, property master. Other board members are Robert Bostick, Nate Reiss, Eli H. (Slim) Arkin, John Stillwell, and J. C. Stoddard. . . . New Harlem, Clarksdale, Miss., has closed. . . . Drive-in closings in Tennessee include Lake Drive-In, Waynburg, and Dickson, Dickson, Miss. Amelia Ellis has closed Ellis Drive-In, Millington, Tenn., for the season, and Paul Shafer closed Lepanto Drive-In, Lepanto, Ark. In Arkansas, drive-in closings include Poinsett Drive-In, Marked Tree; Paris Drive-In, Paris; and Dixie Drive-In, Searcy. . . . Memphians had the opportunity to find out "What Happened to Baby Jane?" from Blanche herself when Joan Crawford was in town on Nov. 21 and 22 for a Pepsi-Cola sales meeting. Warner was showing "What Happened to Baby Jane?" at the time of her visit. The film was in its fourth week. . . . Jack Ryburn is operating Monticello Drive-In, Monticello, Ark., week-ends only, as is A. V. Garrett, Starlite Drive-In, Union City, Tenn. In Kentucky, the Paducah Drive-In, Paducah, has closed, as has Autoscope Drive-In, LaCenter, Ky. The 67-Drive-In, Corning, Ark., has closed until spring. Other Arkansas drive-in closings include Rocket, Magnolia; 270, Sheridan; Elias, Osceola; Glenwood, Glenwood; Rivervue, Morrilton; Ark-Air, Clarksville; and 64, Russellville. Mississippi drive-in closings include Iuka, Iuka; Joy, Pontotoc; and Lake, Sardis. Midway Drive-In, Camden, Tenn., has closed, as has Marion, Hamilton, Ala.

NEW HAVEN

Lars McSorley, AA eastern ad-publicity director, set up a cross-country phone interview with "Billy Budd's" Peter Ustinov, for Allen M. Widem, Hartford Times. . . . Franklin E. (Fergie) Ferguson, general manager, Maurice Bailey Theatres, has been named to the New Haven YMCA delegation on the USO Campaign Committee. Ferguson's boss, Maurice Bailey, has been elected president of the Independent Booking Office, New York, for 1962-63 season. Bailey also operates the Shubert, New Haven's sole legitimate playhouse. . . . Joe Giobbi, downtown subsequent-run Crown, has been experimenting with a child attendance-encouragement move, offering free passes to youngsters providing a cleaning-and-dyeing firm, South End Cleaners Inc., with a dozen clothes hangers. In return, the cleaners are spending a modest amount of newspaper ad money. . . . The Middletown Lions Club rented out the Adorno Palace, Middletown, for its annual talent show Nov.

13. Kathy Godfrey, Arthur's sister, was mistress-of-ceremonies. . . . The town of Stafford Springs disclosed plans for early sale of the long-shuttered Palace, that town. Not operated for five years, it was taken over by the town in April, 1960, in lieu of tax payments. Three attempts to reopen the theatre have failed. . . . Sperie P. Perakos, general manager, Perakos Theatre Associates has been named to the Fred Coe-headed Yale University Alumni Council for the Yale School of Drama. . . . Morris Simms, formerly manager of New England Theatres' Olympia, New Bedford, Mass., now managing the company's Brockton, Brockton, Mass., was feted at a testimonial dinner by 100 friends here. A speaker program cited the fact that under Simms' supervision, some \$35,000 had been raised here for the Jimmy Fund (Children's Cancer Research Foundation). . . . The Connecticut film exchange community is moving for the second time within five years. Five companies—Columbia, United Artists, Warner Brothers, Allied Artists, and Universal-International—have moved from 1890 Dixwell Ave., Hamden, on the New Haven-Hartford parkway, to the Stanley-Warner Roger Sherman Building, downtown New Haven. Paramount, M-G-M, and 20th-Fox, as well as National Theatre Supply and Rosen's Film Delivery Service, will continue at 1890 Dixwell Ave., although it is not known how long this situation will remain unchanged. Five years ago, all companies had to get out of the Church St., New Haven, area because of the city's multi-million dollar redevelopment project activity. National Screen Service moved out of Connecticut completely several years ago. . . . In Burlington, Vt., the State has started a new series of Tuesday and Wednesday art film programs, charging 75 cents, matinees, and 90 cents, evenings.

NEW ORLEANS

Myrtice Swearington is back to her managerial duties at the Joy after an absence of nearly six weeks due to confinement at Baptist Hospital for serious surgery. . . . C. C. Duke is operating his Owl Drive-In, Columbia, La., on week-ends only. . . . Eddie Delaney reopened the Pike, Magnolia, Miss. Gulf States Theatres is handling the buying and booking. . . . 20th Fox shipping was taken over by Film Inspection Service, Inc. as of Dec. 1. . . . Mr. and Mrs. T. G. Solomon spent the Thanksgiving holiday week-end in Chicago. Solomon is president, Gulf States Theatre Circuit, McComb, Miss. . . . Jan Vallee is the new secretary to Gus Trog, Warners office manager. . . . R. E. Almond shuttered the Sabine, Merryville, La. . . . Mrs. A. M. Randall suspended operation at the Fern, Woodville, Miss., until spring. . . . Bill Wilson, television personality from WWL, addressed the gathering of WOMPI and guests at their dinner meeting at Kolb's Restaurant. Presiding hostesses were WOMPI of Richards Center, Film Inspection Service, and National Screen Service. . . . Nancy Czar and Arch Hall, Jr., and his instrumental trio were in for personal appearances in connection with the area premiere of "Wild Guitar." . . . The WOMPI's annual Christmas party for underprivileged children will be held at the Famous Theatre on Dec. 15. . . . The ladies at

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and Maintenance

MGM entertained former co-workers Corinne Bouche and Bernice Chauvin at a farewell luncheon at the A&G Restaurant. . . . J. S. Wingate, Gaylee Drive-In, DeQuincy, La., purchased the town's indoor house, the Strand, from the Joe Heard family. Operation of the under-skyer was suspended for the winter. . . . Harold Dacey, former manager of the Gayle Raceland, has assumed operation of the theatre owned by F. G. Prat, Jr., and F. L. Aucoin, Jr., of Yacherie, La. . . . Amanda Gaudet, NSS accounting department; and Bernice Chauvin, formerly with MGM; are recovering nicely at home following recent hospitalization.

PHILADELPHIA

Named as officers of the Philadelphia Motion Picture Associates were Jerry Levy, Columbia, president; Mort Magill, Buena Vista, vice president; John Kane, Paramount, treasurer; and Jack Zamsky, United Artists, secretary. The PMPA will sponsor the local premiere of Columbia's "Lawrence Of Arabia" at the Midtown, Dec. 19. . . . Stanley Kositsky, United Artists salesman, is in Einstein Medical Center, Northern Division. . . . Stanley Warner neighborhood houses are featuring "Santa Claus" as a pre-Christmas matinee attraction for children. . . . Effective Dec. 1, 20th-Fox switched its film handling to Clark Service out on 29th Street. . . . In an economy measure 20th-Fox left five girls on its staff out. . . . Ralph Garman, Paramount, is resigning due to poor health after 44 years. . . . Condolences to Jack Vandever, Triangle Sign Studios, upon the death of his wife. . . . The Benson reopened after being closed a short time. . . . Max R. Leven, a barker of Tent 13 Variety Club, died.

ST. LOUIS

To be square is to be aware—a participating instead of passive member of society, according to John D. Giachetto, Frisina Amusement Co., Springfield, Ill., who spoke to the fifth annual WOMPI V.I.P. dinner Nov. 14. Giachetto stressed that the old ideals of men who thought and were original need to be brought back. We need to recapture the spirit of laughter and imagination. "Shall we all join the Society of the Squares—a society with wings. A society for participation and against sitting life out." A 100 per cent turnout of bosses made this the best V.I.P. dinner ever, Dorothy Dressel, WOMPI president, said. Gerald A. Banta, MGM branch manager was named "Boss of the Year." Special guests of honor for the evening were Ben Marcus, district manager of Columbia Pictures from Kansas City; Edward Arthur, Arthur Enterprises, St. Louis; Mrs. Bess Schullter; Charles Goldman; and Tommy James, who also gave the invocation. . . . The Hollywood Drive-In, Sandoval, Ill., is closed for the winter. It is owned by Roland Robinson. . . . The Legion, Steelville, Ill., is closing indefinitely. Jerry D. Martin is the owner. . . . Locally, Ronnies, Olympic, and Four Screen Drive-Ins are down to weekends. . . . Bud Edele, former branch manager at United Artists, was in town to visit his daughter, who recently gave birth to a daughter. Edele is now with the New York office as division manager. . . . Irina Demish, star in "The Longest Day," was in town to plug the film, accompanied by an interpreter. The film is doing smash business at the boxoffice. . . . WOMPIs held a board meeting. Two local WOMPIs have been named to national committees. Marcella DeVinney, Buena Vista, is on the publicity committee, and Charlotte Murphy, Columbia, is on the extension committee.

Times Square Theatres Get "Clean Up" Order

NEW YORK—License Commissioner Bernard J. O'Connell warned motion picture theatres in the Times Square area that their licenses would be revoked if they did not clean up outside advertising of "lurid and flamboyant" nature. He said many of the theatres used displays "for every passing child to see" far worse than the pictures being shown inside.

O'Connell said the department had no desire to censor films; this matter, he emphasized, is the exclusive province of the State Board of Regents.

The Commissioner's warning was issued following the announcement that he had suspended for two weeks the license of the Tivoli, 839 Eighth Avenue, which had been found guilty at a departmental hearing on Oct. 23 of having used false and misleading advertising. O'Connell said numerous complaints about the Tivoli had been received from business associations and residents in the area.

Richard Smith, manager, Tivoli, said there was "absolutely no validity to the charges made by the License Department." He said the theatre had been showing burlesque type films for four months and had received "no formal complaints," adding that the theatre would take necessary action to stop the suspension, which goes into effect Dec. 2. The department's ruling can be appealed to the State Supreme Court.

"The decision in the next case of this kind," said O'Connell, "will not be a suspension of a license, but an outright revocation. The general public has the right not to be exposed to offensive and indecent advertising on its sidewalks."

SAN ANTONIO

A Texas travel color movie, "Come to Texas," was previewed in Austin, Tex. Humble Oil & Refining Co., which sponsored the film, presented the first copy to the Texas Highway Department's tourist promotion division. The company announced that beginning immediately, copies will be available for showing to interested groups on request to its office either in Dallas or in Houston. . . . The Spring, Roaring Springs, Tex., leased by Wade Berryman from owner M. S. Thacker, was destroyed by a fire. The blaze originated in the rear of the theatre and was not brought under control for two hours. Berryman estimated his damage at \$5,000 and said he had no insurance. The Spring was dark at the time of the fire but had just completed a Sunday matinee. The blaze was fanned by a brisk northeasterly wind that hampered firemen from three neighboring towns. Lack of an adequate water supply also hampered the firefighters. No plans for rebuilding the theatre have been made. . . . Theatre passes, good anytime, are among the prizes in the Herald-Post "Shiver Contest." They are a gift of John Paxton, city manager for Interstate Theatres at El Paso, Tex., and annual booster of the popular event. The passes, 10 for each theatre, are good for the Plaza, State, Pershing, and Palace. Thousands of El Pasoans join the contest by guessing when the city will have freezing temperatures of 32 degrees for the first time this season. . . . Chill Wills was a brief visitor at Amarillo, Tex., prior to going to Nogales on location with John Wayne in "McLintock!" . . . Gary Carnie, a member of the Hacienda Players in El Paso, Tex., has a collection of 35 of the old silent movies including "The Great Train Robbery."

REVIEWS

The famous pink paper **SAVEABLE SECTION** in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 25 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all REVIEWS section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper **SERVICES** indexes to the past 12 months' product, and the alternating every second week pink paper **REVIEWS**, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO VOL. 68, No. 24 DECEMBER 5, 1962

EMBASSY

Constantine And The Cross DRAMA 120M.

Embassy
(Totalscope)
(Eastman Color)
(Filmed in Italy)
(English dialogue)

ESTIMATE: Interesting, well-made spectacle.

CAST: Cornel Wilde, Christine Kaufmann, Belinda Lee, Elisa Cegani, Massimo Serato, Fausto Tozzi, Carlo Nichi, Vittorio Sanipoli. Produced by Ferdinando Felicioni; directed by Lionello de Felice.

STORY: After a victorious battle in which Cornel Wilde as Constantine helps his father, Emperor Carlo Ninchi, in 303 A.D., he is summoned to Rome to be honored. His friend, Fausto Tozzi, is seriously wounded when the two are ambushed at the instigation of rival for power Massimo Serato, who sees in Wilde an opponent for one of the top posts of the empire. Wilde leaves his friend in the care of a Christian family in the hills where Tozzi comes to know and love innocent, young Christine Kaufmann. In Rome, the Christians are blamed for almost everything that happens. Wilde arranges for the release of several being tried, among them his mother, Elisa Cegani. He is forced to quit Rome after his enemies have created a false picture of him, and he returns in time to spark a victory against the barbarians. He is proclaimed Emperor of the West after his father dies of wounds in battle, and he takes as his bride Belinda Lee. Serato, meanwhile, in Rome, inflames the Senate against Wilde when he issues a decree urging tolerance for the Christians. Serato is declared Emperor. He has Tozzi arrested and renews the persecution of the Christians. In prison, Kaufman is tortured and raped and dies in the arms of Tozzi. Lee returns to Rome to plead with her brother, Serato, to halt the bloodshed, but she is imprisoned with Cegani. Wilde, given a sign from heaven, proceeds against Serato and his forces and triumphs over them, freeing Lee, Cegani, and the Christians, who are now assured freedom of worship.

X-RAY: Had this entry come at the beginning of the cycle of spectacles dealing with the Christians and the early days of Rome, it would have created quite a stir. As it stands now, it emerges as another entry in the group that is impressive of direction, production, and acting, and which holds interest fairly well throughout. There is a good deal of action and intrigue, and the use of color is a fine assist.

AD LINES: "A Great Action And Adventure Spectacle"; "A Cast Of Thousands Brings This Great Story To The Wide Screen."

Complete back sections of these pink reviews sections are available to subscribing theatres at \$1:30 per set.

MGM

Billy Rose's "Jumbo" MUSICAL 125M.

MGM
(CinemaScope)
(Metrocolor)

ESTIMATE: Colorful circus yarn boasts top names, great songs.

CAST: Doris Day, Stephen Boyd, Jimmy Durante, Martha Raye, Dean Jagger, Joseph Waring, Lynn Wood, Charles Watts, James Chandler, Robert Burton, Wilson Wood, Norman Leavitt, Grady Sutton. Circus performers include Ron Henon, The Carlisles, The Pedrolas, The Wazzans, The Hannefords, Billy Barton, Corky Christiani, Victor Julian, Richard Berg, Joe Monahan, Miss Lani, Adolph Dubsky, Pat Anthony, Janos Prohaska, The Barbettes. Produced by Joe Pasternak and Martin Melcher; directed by Charles Walters.

STORY: The circus owned by veteran Jimmy Durante is in financial difficulty despite the efforts of daughter Doris Day to make up for his lack of business sense. Martha Raye also stands by, Durante having promised on many occasions to marry her. Drifter Stephen Boyd joins the circus and soon proves himself an invaluable addition to the troupe, taking over a dangerous high wire act and taking things in hand generally. Day quickly falls in love with him, but he is reluctant to return her feeling. Actually, Boyd is the son of rival circus owner Dean Jagger, who covets Durante's operation, particularly Jumbo the trained elephant. Boyd buys up all the debts owed by Durante, all the time hating himself for being false to Day, whom he has come to love. Just as he is determined to tell Day the truth, Jagger arrives to take over the circus. Heartbroken, Day refuses to listen to Boyd's explanations. She leaves the circus with Durante and Raye. They intend to begin again. Boyd shows up with Jumbo to cast his lot with them. Soon, the foursome are on their way back up the circus ladder of success.

X-RAY: This is a happy, colorful musical comedy featuring top names, a circus atmosphere, and the wonderful music and lyrics of Richard Rodgers and Lorenz Hart. Adapted from the musical play produced many years ago by Billy Rose on Broadway, the plot shows its age. However, the principals have such a happy time, and the production takes such good advantage of the circus theme that no one will care. Doris Day, as usual, is a delight. Stephen Boyd proves a handsome and dashing leading man. Jimmy Durante and Martha Raye add a generous number of laughs. If people still go to the movies to forget their troubles and escape into a bright, fairyland world of color and fun, then this should create a considerable boxoffice stir. Production and direction are first rate, and musical numbers are well done. Naturally, the top circus performers provide plenty of thrills. No message here, but good film fun. Screenplay is by Sidney Sheldon.

TIP ON BIDDING: Better rates.

AD LINES: "The Greatest Show . . . The Most Fun . . . The Circus Is Coming To Town"; "The Thrills Of The Big Top . . . The Best Songs From Rodgers And Hart . . . A Holiday Treat For All The Family."

PARAMOUNT

A Girl Named Tamiko DRAMA 110M.

Paramount
(Technicolor)
(Panavision)
(Filmed in Japan)

ESTIMATE: Lush romantic drama of modern Japan.

CAST: Laurence Harvey, France Nuyen, Martha Hyer, Gary Merrill, Michael Wilding, Miyoshi Umeki, Steve Brodie, Lee Patrick, John Mamo, Bob Okazaki, Richard Loo, Philip Ahn. Produced by Hal B. Wallis; directed by John Sturges.

STORY: Laurence Harvey, bitter expatriate in Tokyo, learns that after many years, his application for a visa to go to the United States will be acted upon. He wants desperately to get a reputation which will establish him quickly in America. He learns through a friend, Michael Wilding, that U. S. Embassy receptionist Martha Hyer, lives with wealthy protector Gary Merrill, who would be a good business contact. Harvey also meets France Nuyen, daughter of an old Japanese family and librarian at the Foreign Press Club in Tokyo. He launches an affair with Hyer, hoping to get to meet Merrill. He also gets Nuyen to introduce him to her brother, a strict Japanese traditionalist, through whom he hopes to meet a famous Japanese artist. It would be a real coup if he could photograph this artist, who is always in the headlines since he deserted the classic Japanese style of painting for modern techniques. Nuyen's brother refuses to help, but Nuyen takes him to the artist's home where he sneaks photos with a miniature camera. Juggling his affair with Hyer and his career, he and Nuyen realize they are falling in love. His photos of the artist hit the front pages, and he is suddenly in great demand. He meets Merrill and is commissioned to photograph a lake resort. He takes Nuyen to a party given by Merrill, and Hyer insults the Japanese girl. She later apologizes and begs Harvey to go to America with her. He agrees, but must complete his assignment first. Nuyen insists on accompanying him to the lake when she learns he is leaving, and they have an idyllic time in the lovely setting. When she leaves, Harvey realizes how much he loves her. He will not go to America for he has found love in Japan.

X-RAY: This romantic drama of an amoral, bitter man who finds moral and spiritual regeneration through the love of a gentle Japanese girl has been given a lush production in exotic Japan. It is a visual delight, as the scenic wonders of Japan light up the screen. Women should respond best to the drama, which contrasts old and new Japan and de-

(Continued on page 5003)

FOREIGN and SPECIALTY PICTURE SOURCES

A semi-annual service, to those theatremen who wish to locate distribution outlets and sources of supply, for imported and off-beat features and shorts, that may prove attractive to particular cultural levels or nationality groups. Every effort will be made to re-edit and re-check all data in the following lists, each time used. As many are fringe enterprises, not too closely identified with the domestic motion picture industry, however, MOTION PICTURE EXHIBITOR cannot accept responsibility for accuracy or completeness.

The name and address of the company itself, the name of at least one executive to whom inquiries can be directed, and a rough idea of the number and type of product available is as follows:—

ACADEMY PRODUCTIONS, INC. Exec: Ursula Lewis—1501 Broadway, New York 36, N. Y. (11 features—mainly of French, German and Spanish origin)

WILLIAM J. AHERN, Owner—3 Hutton St., Troy, N. Y. (Religious & silent features, shorts, varied foreign origin)

AJAY FILM CO. Exec: Arnold Jacobs—270 Park Ave., New York 17, N. Y. (numerous features, varied origin)

AMERICAN NEWSREEL Exec: E. M. Gluckman, Pres.—Box 831 Grand Central Station—New York, N. Y. (4 features, mainly all-negro casts, origin USA)

GEORGE K. ARTHUR—GO PICTURES, INC. Exec: Geo. K. Arthur, Pres.—37 W. 57 St.—New York, N. Y. (5 features, English and Dutch origin, 101 foreign short subjects)

ARTKINO PICTURES, INC. Exec: N. Napoli—Mrs. Rosa Madell, V.P.—723 Seventh Avenue—New York 19, N. Y. (19 features, —all of U.S.S.R. origin)

ATLANTIC PICTURES CORP. Exec: George Roth—37 W. 57 St., New York 19, N. Y.

ATLANTIS FILMS, INC. George Morris, President; Louis Milkowitz, Vice-President—117 1st Ave., New York 3, N. Y. (10 features—varied foreign & American origins)

AUSTRALIAN NEWS AND INFORMATION BUREAU Exec: Mel Pratt—Frank Long, Film Officer—636 Fifth Avenue, New York 20, N. Y. (Numerous short subjects on life, travel and scenic features of Australia)

AZTECA FILMS, INC. Exec: Jewell Tryex, Sls. Mgr.—1745 S. Vermont Ave., Los Angeles 8, Calif. (29 features—Mexican origin)

SAM BAKER ASSOCIATES—1501 Broadway, New York 36, N. Y. (16 features—German origin)

B. C. G. FILMS Exec: Nat Gassman—405 Lexington Ave., New York 17, N. Y. (6 features, U. S. & foreign origin)

BALSAM, JEROME FILMS, INC. Exec: Jerome Balsam, Pres.—1501 Broadway, New York 36, N. Y. (2 features—English and French origin)

BEAUTIFUL PRODUCTIONS, INC. Exec: Irving Klaw, Pres.; P. Kramer, Secty.—212 East 14th St.—New York 3, N. Y. (3 burlesque show features—all of U.S. origin)

BEAVER-CHAMPION ATTRACTIONS, INC. Exec: James A. Mulvey, Pres., N. A. Taylor, David Griesdorf, V.P.'s, Harry S. Mandell, Treas., Stephen W. Mulvey, Secy.—1270 Ave. of Americas, New York 20, N. Y. (3 features—varied origin)

BECKMAN FILM CORP. Exec: Alexander Beck, Pres.; Edmund Goldman, Vice Pres.—9145 Sunset Blvd., Hollywood 69, Calif.

BRANDON FILMS, INC. Exec: Thomas J. Brandon—200 West 57th Street, New York 19, N. Y. (40 foreign features—mainly French, several Japanese, some silent)

BRENNER, JOSEPH ASSOCIATES Exec: Joseph Brenner—251 West 42nd Street, New York, N. Y. (24 features—varied foreign origins)

BURSTYN, JOSEPH, INC. Exec: Fae R. Miske, Pres.—1674 Broadway, New York 19, N. Y. (17 features—varied foreign origins, plus 7 short subjects)

CAMEO INTERNATIONAL PICTURES Exec: Wm. Sheldon, Pres.—701-7th Ave., New York 19, N. Y. (varied features)

CARILLON PICTURES Exec: Irving Lesser, Gen. Mgr.; Leo Abrams, Sales Mgr.—527 Madison Ave., New York 22, N. Y. (6 features—action and documentary, 6 shorts)

CASINO FILMS, INC. Exec: Munio Podhorzer, Pres.; Nathan Podhorzer, Vice Pres.—1546 Broadway, New York 36, N. Y. (40 features mainly of German and Austrian origin with English subtitles. Numerous short subjects)

CASOLARO GIGLIO FILM DISTR. CORP. Exec: Salvatore Casolaro, Gen. Mgr.—277 Canal St., New York 13, N. Y. (Over 300 Italian features, with and without English subtitles)

CAVALCADE PICTURES, INC. Exec: Harvey Pergament—959 No. Fairfax Ave., Hollywood 46, Calif. (30 features, featurettes, shorts, varied foreign origin)

CINEMA CORPORATION OF AMERICA Exec: Alan F. Martin, V.P.—55 Valhalla Way, Wayne, N. J. (1 religious feature)

CITATION FILMS, INC. Exec: A. W. Schwalberg, Pres.—15 East 58 Street, New York 22, N. Y. (14 features—foreign & U. S. origin)

COLORAMA PICTURES Exec: Leo F. Samuels, V.P. Sales—1501 Broadway, New York 36, N. Y. (4 features—Italian and Spanish origin)

CONTEMPORARY FILMS, INC. Exec: James W. Britton, Pres.; Leo R. Dratfield, Dir. of Distr.—267 West 25th Street, New York 1, N. Y. (3 features—French and Japanese origin)

CONTINENTAL DISTRIBUTING, INC. Exec: Walter Reade, Jr., Ch. of Bd.; Irving Wormser, Pres.; Carl Peppercorn, V.P. Chg. of Sls.; Sheldon Gunsberg, VP Chg. Adv. & Pub.—1776 Broadway, New York 19, N. Y. (81 features—English and European origins—11 shorts)

CROWN INTERNATIONAL PICTURES Exec: Newton P. Jacobs, Pres.—1918 S. Vermont Ave., Los Angeles 7, Calif. (6 exploitation features)

D&F DISTRIBUTION CORP.—1270 6th Ave., New York 20, N. Y. (1 feature—German origin)

DAVIS-ROYAL—130 E. 58 St., New York 22, N. Y.

LOUIS de ROCHEMONT ASSOCIATES Exec: Borden Mace, Pres.; Barney Pitkin, Gen. Sls. Mgr.—380 Madison Ave., New York 17, N. Y. (5 features—foreign & U. S. origin)

DOGU TRADING COMPANY Exec: M. S. Dogu—162 Water Street, New York 38, N. Y. (1 feature, Turkish origin)

ELLIS FILMS, INC. Exec: Jack Ellis, Pres.—1501 Broadway, New York 36, N. Y. (15 features—French and Italian origin)

ENTERPRISES COMBINED, INC. Exec: Aslam Khan—565 5th Ave., New York 17, N. Y. (Several films, from India)

EUREKA PRODUCTIONS, INC. Exec: Samuel Cummins, Gen. Mgr.—153 Neptune Ave., New Rochelle, N. Y. (6 features—French and other origin)

EXCELSIOR PICTURES CORP. Exec: Walter Bibo, Pres.—1564 Broadway, New York 36, N. Y. (4 features—miscellaneous origin)

EXCLUSIVE INTERNATIONAL FILMS—1776 Broadway, New York 19, N. Y. (21 features—U. S. & foreign origin)

FAIRVIEW FILMS, INC. Exec: S. S. Isquith—26 Broadway, Suite 765, New York 4, N. Y. (U. S. & English films)

FILM REPRESENTATIONS, INC.—251 West 42 Street, New York 36, N. Y. (8 features—English, French & Italian origin)

FILMS AROUND THE WORLD, INC. Exec: Irvin Shapiro—745 Fifth Avenue, New York 22, N. Y. (numerous features—European origin)

FILMVIDEO RELEASING CORP. Exec: Maurice H. Zouary—333 W. 52nd St., New York 19, N. Y. (Documentary films for theatrical and television)

FINE ARTS FILMS, INC. Exec: Arthur M. Epstein, Pres.; Rita C. Eagle, Sec.-Treas.—1501 Broadway, New York 36, N. Y. (10 features—varied foreign origin)

FOUR CROWN PRODUCTIONS—7165 Sunset Blvd., Hollywood 46, Calif.

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247 W. 42 St., New York 36, N. Y.

- GOTHAM RELEASING CORP.** Exec: Sam Lake, Pres.—630 Ninth Ave., New York 36, N. Y. (10 features—varied foreign origin)
- GOVERNOR FILMS** Exec: Dave Emanuel—509 Madison Ave., New York, N. Y. (numerous features, various foreign origin)
- GRAND PRIZE FILMS INC.** Exec: Sidney Kaufman, Pres.; George Hirschfeld, Sec.—565 Fifth Ave., New York 17, N. Y. (36 features—varied foreign origin)
- GREEK MOTION PICTURES, INC.**—358 W. 44 St., New York 36, N. Y. (21 features, Greek origin—1 English)
- GRESHLER, ABNER J. PRODUCTIONS, INC.** Exec: Abner J. Greshler, Pres.; Fred Harris, N. Y. Exec.—1270 Ave. of Americas, New York 20, N. Y. (5 features—English origin)
- HARRISON PICTURES CORP.** Pres. Edward Harrison—1501 Broadway, New York 36, N. Y. (14 features—varied foreign origin—8 U. S. shorts)
- HOFFBERG PRODUCTS, INC.**—362 West 44 Street, New York 18, N. Y. (34 features—150 shorts, varied foreign origin)
- INTER CONTINENT RELEASING ORGANIZATION**—1456 Bronson Ave., Hollywood 28, Calif.
- INTERNATIONAL FILM ASSOCIATES CORP.** Exec: B. B. Kreisler, Pres.; Edw. Kreisler, VP—550 Fifth Avenue, New York 36, N. Y. (5 features and 16 shorts—varied foreign origin)
- INTERNATIONAL FILM UNIT** Exec: Paul Street, Exec. Prod.—103 Park Ave., New York 17, N. Y. (2 features, 5 shorts, 26 half-hour shorts, U. S. and foreign origin)
- INTERPROGRESS TRADING CORP.** Exec: Jovan Petrovic—501 5th Ave., New York 17, N. Y. Rep. of Yugoslavia Film, Belgrade (Numerous features and shorts, Yugoslavian origin)
- INTERWORLD FILM DIST. INC.** Exec: Nicholas J. Papadacos, Pres.; Maurice Kesten, V.P. Foreign Sales—1776 Broadway, New York, N. Y. (2 features—French origin)
- JANUS FILMS, INC.** Exec: Bryant Haliday, Pres.; Ira Michaels, V.P.; Cyrus I. Harvey, Jr., Treas.—The Wellington, 55 St. & 7th Ave., New York 19, N. Y. (45 features—varied foreign origin)
- JEWEL PRODUCTIONS, INC.** Exec: Samuel Cummins, Gen. Mgr.—153 Neptune Ave., New Rochelle, N. Y. (10 features—varied foreign origin)
- KANJI PICTURES CO., INC.** Exec: Arthur Davis, Pres.—PO Box 35-517 Miami 35, Fla. (Japanese features)
- KINGSLEY INTERNATIONAL PICTURES CORP.** Exec: Edward L. Kingsley, Pres.—37 West 57th Street, New York 19, N. Y.
- LOPERT FILMS** Exec: Ilya Lopert, Pres.; Leon Brandt, Gen. Sls. Mgr.—50 W. 57th St., New York, N. Y. (foreign films varied origin)
- LUX FILMS** Exec: Bernard Jacon — 1501 Broadway, N. Y.
- MAC DONALD PICTURES** Exec: B. R. Schrift, Pres.; Daniel McDonald, Treas.—200 West 57th St., New York 19, N. Y. (7 features—varied foreign origin)
- MANHATTAN FILMS INTERNATIONAL, INC.** Exec: Robert I. Kronenberg, Pres.—1920 S. Vermont Ave., Los Angeles 7, Calif. (110 foreign and exploitation films)
- MANSON DISTRIBUTING CORP.** Exec: Edmund Goldman, Pres.; Michael Goldman, V.P.—9145 Sunset Blvd., Hollywood 69, Calif.
- McLENDON CORP.** Exec: Gordon McLendon, Pres.; Mitchell I. Lewis, Dir. Adv.—2008 Jackson St., Dallas, Texas
- MEADOW, NOEL** Exec: Noel Meadow, Owner—229 West 42nd Street, New York 36, N. Y. (5 features—varied foreign origin, also 4 short subjects)
- MEDALLION PICTURES** B. R. Schrift, Pres.; Daniel McDonald, Treas.—200 West 57 St., New York, N. Y. (86 features, foreign and U. S. origin)
- MEL O'DEE FILM PRODUCTIONS** Exec: Ray Lewis, George Weiss—333 W. 52 St., New York 19, N. Y. (American exploitation and road show films)
- MISHKIN, WILLIAM** Exec: William Mishkin, Owner—1564 Broadway, New York 36, N. Y. (10 features, American, French and Italian origin)
- MOTION PICTURE DISTRIBUTORS, INC.** Exec: Irving M. Lesser, Pres.—527 Madison Ave., New York 22, N. Y. (4 features, 14 shorts—varied foreign origin)
- PACEMAKER PICTURES, INC.**—1790 Broadway, New York 19, N. Y. (4 features—English and French origin)
- PARADE RELEASING ORGANIZATION** Exec: Robert Patrick, Gen. Sls. Mgr.—6253 Hollywood Blvd., Hollywood 28, Calif. (7 features, varied origin)
- PARALLEL FILM DISTRIBUTORS, INC.** Exec: George Borden, Pres.; Sam Nathanson, Sales Mgr.—1150 S. Beverly Drive, Los Angeles 35, Calif.
- PREMIER PICTURES CO.** Exec: Sam Lake, Pres.—630 Ninth Ave., New York 36, N. Y. (5 features—varied foreign origin)
- PRESIDENT FILMS, INC.** Exec: Joseph Green, Pres.—37 W. 57 St., New York, N. Y. (16 features—varied foreign origin and Yiddish)
- PAN-WORLD FILM EXC.** Exec: George Waldman—630 9th Ave., New York, N. Y. (Various features, foreign and domestic)
- BUDD ROGERS** Exec: Budd Rogers, Pres.—1270 Sixth Ave., New York 20, N. Y. (4 features—Italian origin)
- SCHOENFELD, LESTER A., FILMS** Exec: Lester A. Schoenfeld, Owner; Sadie Nash, Booker—247 W. 42 St., New York 36, N. Y. (500 short subjects—varied foreign origin)
- SCREEN ARTS SALES COMPANY**—723 Seventh Avenue, New York 19, N. Y. (3 features—Italian and Spanish origin)
- SENECA INTERNATIONAL, INC.** Exec: Benjamin D. Gladstone, Gen. Sls. Mgr.—21 W. 46 St., New York 36, N. Y. (Various features—Japanese origin)
- SEVEN ARTS ASSOCIATED CORP.** Exec: Arnold Jacobs, Gen. Sls. Mgr.—270 Park Ave., New York 17, N. Y. (numerous features, varied origin)
- SHOCHIKU FILMS OF AMERICA** Exec: Mitsugu Mizuno—2320 S. Hill St., Los Angeles, Calif. N. Y. office: 551 5th Ave., New York 17, N. Y. Exec: Samuel Ishikawa (Numerous features, Japanese origin)
- SHOW CORPORATION OF AMERICA** Exec: C. R. Manby, Pres.; Fred Schneier, V.P.—45 Rockefeller Plaza, New York 20, N. Y. (11 features—British, French, Irish and German origin)
- SONNEY AMUSEMENT ENTER., INC.** Exec: Dan Sonney, Pres.; Edward Sonney, V.P.—1664 Cordova St., Los Angeles 7, Calif. (Exploitation features and foreign films)
- TIMES FILM CORP.** Exec: Jean Goldwurm, Pres.; Irving Sochin, Sales Dir.; Felix Bilgren, Secy. & Counsel.—144 West 57th St., New York 19, N. Y. (19 features—varied foreign origin)
- TOEI PICTURE COMPANY, LTD.** U. S. Representatives Exec: Hiroshi Ikuina—165 W. 46 St., New York 36, N. Y. (Numerous features—Japanese origin)
- TOHO INTERNATIONAL, INC.** Exec: Yukio Kaise, Gen. Mgr.; Tetsu Aoyagi, Asst. Mgr.—1501 Broadway, New York 36, N. Y.—West Coast Office: Sekido Shinichiro, Mgr.—369 E. First St., Los Angeles 12, Calif. (52 features—Japanese origin)
- TOPAZ FILM CORP.** Exec: Paul Schreiber, Pres.; Edmund Goldman, V.P.—9145 Sunset Blvd., Hollywood 69, Calif.
- TRANS-LUX DISTRIBUTING CORPORATION** Exec: Richard P. Brandt, Pres.; Ed. R. Svigals, V.P.—625 Madison Avenue, New York 22, N. Y. (25 features—varied foreign origin)
- UNION FILM DISTRIBUTORS, INC.** Exec: Peter P. Horner, Pres.; Phil Levine, V.P.—37 West 57th St., New York 19, N. Y.
- UNITED MOTION PICTURE ORGANIZATIONS, INC.**—130 E. 58 St., New York 22, N. Y. (17 features—French, Italian, Spanish)
- UPA PICTURES INC.** Exec: Henry G. Saperstein, Pres.; Hal Elias, V.P. & Studio Mgr.—4440 Lakeside Dr., Burbank, Calif.; 527 Madison Ave., New York, N. Y. (animated cartoons and live action films, theatrical, commercial, industrial and television)
- VALIANT FILM CORP.** Exec: Bernard Jacon, Sls. Dir.—1501 Broadway, New York 36, N. Y. (34 features—varied foreign origin)
- ZENITH INTERNATIONAL FILM CORP.** Exec: D. Frankel, Pres.—1501 Broadway, New York 36, N. Y. (4 features—3 French—1 German)

A GIRL NAMED TAMIKO

(Continued from page 5001)

tails a love affair that tradition decreed should not be. Performances are satisfactory, as is the direction, but some tightening would have helped. As it is, the atmosphere tends to get in the way of the plot development. All in all, it should find favor with filmgoers who like their drama bittersweet and their locales exotic. Screenplay is by Edward Anhalt.

TIP ON BIDDING: Better program rates.

AD LINES: "Nothing Could Stand In His Way . . . Except Love"; "Their Two Worlds Were Far Apart . . . But Their Two Hearts Refused To Believe It."

UNIVERSAL

40 Pounds Of Trouble

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(Eastman Color)
(Panavision)

COMEDY
106M.

ESTIMATE: Highly enjoyable entertainment.
CAST: Tony Curtis, Phil Silvers, Suzanne Pleshette, Claire Wilcox, Larry Storch, Howard Morris, Edward Andrews, Stubby Kaye, Warren Stevens, Mary Murphy, Kevin McCarthy, Karen Steele, Tom Reese, Steve Gravers. Produced by Stan Margulies; directed by Norman Jewison.

STORY: Tony Curtis is the manager of a plush gambling establishment at Lake Tahoe in Nevada, which is owned by Phil Silvers in Chicago. He likes his job and women and neatness, and he has a passionate hatred for
(Continued on page 5004)

to be present. Reporters dug out some excellent anecdotes about the theatre and its personnel. This resulted in more good publicity.

We persuaded the film censor, Lord Morrison of Lambeth to conduct the opening ceremony and a happier choice could not have been made. After being introduced by the Mayor of Lewisham he talked authoritatively about censorship and there are few subjects which provide alert newspaper reporters with better copy.

A newsreel of the original opening and a clip from the first feature, "The Midship-maid" was screened.

My boys and girls Saturday morning club was re-opened by the Mayor of Lewisham who spoke on the danger of playing with matches and asked them to treat the theatre as their club, look after it and to call an attendant if anyone is seen damaging it. A police sergeant also spoke on the use and care of bicycles.

For this occasion I procured the London premiere of the new Children's Film Foundation presentation "The Pipers Tune" and was able to introduce its young artists on the stage. 1000 leaflets announced the re-opening.

The Bingo Club re-opened with a personal letter and a free invitation to members for the opening session on the Sunday afternoon.

NUMBER 1-14

Talent Stage Show Boosts Sunday Matinee

THEATRE: SW Fabian

ADDRESS: Hoboken, N.J.

MANAGER: Murray Spector

A talent stage show called "Stars Of The Sixties" was promoted for a Sunday matinee.

First, 11 local variety acts were promoted and trained for exhibition. These acts comprised singers, dancers, bandsters, folk danc-



LEFT, James Macris, Dipson Theatres, and RIGHT, D. H. Thomas, exec. vice-president, F. C. Thomas, Inc., chain store operators, are shown reviewing the store display advertising the Movie Bonus Plan, which broke simultaneously in 32 Basket markets and 15 participating theatres in New York State.

ing, group singing and instrumentalists. Contestants were allotted two numbers and were judged by personalities in stage and music activities. Two judges were associated with the Hoboken Recreation Department and were recognized authorities; while a third judge was a well known recording star.

The stand-out act was called "The Creators," a terrific combo on the Tee-Kay Label, who recently completed two tunes for a current release. These tunes, namely, "I Stayed At Home" and "Combo Labba" were presented here for the first time and brought the house down with spontaneous applause.

As added attractions we promoted at no cost to the theatre several outstanding acts. One was an operatic star, Manuel Mestre, called "The Portugese Mario Lanza," who sings in four languages, Italian, Spanish, Portuguese and English, is well known and has appeared in many of the South American countries. His accompanist was also promoted as a no cost item. The other was the celebrated recording performer, George Davis, who exploited his latest release, "Out Of A Million Girls." Another treat for the audience was a line of 15 boys and girls in colorful attire presenting a jazz number. Here again the reception was tremendous.

As for prizes for the first top three winners there were gift certificates promoted from local merchants in the amounts of \$25, \$15, and \$10. In addition, promoted prizes were given all contestants not participating in the first three categories.

To plug the show I focused a 40x60 in the lobby with all details of the contest; set up a

trailer for the screen; and prepared a herald with a sponsor's ad on the reverse side to defray its cost.

These heralds were distributed not only through the medium of the theatre; but in Jersey City and Bayonne where the added attractions are well known.

To support this live stage show I also promoted two bands, a rhythm and jazz band, both at no cost.

For extra publicity to plug the event, we had readers in the Jersey Journal, Hudson Dispatch, Hoboken Pictorial, and Greenville and Jersey City newspapers. We also received spot announcements on radio station WNJR free for three days prior to playdate. The disc jockeys on this station were interested in plugging the tunes of the "new stars" and at the same time the theatre was plugged on this station.

Patronage response the day of the show, though stormy with plenty of snow, had the theatre turning in a terrific afternoon in receipts and the undertaking developed into a successful venture.

This was a two-hour stage show held in addition to our regular film program.

NUMBER 1-15

Horror Show Drive-In Campaign

THEATRE: Ellis Drive-In

ADDRESS: Newcastle, Del.

MANAGER: Jack Schillinger

As a campaign on the horror features combination of "Horror Hotel" and "The Devil's Messenger" we plugged the show on a tape played before each show and also at intermission time for a week in advance. Utilizing the interview spots with famous monsters such as Dracula, Frankenstein, and The Wolf Man, we advised patrons that the deadly get-together at "Horror Hotel" would start on Hallowe'en Night.

We used the same monster interview on the local radio station.

Using a three-sheet we mounted flashing red lights in the eyes of the large monster head. This was erected under our attraction sign on busy Route 13. Also from the attraction sign we hung a dummy with monster hands dangling; and this was spotlighted.

During the engagement we altered the taped interviews and instead of announcing the playdate we advised, "That's what you're in for tonight here at the Ellis Drive-In Theatre. We pay immediate attention when you ring for 'Doom Service' here at 'Horror Hotel.'"

Also, on the tape we instructed patrons to

(Continued on page EX-463)

THE NEW 1962

"Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

\$30000 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONA-MAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.

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TOA members twist at American International Pictures' lunch, one of the highlights of the film company's luncheon at the recent Florida convention; on the right, surrounded by AIP's bevy of convention hostesses, wives of AIP's top executives who played a leading role for the company by hosting daily poolside cocktail parties are seen at the luncheon. Left to right around the table are Mrs. David Melamed, Mrs. Leon P. Blender, Mrs. George Waldman, Mrs. James H. Nicholson, Mrs. Samuel Z. Arkoff, Mrs. Jack Zide, Mrs. Philip Harling, whose husband was a luncheon speaker, and George Waldman and Jack Zide, AIPexchange heads in New York and Detroit respectively.

AIP Promotes Product To Miami Conventioneers

MIAMI, FLA.—One of the most comprehensive and all-embracing promotions ever undertaken by a motion picture company at a TOA convention had the nation's exhibitors talking about American International Pictures every day during the recent Miami meet and firmly implanted AIP product in exhibitor's minds when the convention ended.

Starting with full distribution of a special edition of the Miami Daily News on the opening day of the 15th annual TOA convention, the delegates each day received a special newspaper with pictures and stories of upcoming AIP products and stars.

In addition, TOA'ers attending the AIP-hosted luncheon received an impressive full color brochure on AIP's "The Raven," Edgar Allan Poe thriller starring Vincent Price, Peter Lorre, and Boris Karloff.

The Miami Daily News special AIP edition featured a welcome to delegates by company toppers James H. Nicholson and Samuel Z. Arkoff, together with a full convention schedule and calendar. The TOA calendar and schedule was reprinted in each of three subsequent AIP special "Convention Extra" tabloid newspapers.

The first of the tabloids was an eight-pager telling all about "The Seafighters," "Warriors Five," "White Slave Ship," "Reptilicus," "The Young Racers," "Samson and the Seven Miracles of the World," and other films in picture and story.

The second of the tabloids, a four-pager, concentrated on the many big name stars set to appear in upcoming AIP features, while the third and final four-page tabloid was devoted entirely to additional news and pictures of "The Raven."

The highlight AIP promotion, the Thursday luncheon, featured a bevy of beautiful "hostesses" who made the delegates forget about home with a "twist" demonstration and party, plus a screening of an AIP product reel.

EXPLOITATION—an encyclopedia of useable exploitation stunts—is published every other week as a section of Motion Picture Exhibitor.

HORROR (Continued from page 462)

load up a tray of treats at the concession building, instead of devouring their finger nails.

Opening night, despite rain, we enjoyed initial success with the horror combination.

NUMBER 1-16

Personal Appearance Of Stars

THEATRE: West End
ADDRESS: Birmingham, England
MANAGER: J. A. Green

Learning that this theatre was to be honored with a personal appearance of Eric Sykes and Jill Carson in connection with the booking of MGM British's "Village of Daughters," I went to town to make sure that I got the maximum benefit.

I greeted them at the railway station and escorted them to their hotel. After a quick freshen up I took them to the Woodlands Orthopaedic Hospital and the patients gave them a rousing welcome. Eric Sykes really entered into the spirit of things and allowed himself to be put to bed and photographed with crutches. Candy was distributed to the young patients by Jill Carson.

After two hours in the wards we were entertained to tea by the matron and one of the governors.

In the evening I welcomed them to the theatre and a bouquet was presented by the young daughter of a colleague. Immediately

Gas Station Tieup Boosts Lewis Film

NEW YORK—Over 150,000 Purolator Oil Filter dealers throughout the country are joining with exhibitors and Paramount Pictures in a giant merchandising promotion keyed to the release of Jerry Lewis' "It's Only Money."

Eye-catching posters have been especially created for street and window display at all leading gasoline service stations that feature Purolator products. On the local level, many theatres are scheduling retailer-sponsored showings of "It's Only Money" contests and promotions.

following the screening of the picture I introduced Sykes on a specially constructed rostrum in front of the screen—my stage went with the installation of 70mm—and he was given a great ovation.

Sykes then introduced Jill who is one of the lovely daughters in the film and the bouquet was again presented so that the entire audience could see it.

After the stage interlude, the artists attended a press reception in our restaurant. In addition to Birmingham critics and columnists invitations were extended papers over a large area. To give added color I invited Dante, an Italian hairdresser who has a beautiful salon opposite the theatre and he brought some lovely Italian models stressing the Italian setting of the film. In return he invited Jill to have her hair styled next morning before a TV appearance.

I personally escorted them to the TV studios for their interview in the Lunch Box program which also included a clip from the film. The compere gave a full and excellent plug for the program and the theatre and this unquestionably helped the box office considerably.

Prior to the visit photos and an announcement were displayed in the foyer and a tape recording inviting patrons to turn up in strength (which they did) was played at all performances.

Then another remarkable piece of publicity came my way. Fossetts Circus phoned to say they were in the district for a few weeks and had the donkey which is featured in the film. Accompanied by circus folk in colorful costumes, the donkey visited the theatre on Thursday and drew many spectators.

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AND SYSTEMS**

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317 N. Broad St., Phila. 7, Pa.

COMPANY ASSISTS

ALLIED ARTISTS has prepared a most attractive study guide on "Billy Budd" for distribution among students in junior high schools and high schools. It is felt that it will be an important pre-selling item for the picture as well as an informative and educational item. An ad is also being run nationally in the Scholastic Magazines which will reach several million more students. The popularity of the Herman Melville classic, especially among students of high school and college age is certain to reflect in the box-office interest in the film.

COLUMBIA announced that a search which concentrates on finding "the ideal teen-ager in each country" is now going on in 15 countries, embracing Europe, Latin America, Australia, and the Orient, as one of the most unique motion picture talent competitions ever conducted. It is being carried out on behalf of William Castle's forthcoming production, the comedy-suspense film, "The Candy Web." Although Castle is seeking teenage girls from all over the world to play roles in the picture, he asserts he is not interested in merely lovely or vibrant young ladies, but will be content only in finding young women who represent the ideals of their homelands in the modern world. The search is not for actresses but personalities and previous acting experience is not required. It will not be necessary for the girls to speak English. The girls chosen, all between 16 and 18 years of age, will fly to Hollywood; and in addition to appearing in the film, each girl will serve as the narrator of the story for the film shown in her particular country.

UNITED ARTISTS concentrated on the "Taras Bulba" music as a major aid in merchandising the Harold Hecht motion picture. United Artists Records is releasing a new Ferrante and Teicher single, "The Wishing Star," the theme from the film; and they and composer-conductor Franz Waxman are giving added impetus to "Taras Bulba" music sales through their current concert tours. Waxman has written a special by-line article, "Composing For 'Taras Bulba,'" which is featured in an illustrated brochure that has

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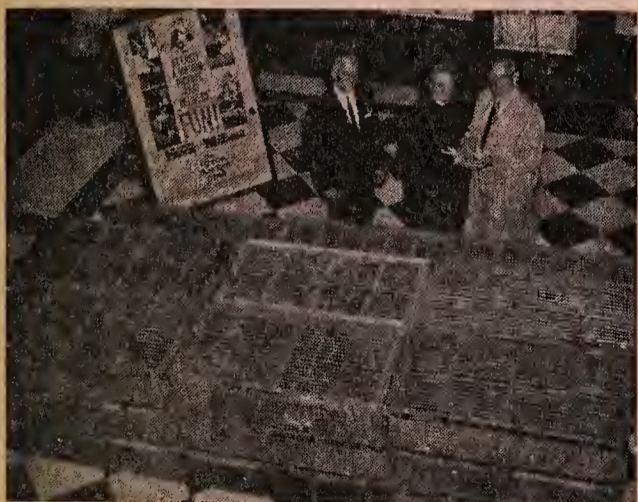
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been placed in each "Taras Bulba" soundtrack album released by United Artists Records. Waxman is the only composer to receive two successive Academy Awards. Ferrante and Teicher, on their concert tour, have played Waxman's "Taras Bulba" music in many states.

MGM and Revell, Inc., have completed a nation-wide tie-up with 100,000 department, hobby and sporting goods stores to feature the manufacturer's H.M.S. Bounty Kit during the release of "Mutiny On The Bounty." The kit is tooled at a cost of \$80.00, ten times the average outlay for a Revell kit. Aiming at a minimum production of 1,500,000 Bounty Kits, the promotion will be backed by 10,000 window displays, and the biggest TV and radio campaign in Revell's history. According to a company survey 40 per cent of all Revell Kits are purchased by adults.

PARAMOUNT in cooperation with California Fashion Creators and with Edith Head, the company's chief fashion stylist, presented a fashion show representing nearly a half million dollars worth of gowns to approximately 100 fashion and women's page editors from all over the nation. The huge display, featuring style-setting costumes from past and current motion pictures and ranging in price from a \$2.89 dress to a \$3,700 gown were presented at an "Edith Head Penthouse Party," a lavish cocktail dinner event held on the penthouse set at Paramount Studios constructed for the Frank Sinatra starring picture, "Come Blow Your Horn." With both

stars and models introducing styles of the past, present and future, \$420,000 worth of costumes which Miss Head designed for earlier films and for 11 current Paramount motion pictures, passed in glittering array for the 100 fashion editors in Los Angeles for their 12th annual conclave.



The lobby of the Michigan, Detroit, Mich., in a recent stunt for Paramount's "The Pigeon That Took Rome," became a waiting room for hundreds of homing pigeons prior to their race from the marquee of the theatre. Left to right are Lincoln Friend, theatre manager; Marie Meyer, director of advertising and publicity, United Detroit Theatres; and John Hilbrand, a member of the Detroit Pigeon Flyers.



This supermarket display represents one phase of the joint national promotion undertaken by Friskies Cat Foods, UPA Pictures and Warner Brothers in a tie-in with "Gay Purr-ee."

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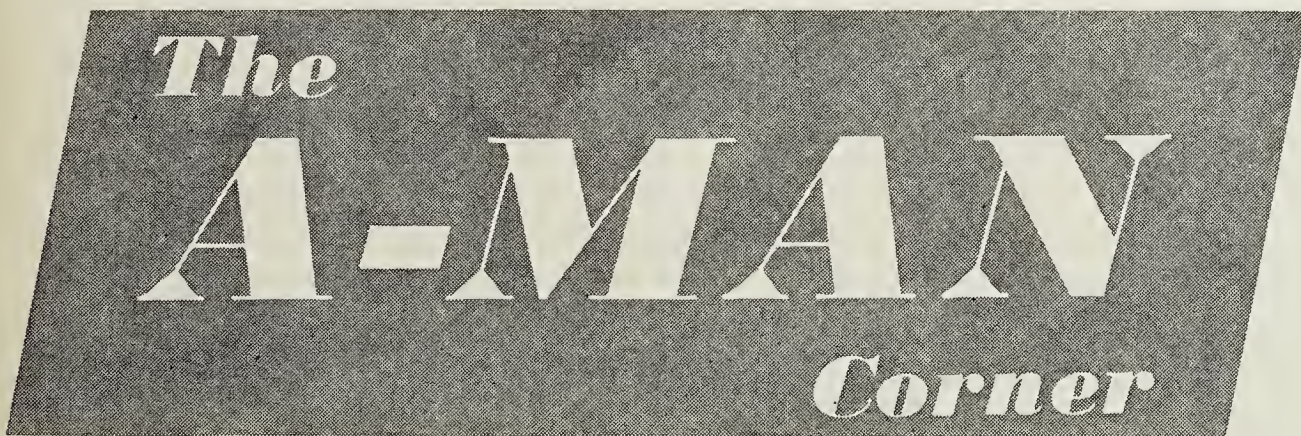
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MOTION PICTURE

EXHIBITOR

DECEMBER 12, 1962

Volume 68

Number 25

IN TWO SECTIONS • THIS IS SECTION ONE



Bishops Press For Classification

(See page 8)

Physical Theatre— Extra Profits Dept.

Jack Armstrong, Armstrong Circuit, Inc., Bowling Green, Ohio, was elected president of National Allied for the coming year at the organization's 33rd annual convention held at the Sheraton Cleveland. Armstrong operates 32 theatres.

THE TIMES DEMAND ACTION . . . see editorial page 3

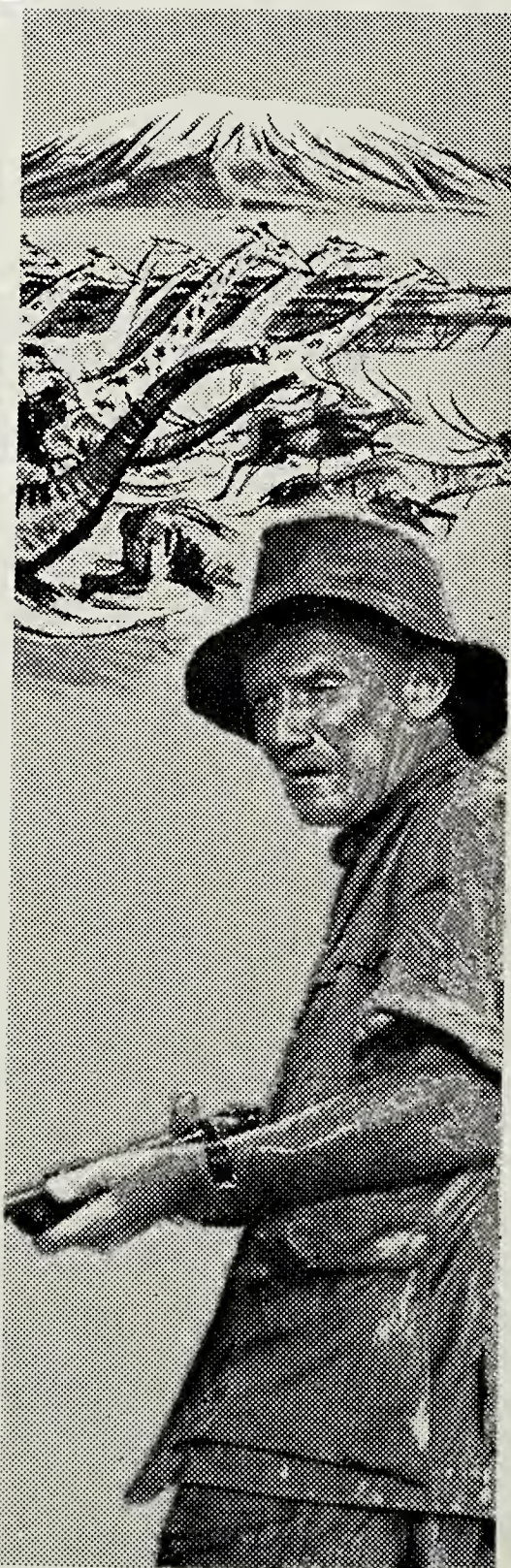
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Volume 68 • No. 25

DECEMBER 12, 1962

THE TIMES DEMAND ACTION

THE 1962 CONVENTIONS of both Theatre Owners of America and National Allied are now history. Both meetings, TOA in Miami and Allied in Cleveland, were well attended. At both meetings, theatre men mixed with their fellows, attended clinics and business sessions, and sought answers to the serious problems facing the industry today.

To an observer without a personal axe to grind, one conclusion is inescapable. That is that exhibitors, regardless of which organization they give their allegiance to, are thinking about the same things and are bothered by the same problems.

There are hopeful signs about as this troubled year draws to a close. New theatre construction is at a 10-year peak, a sure sign that there exist many showmen who are willing to put their money on the line and bet on the future. They seek answers to such questions as: "What is the product outlook?" "What is production and distribution's attitude toward television—both free and pay?" "Are we moving in the direction of orderly release to eliminate suicidal peaks and valleys in theatre attendance?"

It really didn't matter whether you listened to conversations

in Ohio or in Florida. The dialogue was interchangeable. For this reason, it has become necessary in recent years to set up liaison between the two great exhibitor organizations. In this way, the problems that required a united front could be tackled. For this reason, Marshall Fine of Allied was a welcome guest in Miami, and John Stembler of TOA was a prominent figure in Cleveland.

It appears to this observer that the areas of common interest are getting wider all the time. The first gropings towards a completely united exhibition have been made. It is obvious that well-intentioned men in both organizations are giving the subject serious consideration. Many whose intentions are just as honorable feel that the time is not yet right for such a merger.

We do know, however, that the times require action if the motion picture industry is to move forward and not backward. We hope, therefore, that the subject of cooperative action on a broader scale and the possibility of eventual union are not ignored.

The problems are common to all. The solutions can best be found by pooling all available resources.

IS IT NATURAL DEATH OR MURDER?

LAST WEEK, we editorialized on the changing aspects of "clearance" and "runs." As we expected, the editorial has stimulated considerable comment. Let us talk a bit more about this increasingly troublesome situation.

It was not too many years ago that distribution could not be talked out of downtown first-runs. They considered these engagements as essential to their remaining in business. Many court cases were fought over the subject, and won by distributors.

Today, the story is a different one. The life blood of regular product is being denied to the very people who enabled this industry to prosper. Without consideration or care, except for the fast buck, clearances are changed or destroyed. Even the U.S. Supreme Court has recognized the need for established patterns of clearance, but so many distributors ignore this need.

As a result, it doesn't take a crystal ball to predict that there will be fewer and fewer first-run key theatres. We don't deny that some downtown houses have failed to keep up with

the times and have outlived their usefulness to the community, but these were the first to shut their doors. Now we are faced with the unhappy prospect of fine theatres in good downtown locations being forced to sell out and go dark. There always seems to be a bank or a supermarket or a real estate developer anxious to purchase the property, so we can't blame it on a natural decline of the neighborhood. No, these theatres aren't dying natural deaths, they are being murdered by shortsighted and dangerous policies.

When production and distribution operated their own theatres in key towns, they were quick to stress the fact that they needed these engagements as an assurance of getting production costs back. Evidently, the shoe no longer fits. Divorced from their theatres, many production and distribution executives seem to have been divorced from their common sense as well.

However, the lessons of history seem to be lost on the motion picture industry. Look for fewer and fewer theatres in the near future unless someone wakes up to reality.

... TO THE HIGHEST BIDDER?

AN INTERESTING POSTSCRIPT to our recent editorials dealing with the competition of military base theatres is provided by Ben Cohen, who operates the Valley Auto Drive-In, Valley Station, Ky., as well as several other drive-ins and a conventional theatre.

The Valley is just a short jump down the highway from Fort Knox, and the army base theatre consistently plays pictures ahead of the drive-in. Cohen is considering the

possibility of asking distributors to be allowed to bid against the United States Army for product. We wonder what the reaction will be to this precedent-setting request. We hope Cohen's other theatres are far enough removed from the nearest military base to allow him to stay in business.

Quite a situation, isn't it? No other business treats its customers in such an unbusiness-like fashion.

Good luck, Ben! Stand up for your rights!

NEWS CAPSULES



FILM FAMILY ALBUM

Obituaries

Reverend Donald J. Kliphardt, 31, associate director, department of audio visual and broadcast education of the National Council of Churches, was a victim of the tragic air crash at Idlewild Airport. He was founder of the Protestant Cinema Critics Guild, the membership of which is composed of reviewers from over 25 denominational and inter-denominational periodicals which reach a combined readership of approximately 10 million and serves as a channel for film industry news, release schedules, and preview arrangements. The Guild continues to explore projects which will lead to more perceptive film viewing by Protestants.

David M. Orloff, 69, former owner, Colonial, Egg Harbor City, N.J., died at his home in Ventnor City, N.J. Surviving are his wife and two brothers.

North Heads London Tent

LONDON—The Variety Club of Great Britain appointed Rex North new chief barker at its 1963 nomination and election dinner recently.

Other officers named at the meeting were first assistant, A. J. Klein; second assistant, Clifford Jeapes; property master, C. Pearl; and dough guy, David Kingsley.

Canvasmen named at the session are David Jones, Trevor Chinn, Bernard Delfont, Billy Manning, Bernard Myers, and Kenneth Rive.

Parallel Sets "Shootout"

NEW YORK—The Loew Circuit has booked "Shootout At Big Sag," starring Walter Brennan, for 56 playdates in the metropolitan area, announced Sam Nathanson, general sales manager of Parallel Film Distributors. The film will go as part of a double-bill with the Jerry Lewis production, "It's Only Money," over the Christmas holidays.

Technicolor Earnings Dip

BEVERLY HILLS, CALIF. — Patrick J. Frawley, Jr., chairman of the board and chief executive officer of Technicolor, Inc., announced that earnings of Technicolor, Inc., and its wholly owned subsidiaries for the first nine periods ending Sept. 28 equaled 16 cents per share. Earnings for like period for 1961 were 55 cents per share.

Double Dividend From U

NEW YORK—The board of directors of Universal Pictures Company, Inc., declared a quarterly dividend of 25 cents per share and an extra dividend of 25 cents per share on the common stock of the company, payable on Dec. 27 to stockholders of record at the close of business on Dec. 14.

Starr Quits NSS Post

NEW YORK—Martin Starr has resigned his exhibitor relations post with National Screen Service, it was announced by Burton E. Robbins, president of the trailer and accessory corporation.

FORMS FOR THIS PAGE CLOSED
AT 5 P.M. ON MON., DEC. 10

Chicago Suburb Cheers B&K's Newest Theatre

CHICAGO—The newest theatre to be constructed here, the 850-seat Lyric in suburban Blue Island, to be operated by the Great States division of the Balaban & Katz circuit, will be officially opened at 7:30 p.m. Friday, Dec. 21. Film star Doris Day will do the honors by remote control, turning on the lights via a Western Union hook-up direct from the set of her current movie in production in the Hollywood studios of Universal-International.

The new theatre replaces the original Lyric which was razed by fire two years ago, leaving Blue Island bereft of a motion picture showplace. Replacement of the loss is appreciated so keenly by the townspeople, they are practically underwriting the opening campaign with unprecedented cooperation.

On opening night, city officials and guest celebrities will be on hand in front of the Lyric awaiting the opening signal from Miss Day. Christmas-wrappings fronting the theatre then will be cut in a colorful ceremony to be broadcast via the local station, WDHF.

Designed for patron comfort, the modern Lyric has a one-floor auditorium assuring acoustical perfection. The seats are wider and deeper than customary, covered in luxury fabric. Space between rows also was increased for added leg room. The screen is of CinemaScope size, the projection equipment of highest quality.

David B. Wallerstein, president of Balaban & Katz, will preside with Blue Island Mayor John Hart in the opening night ceremonies which will climax a publicity campaign that has blanketed the entire south suburban area of Chicagoland.



Seen at a special invitational screening of Universal's "To Kill A Mockingbird" in Washington recently for government leaders were star Gregory Peck, center; Eric Johnston, president, MPAA, left; and Alan Pakula, producer of the picture, right.



BROADWAY GROSSES

"Jumbo" In King-Size Bow

NEW YORK—The big noise along Broadway was the fine opening of MGM's "Jumbo" at Radio City Music Hall. Most houses were suffering a pre-Christmas slump.

"JOSEPH AND HIS BRETHREN" (Colorama). The second week dropped to \$18,000.

BILLY ROSE'S "JUMBO" (MGM). Radio City Music Hall did \$107,500 on Thursday through Sunday, with the opening week sure to hit \$165,000. Stage show.

"MUTINY ON THE BOUNTY" (MGM). Loew's State reported \$31,000 for the fifth reserved seat week.

"THE LONGEST DAY" (20th-Fox). Warner claimed the 10th reserved seat week was \$28,000.

"BARABBAS" (Columbia). DeMille reported \$12,000 for the ninth reserved seat week.

"THE WONDERFUL WORLD OF THE BROTHERS GRIMM" (MGM-Cinerama). Cinerama took in \$17,000 on the 18th week.

"TWO FOR THE SEESAW" (United Artists). Astor anticipated the third week at \$15,000.

"IT'S ONLY MONEY" (Paramount). Forum had \$11,200 for the third session.

"THE CHAPMAN REPORT" (Warners). Victoria did \$10,000 on the eighth week.

"WEST SIDE STORY" (United Artists). Rivoli announced \$24,000 for the 60th week.

"IF A MAN ANSWERS" (U). RKO Palace claimed \$10,000 for the third week.

The Criterion was closed.

Fox Sets "Sound of Music"

HOLLYWOOD—Heralding the long awaited resumption of major production activity at 20th Century-Fox Studio, production chief Richard Zanuck has just signed Ernest Lehman to write the screenplay of Rodgers & Hammerstein's "The Sound Of Music."

This is the first of a number of important deals with top personalities now in negotiation which will put 20th-Fox back into full production this summer.

After conferring with President Darryl F. Zanuck and Richard Zanuck regarding casting and production plans, Lehman will start work on the screenplay Jan. 14, 1963. Actual filming will begin in the summer of 1963, with location shooting to be done in the Austrian Alps and interiors at the studios in Beverly Hills.

Screen rights to the musical were acquired by 20th-Fox in 1960 for \$1,250,000.

Solomon Rejoins Embassy

NEW YORK—Burt Solomon has rejoined the publicity department of Embassy Pictures, effective immediately. Solomon was most recently with Astor Pictures. Prior to that, he was on the publicity staffs of Embassy and United Artists.

Armstrong Named Allied President

Cleveland Meet Studies Trade Practices; Marcus Suggests Allied Set Up Buying, Booking Offices

CLEVELAND—Jack Armstrong, Armstrong Circuit, Inc., operating 32 Ohio and Indiana theatres, was elected president of National Allied for the forthcoming year at the annual board of directors meeting preceding the organization's 33rd annual convention at the Sheraton Cleveland Hotel. He succeeds Marshall H. Fine, who due to pressure of business, refused to run for re-election after serving two terms.

The directors also named Fine chairman of the board, succeeding Ben Marcus, and re-elected Milton H. London, Detroit, executive director; Edward E. Johnson, president and director, National Allied of Wisconsin, national secretary, succeeding Jack Clark, Illinois; and Harry B. Handel, Western Pennsylvania Allied board chairman, treasurer.

Named to the executive committee were Marcus, Fine, and Wilbur Snaper, New Jersey.

George Stern, Western Pennsylvania, and James L. Whittle, Maryland, were reelected regional vice-presidents, while Harrison D. Wolcott, Iowa, replaces Sig Goldberg, Wisconsin.

Buffalo was voted site of the 1966 convention. The 1965 convention will be in Detroit; 1964, Pittsburgh; 1963, New York.

The spring board meeting will be in Detroit in March.

National headquarters will remain in Detroit.

Ben Marcus, chairman of the board, suggested that film buying and booking offices be set up by regional Allied units and such proposals will be acted upon by the national board and executive committee. Marcus said the setting up of such agencies would help exhibitors in getting pictures bought and booked properly and in getting prints faster.

Wilbur Snaper, New Jersey, chairman, Allied's Committee on Industrial Relations, moderated a session devoted to trade practices, with the exhibitors protesting distributor practices such as "mail order salesmanship" which eliminates salesmen; road-show policies, with that of MGM on "King Of Kings" blasted, particularly by Sidney Cohen, New York State Allied president, and George Stern, Western Pennsylvania president. All Allied units will be polled and a committee will be appointed to present documentary evidence to sales manager Robert Mochrie.

The practices listed as critical and subject to national board consideration are elimination of personal selling; forced bidding as a means to increased terms; slow release to sub-sequents; simultaneous release of features to pay tv; the rush to sell feature libraries to television; product shortage; and release policies.

Ben Berger declared theatres need a stimulant and proposed that a sum equal to one-half of one per cent of film rentals be allocated to a television promotion campaign on the theme, "Go to the movies tonight," this campaign to be undertaken by COMPO on a regional basis.

GE, Home Entertainment Plan Calif. Pay-TV

SANTA MONICA — A contract was awarded Home Entertainment Co. of America by General Electric for the development of equipment to be used for home pay-tv systems here.

HECA has reportedly hired General Telephone Co. to install the cable system in the Santa Monica area and is negotiating in additional California areas for more franchises.

Home Entertainment officials predicted that the system would be operational by 1964. Cables installed by local phone companies will carry current motion pictures, stage shows, sporting events, and cultural events into subscriber's homes, it was claimed.

HECA said prices for the programs will vary, predicting that top Broadway shows and championship boxing matches may cost \$3.00. Motion pictures will reportedly run from 75 cents to \$1.50. Area subscribers will be billed on a monthly basis according to what programs they watch.

HECA officials said that normal tv transmission in the areas will not be affected.

Jack Clark, Illinois Allied president, led a discussion on zoning and bidding.

Complaints were also voiced about the lack of proper print inspection, and 16mm competition. The lack of "family" pictures was also condemned.

Delegates by a show of hands indicated they were willing to buy shares of film company stock, which would give them a voice in distribution practices at stockholder meetings.

National Allied became the second exhibitor organization to make a move to explore the virtues of the English Eady Plan, and appointed a committee to study the feasibility of voluntary production assistance along Eady lines. The TOA has already begun a similar study.

Milton London, Allied executive director, announced that in the future National Allied's vigilance on trade practices and exhibitor-distributor relations will be on a continuing basis, and the organization will be ready for action the year 'round, not just in exceptional cases.

Charles E. McCarthy, COMPO executive vice-president, told the exhibitors at the convention that the threat of censorship faces the industry as 47 state legislatures convene early next year.

"We will continue to fight anything that endangers the industry in states and on the local level," he said, "COMPO offers you its help on any level, and in addition plans a campaign of education to inform the public of the threat to their liberties which censorship carries."

"The COMPO committee to study ways of stimulating new production will meet shortly after the first of the year," McCarthy disclosed. "Research will include a study of the British Eady Plan and other possibilities,

(Continued on page 9)

Edwards Succeeds Koegel As 20th-Fox Chief Counsel

NEW YORK—Darryl F. Zanuck, president of 20th-Fox Film Corporation, announced that the company's board of directors had confirmed the appointment, as chief of the legal department, of Jerome Edwards, a senior partner of the law firm of Phillips, Nizer, Benjamin, Krim and Ballou. He succeeds Otto Koegel, who has retired as chief counsel.

A native New Yorker, Edwards was admitted to the Bar in 1934 and had an independent motion picture law practice until 1942, at which time he joined his firm to head its motion picture contract negotiating and drafting department.

He became a partner of that firm on Jan. 1, 1946, and has continued to specialize in motion picture law. Over the years, Edwards has been counsel to many motion picture companies, including PRC, Eagle-Lion, National Screen Service, Pathe Laboratories, and a number of independent producers, distributors, and exhibitors.

Zanuck also announced the election of Harry J. McIntyre to the office of corporate secretary.

McIntyre is a partner in the firm of Royall, Koegel and Rogers and has devoted the major portion of his time to the affairs of 20th-Fox over the last 23 years.

Koegel retired as chief counsel after 33 years of association with the company. Now 72, he will again become active in his law firm of Royall, Koegel and Rogers, which handles litigated matters for the film company.

New House For Loew's

NEW YORK—Approval for the erection of a new theatre in Springfield, Va., (a suburb of Washington, D. C.), was granted by Edmund L. Palmieri of the United States District Court for the Southern District of New York, it was announced by Arthur M. Tolchin, assistant to the president of Loew's Theatres, Inc.

The new theatre will be known as Loew's Springfield, and will be erected in the Towers Plaza Shopping Center. It will be an 800 seat stadium type theatre, with the latest developments in screen projection, sound reproduction, spacious seating, and modern automatic air-conditioning. In addition there will be substantial parking facilities. The showplace is expected to be ready for operation in early 1963.

Fine Heads Ohio Allied

CLEVELAND — The annual Independent Theatre Owners of Ohio meeting at the Sheraton Cleveland Hotel reelected officers including Marshall Fine, president, who was also named national director; Jack Armstrong and F. W. Huss, Jr., vice-presidents; Milton Yassenoff, treasurer; and Ken Prickett, executive secretary.

Charles Sugarman and Paul Vogel were elected directors to fill vacancies, and all other directors were reelected.

It was stated at the meet that censorship and taxation battles were expected in the 1963 Ohio Legislature.

SW Gross Up, But Earnings Decline; Film Lack Cuts Theatre Admissions

NEW YORK—The gross income of Stanley Warner Corporation and its subsidiaries reached a new high in the fiscal year ended August. 25, it was announced by S. H. Fabian, president.

The merchandise sales, theatre admissions, and other income totalled \$136,150,500, an increase of \$1,429,800 over the \$134,720,700 reported for the prior fiscal year. "Although the gross income was higher, the earnings for the year were disappointing," said Fabian. "There was an increase in the profits of some product lines but they were more than offset by a decline in profits in other lines. The company incurred heavy start-up, advertising, and promotional expenses attendant on the introduction of new style girdles and other products. Theatre admissions were lower, reflecting a shortage of box office attractions released by motion picture producers."

The net income after all charges for the fiscal year was \$2,853,500, which compares with \$4,301,900 earned during the 1961 fiscal year. Such earnings are after depreciation and amortization charges of \$4,363,400 in the 1962 period and \$4,455,900 in the prior year.

The earnings for 1962 were equivalent to \$1.40 per share which compares with \$2.12 per share earned in 1961.

"It should be understood," explained Fabian, "that the timing of major sales promotions has some effect on the rise or fall of the profits of the individual quarters, such as was the case in the first quarter of our new year. Although the profit for the quarter which ended Nov. 24 is expected to be lower than the profit for the corresponding quarter one year ago, we are confident that our earnings for the entire 1963 fiscal year will be materially larger than the earnings for 1962."

Fabian reported that Stanley Warner continues to be in a strong financial position. Current assets at the close of the 1962 year totalled \$48,638,100 which is \$11,430,200 more than the sum of all current liabilities, long term debt and deferred income taxes.

Fabian outlined the measures taken to improve the position of the Stanley Warner Circuit. He said, "We have completed major renovations to our Roger Sherman, New Haven; Fabian, Paterson; Warner, Hollywood; and Uptown, Washington. Two new theatres are under construction, one in La Mirada, Calif., and the other in Storrs, Conn., the latter being adjacent to the campus of the fast growing University of Connecticut. We are currently negotiating for other new theatres to be constructed in shopping centers in or adjoining large centers of population.

"But of greatest importance is the further expansion of our theatre operations through the acquisition of 37 theatres in Texas which we expect will be consummated within the next 60 days. These theatres are located mainly in or near the major cities of Texas, one of the great growth areas of the nation. Thirty-two of the theatres are drive-in theatres and five are conventional theatres. Nineteen of the drive-in theatres and four of the conventional theatres will be owned in fee. This acquisition will be our first entry into the operation of drive-in theatres which today represent an important part of our industry. The Federal Court approval of this acquisition requires Stanley Warner to divest



Al Limberatos, president, Downtown Merchants Association of San Jose; Jack Gunsky, Fox theatre manager; Joyce Littlejohn, "Miss San Jose"; A. P. Hamann, San Jose city manager; and Gale Santocono, architect, break ground for the new National Theatres drive-in in San Jose.

Bob Moscow Returns To Ga. Exhibition Scene

ATLANTA—Bob Moscow is back in the motion picture theatre business.

After a hiatus that included a fling at the "real estate game," Moscow has taken over the Central from Martin Theatres and will start construction on a \$300,000 ultramodern 600-seat house. The new playhouse will be known as the Esquire Cinema.

Moscow has been a fixture in the motion picture exhibition scene for a good many years here. He was practically reared in the business by his father, the late Sam Moscow, for many years district manager for Columbia Pictures.

Moscow was an official of Independent Theatres of Georgia, which operated the Rialto and Central here and eight other houses in Chattanooga, Tenn., before selling to Martin Theatres.

Moscow said that he hopes to have the Esquire Cinema ready by Easter, 1963.

Financial Survey Optimistic

NEW YORK—Standard and Poor's quarterly industry survey of amusements stated that prospects for the motion picture industry in 1963 "appear favorable" due to an indicated uptrend in attendance and admission prices and the prospects of films with "greater box-office power."

Generally, a company by company analysis by Standard and Poor shows that "the stock shares are worth holding."

itself of seven of such theatres within the first year and six additional theatres by the end of the second year following the acquisition.

"For some time there has been a cutback in motion picture production which has hampered theatre operations. But there are indications that at least partial relief from the scarcity of pictures is underway. We are greatly encouraged by the organization of new producing companies which gives promise of a greater supply of product for our screens.

NG Expansion Program Far Ahead Of Schedule

BEVERLY HILLS, CALIF.—With a heavy concentration on locating drive-in theatres in growing populous areas and hardtop theatres in new shopping centers, National General Corporation (National Theatres) has broken ground in San Jose, Calif., for a deluxe, 1,150 drive-in theatre, it is announced by Eugene V. Klein, president of the 220-theatre circuit.

The event, attended by Irving H. Levin, executive vice-president; Robert W. Selig, general manager of theatre operations; and William H. Thedford, Pacific Coast division manager, marked the seventh new theatre to be placed under construction since Klein's announcement of a \$20,000,000 expansion and business-building program in August, 1961. The program is running ahead of schedule by almost two years.

The San Jose Drive-In, which will cost \$800,000, will have a screen 110 x 55 feet and feature the latest in sound and projection equipment. It will be paved throughout the entire driving and parking area. The ultramodern snack bar and concession area will be an all-electric installation and air-conditioned by refrigeration.

Under the company's expansion drive, the Thunderbird Drive-In, Phoenix, Ariz., and the Fox, Fort Collins, Colo., have been completed to date.

Presently nearing completion are four theatres in key shopping centers. These are located in Thousand Oaks, Calif.; Northridge (Los Angeles), Calif.; Palos Verdes (San Pedro), Calif.; and Albuquerque, N.M.

In addition, the corporation's board of directors have approved acquisition of five additional theatres and drive-ins in California, New Mexico, Utah, and Colorado. All are subject to Federal Court approval.

The board's action is in line with Klein's determination to plan "construction in areas where mass growth and population have created a need and opportunity for new theatres."

Included in the business-building program is extensive modernization for many of the circuit's theatres.

Nineteen theatres have already undergone refurbishing in the last year, with seven houses scheduled for modernization in 1963. The remodeled houses are now showing greatly increased grosses.

Costing approximately \$750,000, theatres set for remodeling include the Paramount, Oakland, Calif.; Parkside, San Francisco; California, San Diego, Calif.; North Park, San Diego, Calif.; Glendale, Glendale, Calif.; Fox, Phoenix, Ariz.; and Murray, Murray, Utah.

Hyman Meets Detroit Exhibs

DETROIT—Edward L. Hyman, vice-president of American Broadcasting-Paramount Theatres, Inc., accompanied by his assistant, Morris Sher, is here to meet with officials of the affiliated United Detroit Theatres Corp.

Following the pattern he has set for himself in the past, Hyman is also meeting with opposition exhibitors in the Detroit area to acquaint them with the intimate details of his recently concluded talks with distributor sales chiefs on the product outlook for the first half of the coming year, particularly the April-May-June period. This quarter, the AB-PT executive stresses, remains as a crucial period in the flow of "orderly distribution of quality product throughout the year."

MGM To Release 10 Features Through April

NEW YORK—Metro-Goldwyn-Mayer will release 10 pictures from December through April, it was announced by Robert Mochrie, MGM vice-president and general sales manager.

"The release schedule for the remainder of the year and the first third of 1963 constitutes a line-up of our finest product," Mochrie stated, "and was designed to give exhibitors a strong and diversified group of attractions."

The 10 new releases will supplement the currently successful roadshow engagements of "Mutiny on the Bounty" and the MGM-Cinerama presentation of George Pal's "The Wonderful World of the Brothers Grimm."

The company's big Christmas and New Year holiday release is "Billy Rose's Jumbo." Also for December is "Swordsman of Siena."

The January releases are "The Password Is Courage," new Andrew and Virginia Stone production, starring Dirk Bogarde, Maria Perschy, and Alfred Lynch; and the suspense-drama, "Cairo," starring George Sanders and Richard Johnson.

Three releases are slated for February: "The Hook," William Perlberg-George Seaton picture, starring Kirk Douglas, Robert Walker, and Nick Adams; "Follow the Boys," filmed in Panavision and color, with Connie Francis, Ron Randell, Janis Paige, Russ Tamblyn, and Dany Robin in the starring roles; and "Come Fly With Me," filmed in Panavision and color with a cast including Dolores Hart, Hugh O'Brian, Karl Boehm, Karl Malden, Pamela Tiffin, Lois Nettleton, and Dawn Addams.

The March release will be "Seven Seas to Calais," in CinemaScope and color, depicting the heroic exploits of Sir Francis Drake, with Rod Taylor as the famous pirate.

Two outstanding April releases will be led off by "In the Cool of the Day," starring Jane Fonda, Peter Finch, Angela Lansbury, and Arthur Hill, filmed in Panavision and color; and "The Courtship of Eddie's Father," in Panavision and color, produced by Joe Pasternak and directed by Vincente Minnelli, starring Glenn Ford, Shirley Jones, Stella Stevens, Dina Merrill, Roberta Sherwood, and Ronny Howard.

Mochrie stated that each of the 10 new releases from Metro-Goldwyn-Mayer will be backed by extensive advertising, publicity, and exploitation campaigns, designed to completely cover both national and local exhibitor requirements.

New Distrib Firm

NEW YORK — Avion-Trans-Universe (A.T.U.), a newly formed releasing organization, announced the acquisition from Titanus Films of the Italian comedy, "Fiasco In Milano," starring Vittorio Gassman and Claudia Cardinale. A sub-titled version aimed at art houses will be ready for national release in early January, to be followed by an English-dubbed version for commercial theatres.

In addition to "Fiasco In Milano," A.T.U., whose principals are Jerry Balsam and Carlo J. Porto of Avion Films, and Tom Pozin and Morty Lightstone of Trans-Universe, is currently releasing Hert-Lion's "A Matter Of Who," starring Terry Thomas.

Release dates for Metropolitan N. Y., N. J., and the Albany and Buffalo territories for the following presentations will be announced shortly: "Liquor Always Helps," "Tomorrow You Die," "Masque of the Red Death," "Mesalina," and "Roommates."

Two Bills Affecting Film Industry Pre-Filed For N.Y. '63 Legislature

Tivoli, N. Y., Wins Stay Of License Suspension

NEW YORK — State Supreme Court Justice Arthur G. Klein issued an order staying License Commissioner Bernard J. O'Connell from suspending the license of the Tivoli because of objectionable and misleading fronts.

The stay was granted the theatre's operator, James Enterprises, whose president is Myron Kishty, who charged the Commissioner's action was capricious and arbitrary; that the suspension violated his rights; that the Commissioner does not have authority under the law to suspend licenses for the reasons behind the Tivoli's suspension.

N. Y. Theatre Sues Distribs

NEW YORK—B&B Theatre, Inc., operating the Plaza, Scarsdale, N.Y. filed an anti-trust action in Federal Court for \$600,000 treble damages against nine distributors and two theatre circuits charging conspiracy which prevented the theatre from getting desired runs and which favored other theatres.

Defendants are MGM, Paramount, Columbia, United Artists, Universal, Allied Artists, 20th-Fox, Buena Vista, Loew's Theatres, and RKO Theatres.

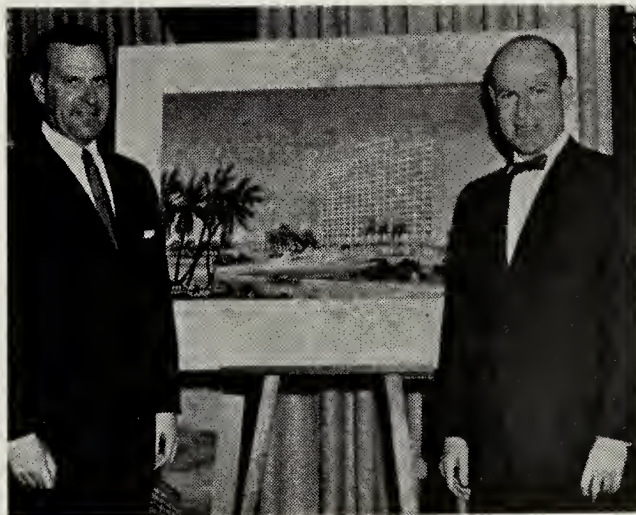
Named as co-conspirators but not as defendants are Skouras Theatres, Century Theatres, and Randforce Amusement Corporation.

It is claimed that the Plaza had to play behind Loew's and RKO Theatres in White Plains, five miles away, and that this situation had existed for over 30 years.

Para. Ups Albert's Duties

NEW YORK—Ted Albert, staff publicist and radio-tv contact for Paramount Pictures, will expand his duties to include national and local newspaper column planting, it is announced by Hy Hollinger, publicity manager.

Albert joined Paramount a year ago. He was previously associated with several important music publishing firms in New York.



Flanking an artists' conception of Puerto Rico's newest resort hotel, the Americana of San Juan, are, left, Preston Robert Tisch, president, Loew's Hotels; and Laurence Alan Tisch, president and chairman of the board of Loew's Theatres, Inc., the parent company. The new Americana recently opened.

ALBANY—Two bills effecting the motion picture industry have been "pre-filed"—a procedure for expediting the reading and printing of measures ahead of the Legislature's convening in January.

The first, by Assemblyman Orest V. Maresca, New York City Democrat, would increase the state-wide minimum wage from \$1.15 to \$1.50 an hour, effective Oct. 1, 1963. This is newly drawn legislation, the effect of which would be to advance the present date of a second-scale hike to \$1.25 an hour, on Oct. 15, 1964, and to up that figure by 25 cents.

Exhibitor organizations waged a long but losing fight to obtain exemption from the 15 cent-hourly increase for ushers, doormen, cashiers, etc. After they failed to budge Gov. Nelson A. Rockefeller and the Legislature, exhibitor forces appealed to the General Minimum Wage Board for an exception. Turned down, they made another appeal to State Industrial Commissioner M. P. Catherwood. He sided with the Minimum Wage Board, although expressing sympathy with the economic pinch which motion picture theatres are suffering.

Because Maresca is a member of the minority party, his proposal would not normally be expected to find favor with the majority group, or with the Governor.

A second pre-filed bill is the one for film classification which Senator William T. Conklin, Brooklyn Republican, and Assemblyman Luigi R. Marano, Brooklyn Republican and chairman of the Joint Legislative Committee on Offensive and Obscene Material, sponsored last year. Marano's measure won overwhelming Lower House approval after a spirited debate, but died in the Senate. Senator Conklin's measure likewise was killed. He is not a member of the Joint Committee.

It was not clear at the time of writing what course the Joint Committee would follow as to classification for school children in 1963. Three times, such a measure—doggedly opposed by MPAA, COMPO, Metropolitan Motion Picture Theatres Association, and Allied Theatres of New York State, at the past session—has swept through the Assembly, but has not been called to a vote in the Senate.

Pan-Am Group Honors "Cid"

LOS ANGELES—Producer Samuel Bronston and Stanford University were in possession of the first Condor Award to be given by the Society of Pan-American Culture.

Bronston received the honor for focusing world attention upon a great figure in history much revered by all Spanish-speaking people through filming "El Cid."

The award was accepted on his behalf by Charlton Heston, who stars in the title role of "El Cid," from Miss Marina Cisternas, society president, at an invitational dinner in the Beverly Hills Hotel attended by prominent educators, socialites, and film personalities.

The Condor Award was given to Stanford University's Institute of Hispanic American and Luso-Brazilian Studies in recognition of its outstanding archives on Latin American political history and its "indispensable analyses of important events in Latin American countries." It was accepted by Dr. Ronald Hilton, director of the institute at Stanford.

Bishops Urge Film Classification To Protect Against Imports, Indies

WASHINGTON, D. C.—Five Catholic bishops comprising a committee for movies, radio and tv pledged support of legislation for advisory film classification wherever exhibitors do not voluntarily label film suitable for children.

The committee, headed by Archbishop John J. Krol of Philadelphia, expressed concern over "the increased screening of questionable foreign and independent films in neighborhood and family-trade theatres."

In its statement, the committee noted "marked moral improvement in this year's domestic film production," but deplored the fact that the gains are offset by the foreign and independent screenings.

"The impact of 'adult films' upon the youth of America is a cause of increasing concern," the bishops point out, "for parents and for all truly interested in the future citizens of our country. The annual reports of the Legion of Decency evince that such concern is fully warranted.

"After two years of careful deliberation, this committee is firmly convinced that advisory film classification is an urgent need in our society. Parents have the primary right and duty to guide children in their motion picture attendance. Because of a lack of reliable advice on the acceptability of the films playing in their local theatres, parents are frequently unable to discharge this duty."

The statement expresses hope that the film industry, particularly exhibitors, "will devise a satisfactory system of voluntary advisory classification."

Commending theatre owners who already have instituted it, the committee takes the position that "wherever exhibitors refuse to adopt a satisfactory practice of voluntary classification, this committee will lend its support to enabling legislation in the states which would authorize state or municipal education departments or other suitable agencies to publish advisory classifications of films suitable for children.

"We shall urge that the actual work of classification be entrusted to departments or agencies of proved qualification and competence, and which enjoy the respect and confidence of parents."

Archbishop Krol was joined by Bishops James V. Casey of Lincoln and Walter W. Curtis of Bridgeport, and Auxiliary Bishops John A. Donovan of Detroit and Timothy Manning of Los Angeles.

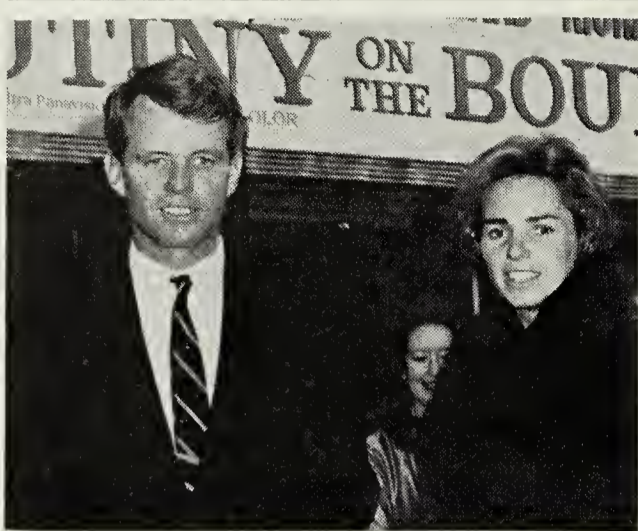
Johnston Insists Films Should Enjoy Freedom

Eric Johnston, president, Motion Picture Association of America, appeared on the "Opinion in the Capital" television program seen in Washington and in New York.

Concerning the Catholic committee's statement urging film classification, he insisted that motion pictures should have the same freedom as the press, and declared that parents should be informed of the content of films, but that "we shouldn't be told what to put in pictures."

Johnston stated that the major film companies were making great efforts to solve the "run-away production" problem and to increase Hollywood employment.

Reporter Ruth Montgomery and moderator Paul Rust quizzed Johnston on the program.



Attorney General and Mrs. Robert Kennedy are seen at the recent premiere of MGM's "Mutiny On The Bounty" at the Warner, Washington, D. C.

Japanese Festival Planned

NEW YORK—A new "Festival of Japanese Films" is being assembled by Thomas J. Brandon for a premiere soon in a New York showcase and in selected art theatres throughout the United States.

Brandon has spent two years in assembling the new line-up of Japanese film product. Of special significance is the inclusion of three films by the director, Kenji Mizoguchi, who, since his death in 1956, has been accorded ranking with the foremost Japanese film directors. A retrospective program of his films was featured at the Venice Film Festival.

The festival will consist of Kurosawa's "I Live in Fear"; Mizoguchi's "The Strange Case of Madame Yuki," "Women of the Night," and another to be announced; "The Harp of Burma," "The Maid," and "Four Chimneys."

Phila. Exhib Building Two

PHILADELPHIA—A 1400-seat motion picture theatre, the Eric, featuring the latest advances in design and decor, will be built early next year at the Fairless Hills Shopping Center in Bucks County. It will be erected by the Danherst Corporation, developers of the shopping center, for lease to an operating company headed by Samuel Shapiro, who operates a number of Philadelphia area theatres including the Arcadia, Merben, and McDade Drive-In. He recently announced plans for a 1200-seat theatre in the Valley Forge Shopping Center, also scheduled to open next spring.

In reply to questions they advanced, the MPAA head said he did not feel the contents of films alleged unsuitable for showings in foreign nations was much of a problem; that he favored a U.S. film festival to be held in Washington; and that as a result of the U.S.-Russian cultural exchange, the U.S.S.R. had purchased 16 or 17 American films and had shown them widely.

Johnston claimed motion pictures are a great U.S. propaganda weapon because they are the only medium which can reach people who can't read and write; decried any censorship of films going abroad, other than that already in effect; but he conceded that "some American films should be for showing only in the U.S."

RKO Circuit Names Top Diamond Drive Showmen

NEW YORK—Winners of RKO Theatres' 75th anniversary celebration were announced by Matty Polon, vice-president. The Diamond Anniversary Celebration, which began June 6, received national acclaim by newspapers and government agencies and caused unprecedented RKO theatre activity across the country.

First prize for in-town managers was awarded to Jack Reis, RKO Fordham. For second and third places, more prizes were awarded than anticipated due to the extraordinary efforts put forth by the managers and the exceptional campaigns and promotions which they achieved. These prizes were won by Mrs. Sylvia Baratz, RKO Chester; Leonard Steinmetz, RKO Proctor's, Mt. Vernon; Arthur Koch, RKO Keith's, White Plains; and Martin Rosen, RKO Albee.

First prize for out-of-town managers was won by William Hastings, RKO Orpheum, Denver. Tied for second and third prizes were Grant A. Martin, RKO Virginia, Champaign, Ill.; Edward A. McGlone, RKO Palace, Columbus, O.; C. L. McFarling, RKO Orpheum, Des Moines; Asa Booksh, RKO Orpheum, New Orleans; Philip Nemirow, RKO Albee, Providence; and Jerome Baker, RKO Keith's, Washington, D.C.

Winning in-town division manager is Charles Oelreich, who handles Bronx and Westchester theatres. Out-of-town honors were won by Harry Weiss, division manager for RKO midwest theatres.

During the celebration, over 30 official citations were issued by government and municipal agencies and the circuit's accomplishments were read into the Congressional Record by Representative Frank Thomas of New Jersey.

In New York, Mayor Robert F. Wagner presented Harry Mandel, RKO president, the first Certificate of Merit to be issued by the newly-created Department of Commerce and Industrial Development. In addition, governors, mayors, and Hollywood personalities wired their greetings to the RKO president.

Newspapers acknowledged the show business milestone with over 42,648 agate lines of publicity, and editorials appeared in the New York Journal-American, Washington Daily News, Denver Post, and others. Cooperative ads totalled in excess of 30,880 agate lines of newspaper space including full-page ads. In addition, Mandel was interviewed by newspaper columnists and editors in virtually every city where an RKO house operates.

In announcing the winners, Matty Polon, vice-president, said, "Due to the success of the anniversary and the outstanding cooperation of the managers, merchants, and communications media, the celebration will be extended to the end of the year, at which time additional substantial prizes will be awarded."

NG's Klein Sees Upsurge

HOLLYWOOD—Eugene Klein, president, National General Corporation, stated that paid attendance this year would be up eight per cent compared to last year despite the current shortage of product.

He said a greater number of people are going out to the movies; forecast a great resurgence in the industry, particularly from Hollywood; and predicted more films from the American industry in 1963.

Klein particularly cited his own company's policy of reversing the trend to dispose of theatres.

with participation by various industry organizations."

He also outlined COMPO's other plans and activities.

Ben Marcus, Allied board chairman and a member of the COMPO triumvirate, made a plea for exhibitor support of COMPO.

Dr. G. Herbert True, research psychologist, told the convention that merchandising is showmanship and stressed stimulation of new ideas, creative thinking, and the need to train employees to think creatively and to have the courage to try new approaches.

Low Cost Insurance Plan Available To Allied Members

"Public Liability and Workmen's Compensation insurance are now available at substantial savings to Allied member theatres," Milton H. London, executive director of Allied States Association, announced at the National Allied convention in Cleveland.

"By arrangement with the Consolidated Mutual Insurance Company of New York, Allied is making available to its members the broadest public liability contract that money can buy, at rates considerably lower than theatres would normally pay," London stated.

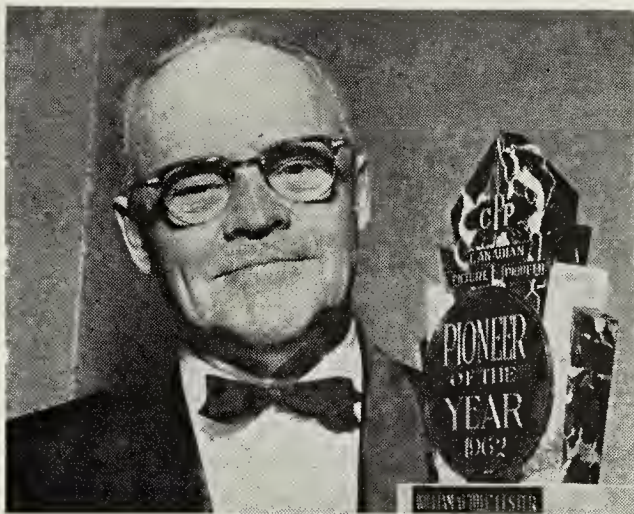
Consolidated Mutual is a substantial, solid insurance company, founded over 35 years ago, which specializes in insuring theatres, hotels, shopping centers, supermarkets, race tracks and bowling alleys. Among the companies which Consolidated Mutual presently insures are the Hilton, Sheraton, and Albert Pick hotels, Loew's theatres and hotels, Skouras theatres, and the Balaban and Katz theatre circuit.

London explained that public liability rates for motion picture theatres have been rising constantly all over the country during the past several years. Most theatres will find that when present liability policies expire the renewal rates will again increase. This new service for Allied member theatres will affect a considerable savings in this necessary expense of theatre operation and will guarantee the low rates for a period of three years. Specific information as to coverage and rates is being made available to Allied members at the convention and may also be obtained from the National Allied office in Detroit.

The Consolidated Mutual Insurance Company is headquartered in New York but has numerous branches throughout the United States to facilitate service of claims arising from the Allied theatres' policies. Cities where branch offices of Consolidated Mutual are located include Albany, Buffalo, Rochester, Syracuse, White Plains, Garden City, East Orange, Washington, Philadelphia, Pittsburgh, Cincinnati, Cleveland, Detroit, Chicago, and St. Louis.

Exactly one year ago at the previous National Allied Convention at the Eden Roc Hotel in Miami Beach, London announced the low-cost Allied group life insurance program with the Prudential Insurance Company of America. Almost one thousand Allied members are now covered under this program with a total of approximately five million dollars life insurance. During this year, life insurance benefits have been paid to the families of seven Allied members in New Jersey, Ohio, Michigan, Indiana, Illinois, and Minnesota.

"The Allied life insurance program and the



William G. Lester, president, United Amusement Corporation, and an industry veteran since 1913, was recently named Pioneer of the Year, 1962, by Canadian Picture Pioneers at an affair given in his honor at the King Edward Sheraton Hotel, Toronto.

Allied theatre insurance program are but two of the many money-saving services provided which make it uneconomic and costly for any theatre not to belong to Allied," London concluded.

MPI Reports On Assets; Plans To Distribute Two

Walter Reade, Jr., president, Motion Picture Investors, Inc., reported at the annual stockholders meeting held in conjunction with the convention that MPI had net assets of \$330,870.21 as of Nov. 30. These consist primarily of shares in motion picture and related companies' stock amounting to \$250,637.75. Receivables include a note in Carousel Productions for \$65,000 and one for \$12,500 on Guild Studios.

Reade stated that MPI will undertake the distribution of "The Deadly Companions" for a period of three years, and that up to \$35,000 will be spent in preparing a new advertising campaign. The feature will be retitled and released in combination with an auto racing film, "The Checkered Flag."

Richard Orear, president, Commonwealth Theatres, Kansas City, resigned as treasurer, and Charles E. Schaefer was elected in his place with Ed Bomberger as assistant treasurer. Both are with Commonwealth.

Beverly Miller, Kansas City, resigned as vice-president, and a replacement is under consideration.

Reelected were Howard E. Jameyson, Wichita, chairman of the board; Reade, president; Robert S. Ballantyne, vice-president;

UA Income, Earnings For Nine Months Set Mark

NEW YORK—Board chairman Robert S. Benjamin announced that net earnings of United Artists for the first nine months of 1962 were \$3,103,000, a record in the company's 43 year history. After provision of \$2,821,000 for income taxes, this represents earnings of \$1.78 a share on the 1,741,473 shares of stock outstanding as of Sept. 29, 1962.

This compares with a net of \$3,914,000 or \$1.73 a share for the same period in 1961.

The gross UA world-wide income for the 1962 period was \$91,502,000, a record, compared to \$85,310,000 for the same period in 1961.

The board of United Artists declared a regular quarterly dividend of 40 cents per common share, payable Dec. 28 to stockholders of record Dec. 14.

Detroit Starts Upturn Via New Construction

DETROIT—1962 has been the year in the Detroit area wherein the long industry recession has bottomed out and started to move upward sharply. If the mountain won't go to Mohamet, he must go to it. So, finally, after 35 years of closings and no new building, exhibition is moving where people are.

The first new indoor has opened and is doing well. A second, with stage and facilities for flesh, is near completion. A third, with twin auditoriums, has been designed, and property purchased in a new shopping center development.

Four houses which were closed have been remodelled and are doing a thriving art business. The legitimate downtown Cass will reopen soon as the Summit, an all-purpose house which will pursue a road-show policy.

It was recently reported that a project called International Village, bidding for 23 acres of downtown territory which was formerly skid row, will contain several theatres. Minimum cost of the Village is put at \$57 millions.

Finally, it was announced last week that in Warren, an adjacent suburb, a 200 acre farm tract has been acquired on which to develop Universal City.

Ground was broken and over 30 tenants already lined up. Part of the \$40 millions to be invested will be put into a movie house. Promoters are already dickering with undisclosed movie interests to operate it. The balance of the complex will include adequate parking, a high-rise apartment house, over 40 stores, and other buildings.

Byron Spencer, secretary; and Robert P. Lyons, assistant secretary.

Reelected to the executive committee, which has been reduced from six to five, were Handy W. Hendren, Jr., Ben Marcus, Spencer, Reade, and Ben Shlyen.

Better Theatres Mean Better Crowds—Hyndman

Don E. Hyndman, Eastman Kodak assistant vice-president, told a joint convention luncheon of Allied, Theatre Equipment and Supply Manufacturers Association, and Theatre Equipment Dealers Association, that he was an advocate of "better theatres for better crowds."

"You must not place any road blocks in the way of the theatre-goer that will impede his transformation from a harassed person when he walked in," said Hyndman. "If you do, you are going to lose them as customers. A theatre must be a pleasant place to congregate with others, with people who really want to go to the movies."

Hyndman contended that besides "a good location," a successful house requires "modern, efficient, and properly maintained equipment with the picture the major part of what the exhibitor has to sell his audience . . . and with the screen and its surroundings "also of major importance." . . . Speech and musical reproduction must be of the highest quality.

He continued that "the concessions area should be attractive but not garish," and that exhibitors should avoid giving the theatre "an amusement park atmosphere."

"Life in the theatre should be a model of courteous treatment by ushers and management. Any requests for information or complaints should be very promptly handled and

(Continued on page 10)

The NEW YORK Scene

By Mel Konecoff

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(Continued on page 17)



Metro
Goldwyn
Mayer presents

A JOE PASTERNAK PRODUCTION

JUMP FOR JOY IT'S

IN
BILLY ROSE'S

JUMBO



STARRING

DORIS DAY



STEPHEN BOYD



JIMMY DURANTE



MARTHA RAYE



CO-STARRING

DEAN JAGGER

SCREEN PLAY BY

SIDNEY SHELDON



MUSIC AND LYRICS BY

RICHARD RODGERS and LORENZ HART

DIRECTED BY

CHARLES WALTERS



ASSOCIATE PRODUCER

ROGER EDENS



PRODUCED BY

JOE PASTERNAK

and
MARTIN MELCHER

in
PANAVISION
and
METROCOLOR

A JUMBO JOB OF NATIONAL PRE-SELLING!

A GIGANTIC PUBLICITY AND ADVERTISING CAMPAIGN
big-topping them all in the national magazines!

JUMP FOR JOY IT'S JUMBO
Metro Goldwyn Mayer
a JOE PASTERNAK production
STARRING
DORIS DAY STEPHEN BOYD JIMMY DURANTE MARTHA RAYE
In Billy Rose's
JUMBO
THE WONDERFUL SONGS OF RODGERS AND HART
CO-STARING DEAN JAGGER
SCREEN PLAY BY SIDNEY SHELDON · RICHARD RODGERS and LORENZ HART
DIRECTED BY CHARLES WALTERS · ROGER EDENS · JOE PASTERNAK and MARTIN MELCHER

THE GREATEST PROMOTION ON EARTH

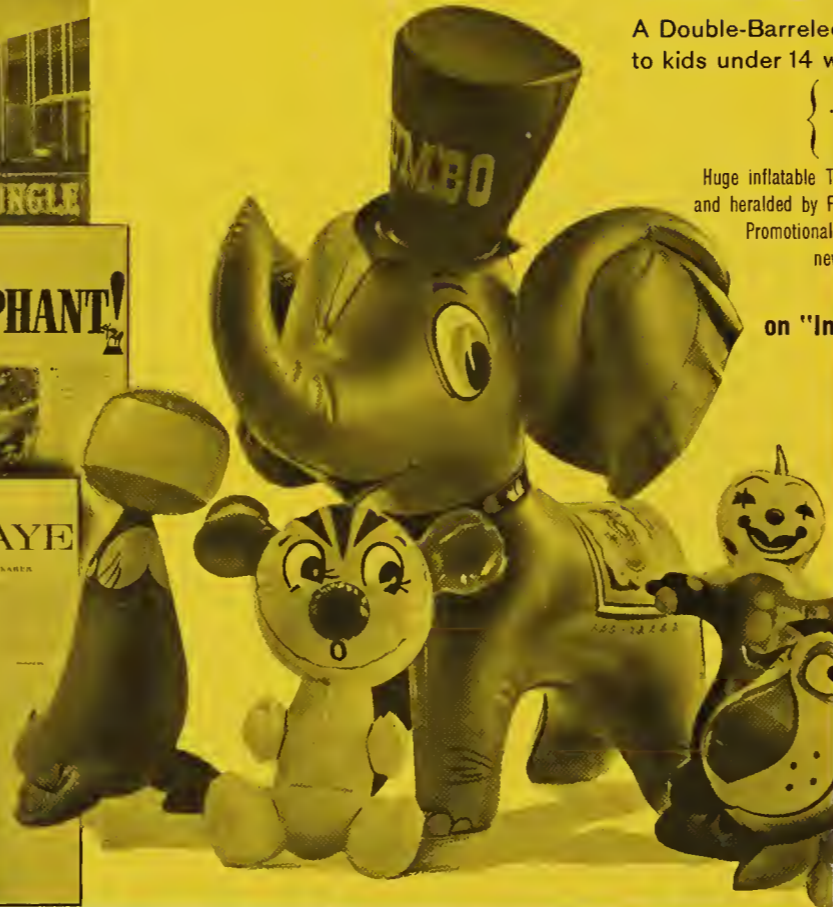
with this fabulous Quaker Oats Company tie-up including 2 BARGANTUAN FEATURES

A Double-Barreled Consumer Offer with free tickets to kids under 14 when accompanied by paying adult ... 20 million tickets in 20 million boxes of Quaker Oats ...

Huge inflatable Toy Elephant, Jumbo, and his Circus Pals on display and heralded by Flashing Signs, Shelf Wobblers, 8 col. masthead mats, Promotional Flyers, Half-page comic section color ads in 147 newspapers in 143 cities, Store banners and posters, 150 BC-TV Spots every Friday night on "International Showtime." Plus prime TV time in 25 TOA markets.

THE PASTERNAK PERSONALIZED PUBLICITY PILGRIMAGE
to 15 cities across the U. S. and Canada with visits to Exhibitors, Newspapers, Radio and TV Stations by Producer Joe Pasternak

and heading the parade **THE MUSIC!**
"Billy Rose's JUMBO" Sound Track Record Album on Columbia Records with: Wing Display, Doris Day Die-Cut Display, Window Displays, National Ads in "Billboard" - "Time" - "New York Times Magazine" - "New Yorker" - "Life"
Ornadel and the Starlight Symphony Play Music from "Billy Rose's JUMBO" on an M-G-M LP Album



ALBANY

Giving up the idea of all-winter operation Fabian Theatres 950-car Mohawk Drive-In, Colonie; and Alan V. Iselin Theatres' Turnpike Drive-In, Westmere, closed for the season. Severe weather made continued operation an impossibility, it was believed. The 1050-car Super 50, another Iselin drive-in situation on the Schenectady-Saratoga Road, remained open until late November. A patron appreciation night was held at the Turnpike before the closing with admission five nickels and "surprise" items priced at five cents. . . . Clark Film Service has taken over the shipping for 20th-Fox. The only distributor which it does not now serve is Max Westebbe, who handles independent product in the area. . . . Robert Roth, Fox shipper; and Catherine Ryan, inspectress, received severance pay in the elimination of the Fox back-room. The screening room remained open at 20th-Fox. . . . Walter Reade's Community, Kingston, is promoting the sale of Christmas Theatre Books, a \$3 value for \$2.50.

ATLANTA

Ted Toddy, president, Toddy Pictures, returned to his local office after a four months' stay in New York City. . . . Terry Deaton, husband of Doris Deaton, United Artists staffer, was called to duty with the air force. . . . Local WOMPI's are planning a Christmas party at Variety Club for members and families. . . . Elizabeth Wallace, National Screen Service, was confined to her home with illness. . . . James V. Frew, southern division manager, Embassy Pictures, returned from a trip to St. Louis. . . . Burglars carried off a 400 pound safe from the East Side. . . . Mr. and Mrs. Charles Duncan, Sr., Forsyth, Forrest City, N. C., have a new baby son. . . . The Little Rock Housing Authority, Little Rock, Ark., has bought the New theatre from Rowley Theatre Company for \$100,000.

BUFFALO

Local CE-9, International Alliance of Theatre Employes, has nominated the following officers for 1963: Bill Abrams, president and business agent, Columbia Pictures; Bob Nefke, secretary-treasurer, Clark Film Service; Mary Giaelli, vice-president, 20th-Fox; Bert Kemp, Warner Bros.; Josephine Genko, Fox; and Netty MacIntosh, Clark Film Service, all nominated for trustees; James Lavorato, National Screen, and Kenny Gantress, Columbia, nominated for sergeant of arms. . . . Leisureland, U. S. A., is the name of a new recreation center now being constructed near Hamburg, N. Y., just off the New York State

ALLIED (Continued from page 10)

Jones, Neumade Products Corporation, New York; V. J. Nolan, National Carbon Company, New York; and Martin Wolf, Altec, New York.

TESMA announced that an election of officers will take place "in the near future."

Geissler Re-elected by TEDA; Directors Named For 1963

The Theatre Equipment and Dealers Association elected the following officers: E. H. Geissler, president; J. E. Miller, vice-president; L. P. Wickler, secretary-treasurer.

Directors elected are Bob Tankersley, Tom Shearer, George Hornstein, C. C. Creamer, L. M. Wutke, J. H. Elder, L. C. Pearson. Al Boudouris was named membership and liaison committee chairman.



The largest private contribution ever given to the Children's Cancer Research Foundation, a check for \$300,000, was recently presented by Dr. Charles Dana and Mrs. Dana to Variety Club of Boston as the Jimmy Fund's executive director, William S. Koster, and attorney Walter Mann, a trustee of the Dana Foundation, look on.

Thruway. Angelo F. Dantino is president of the company, and Charles Navarro, general manager. Parts of the center may open in December such as indoor and outdoor ice skating, swimming, and bowling. The spot "will ultimately encompass nearly every type of pleasure to occupy the ever increasing spare time available to modern America," said Dantino. . . . James J. Hayes, 1962 chief barker of the Buffalo Variety Club, and Nathan Dickman, 1963 chief, attended the testimonial dinner in Albany in honor of chief barker E. David Rosen, assistant general manager, Stanley Warner-owned WAST-TV. Rosen is leaving Albany Dec. 13 to join Fabian Enterprises in New York City. Hayes and Dickman also attended the annual regional meeting of Variety International in the Hotel Sheraton in Pittsburgh. . . . Minna Zachem, manager, Buffalo office of Pan-World Exchange, and president of the Women's League of Tent 7, Variety Club of Buffalo, presided at a well-attended meeting of the auxiliary at which plans were finalized for the big Christmas party the members of the league will stage for the children of the Rehabilitation Center on Dec. 20. . . . George C. Simon, who for the past 15 years has been house manager of the Lafayette, now razed to make way for a parking lot, has been appointed manager of the Palace, Jamestown, N. Y. . . . Robert C. Hayman, head, Hayman Theatres, Niagara Falls, and chairman of the 1962 United Jewish Federation Fund of Buffalo, was presented a plaque for his services at the 60th anniversary meeting of the Federation in the Rose Coplon Home and Infirmary. The plaque was presented to Hayman by his wife, who was chairman of the campaign's women's division. Hayman, in turn, presented awards to the officials of the men's division. . . . Irving Singer, manager, Amherst, Dipson suburbia first-run in north Buffalo, will have the western New York premiere of Allied Artists' "Billy Budd" during the forthcoming holidays. Chet Friedman of AA's field forces, is in working with Singer on the advance promotion. . . . Edward Miller, manager, Paramount, has arranged to stage a party for the news carriers of the Buffalo Evening News on Saturday morning, Dec. 15. The News will give the party lots of publicity, and Miller is lining up a big screen laugh hit for the occasion. . . . Ben Dargush, manager, Center, announces that his Christmas attraction will be "Gypsy," and has started on an all-out advance promotion campaign. Bob Sokolsky, drama critic of the Courier-Express, and Ardis Smith, who holds the same post

Public Wants To Laugh; Pasternak Provides Same

BOSTON—The film going public wants "laughs, love, and to be excited," producer Joe Pasternak reported here on his swing around the country for his "Jumbo," which opens at Ben Sack's Music Hall on Christmas Day.

As for message films, the energetic producer said at an MGM press conference at the Ritz, "I leave messages with Western Union."

"It's good to get out and see what the people who go to pictures really want," Pasternak said, and he recounted that on the present tour, he was asked in Dallas, "Why do you make pictures with no social significance?"

The answer to that is, he said, "All day long the average person listens to nothing but trouble. Between the headlines in the newspapers and the radio and tv news, it's more trouble, trouble, trouble."

"There's still a market for good solid dreams," he continued, "and I don't think the American public cares any more how much a picture costs."

He said: "Pictures should be made for everybody so that parents can take their children, children can take their parents, and nobody has to be embarrassed."

As for television, the producer revealed he "can't stand seeing" his old Deanna Durbin films on the channels. "Television presentation of a picture is unfair to the viewers," he continued. "I don't want to see a little old lady selling toilet paper while a love sequence is on."

However, he said, he would like to do a television show himself, and has title and format all picked out. It would be called "The Fairest Lady of Them All," and would be a story series about the Statue of Liberty telling a story each week of an immigrant who has come to America and made good. It wouldn't be all success, however. Some weeks, he said, the statue would say, "I goofed," and the story would be about "letting somebody in like Capone."

Getting back to pictures and his current release "Jumbo," the producer said "This picture will do more for America than all those realistic pictures."

"Remember that 70 per cent of playing time all over the world is American pictures," he said, "Let's sell America."

"Jumbo," he said, "has the 'schmaltz' of the old Deanna Durbin pictures." He said he may co-star Jimmy Durante and Martha Raye in a film, and he disclosed plans to film the Elsie Janis Story. "Courtship of Eddie's Father" is Pasternak's next film.

with the Buffalo Evening News, were among the invited out of town guests at the special screening in New York of "Taras Bulba," United Artists production, and while in Gotham, Sokolsky had an interview with James R. Velde, vice-president and sales manager of UA, who is looking forward with satisfaction to the 1963 UA season and sees little reason for worry. . . . A festival of Ingmar Bergman films began a 13-day engagement at Schine's Granada in north Buffalo, and manager Joe Garvey is expecting a lot of business from the University of Buffalo.

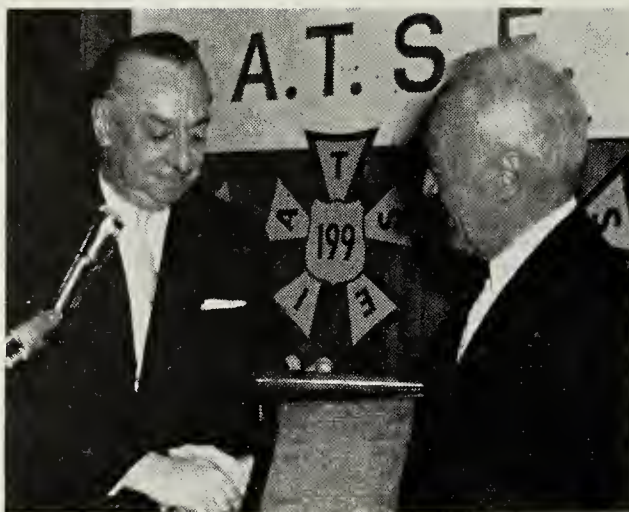
CINCINNATI

Peter J. Palazzolo, vice-president of Cincinnati Theatres, and one of the owners of the Hyde Park Plaza, says the new shopping

center is his "dream come true." . . . Alan S. Warth, Esquire manager for several years, has left to manage the new art Sands Point, Port Washington, L. I. Prior to coming to Cincinnati, Warth operated an art house in Dayton, O. for a number of years. He was associated with Adolph Herman, now president of the Port Washington Theatres Assoc. 20 years ago when both men were at the Albee in Brooklyn. . . . Carl Ferazza, Cincinnati Theatres publicity director, is to manage both the Esquire and Hyde Park. . . . Robert Daumeyer, son of George J. Daumeyer, Warners office manager, has received the Xavier University's highest football award, the Legion of Honor. . . . Charles Sugarman, at one time operator of the art World, Columbus, and later owner of several spots in the Parkersburg, W. Va., area, has returned to Columbus as operator of Main, East Side, formerly operated by Frank Yassenoff. . . . Minnie Dwyer, manager of Chakeres house in Celina, O. has a lucky streak going. In September she won the managers' showmanship award, a trip to the TOA convention in Florida. At the convention, NAC's top prize was a \$700 RCA AM-FM, stereophonic sound equipped radio, and Minnie won that too. . . . Chakeres Circuit, Springfield, O., Thanksgiving managers' showmanship awards were won by Wayne Frazee, Leeds, Winchester, Ky.; Bob Mills, Fairborn, O.; and Jack Frazee, Gloria, Urbana, O. . . . Ted Rose, Chakeres sound, projection, and mechanical director, was an interested spectator at the Allied convention in Cleveland. Among those from Cincinnati to attend were Frank W. Huss, Associated Theatres; Willis Vance, Art Guild owner; James W. McDonald, president, TOC Booking Agency; and Milton Gurian, Allied Artists manager. . . . Harry Sheeran, MGM assistant branch manager, who has been in the hospital for some weeks, is convalescing nicely at his home. . . . Phil Chakeres, president, and Michael Chakeres, vice-president and general manager, Chakeres Theatres, and their wives were among the out-of-town guests who attended the wedding of Philip Collins, manager of the Southland Bowling Lanes, and Melanie Martina, in Lexington, Ky. Philip is the son of Frank Collins, president of the Eastland and Southland Bowling Lanes, a subsidiary of the Chakeres Circuit. Mr. and Mrs. Phil Chakeres left Lexington several days after the wedding for their winter home in Miami Beach, Fla.

COLUMBUS, O.

All-weather civic stadium seating 20,000 and costing \$2.5 million will be built in the Market-Mohawk urban renewal area, adjacent to the downtown theatre district, if the Urban Renewal Commission approves the project. Local interests are backing the stadium, which would have a plastic dome for all-weather operation. George Gareff, attorney for the promoters, said some 22 different kinds of events can utilize the stadium, which is expected to be under construction by early 1964. . . . Workmen have been demolishing the auditorium of Loew's Broad and will soon level the office building front of the 41-year-old theatre building. The theatre will be replaced by a 15-story office structure built by the Huntington National Bank. . . . Sam Shubouf, manager, Loew's Ohio, was hospitalized for a minor operation. . . . Herman Hunt is holding a press preview Dec. 12 at Hunt's Cinestage of "The Longest Day," which opens Dec. 21. . . . Mrs. Golda May Edmonston, Republican councilwoman who was chief proponent of city censorship in the 1961 battle in City Council, has been chosen president of City Council. The 74-year-old



Jamison Handy, president, Jam Handy Organization, recently became the first man to receive honorary gold membership cards from all six Detroit locals of the IATSE. Walter Diehl, assistant International president, made the presentation "in recognition of his 50 years of humanitarian service, leadership, and devotion in the field of visual communication."

great-grandmother succeeds William Hicks, who was elected a Franklin County Commissioner in the November balloting. Mrs. Edmonston's battle for city censorship failed, but it paved the way for a compromise measure which set up the present city film review board, with limited powers.

DALLAS

Interstate Theatres launched the motion picture holiday season by opening the circuit's annual sale of gift books of theatre tickets on Thanksgiving Day. The admission tickets are good at any Interstate house at any time, giving the book holder full latitude as to the choice of theatre and attraction. The gift books are available in four denominations—\$3, \$5, \$7.50, and \$10. The gift book has become an established holiday tradition with Interstate. According to James O. Cherry, city manager for Interstate in Dallas, the books were purchased in the early years by last minute shoppers for Christmas gifts. "But now," says Cherry, "the books are recognized as a thoughtful way to provide hours of entertainment for the recipient. In addition, the 'Bonus' admissions in each book, represent a real bargain." Cherry said the sale of books has been increasing each year. . . . Interstate Theatres in Dallas are distributing over 12,000 copies of Movie Guide magazine to patrons. . . . Sherwin Fellezs is scheduled for a brief visit to promote Columbia Pictures' "Diamond Head," a movie filmed in Hawaii. Fellezs is a Pan-American Airways employee and was selected to represent the airline and Hawaii in a 12 city tour of the mainland in behalf of the film. "Diamond Head" is expected to be shown in Dallas in February. . . . "The Longest Day" had special showings at the Esquire at 10 a.m. for Dallas High school ROTC students. . . . Young actor Jim Hutton was in Dallas to discuss his new film, "Period of Adjustment." Hutton was stricken with mononucleosis prior to his departure for Tulsa and canceled the rest of his junket to return to Los Angeles. . . . William Hall and Christine McHaney were recently married here. Groom is the son of Mr. and Mrs. Harvey Hill. Hill is secretary of the Operators Local 249.

DES MOINES

As a part of a nationwide move, 20th-Fox in Des Moines will no longer handle shipping and inspection, with Iowa Film Depot taking over the work. Bob Boots, formerly headshipper with Fox, has moved over to Iowa

Film Depot. . . . Ray Cox, Central States accounting department, is recovering from surgery in a Des Moines hospital. . . . Lionel Wasson, manager, Iowa, Sheldon, Ia., is in the Veterans' Hospital at Sioux Falls, S. D.

Nathan Sandler, 66, president of Theater Enterprises, Inc., and Nathan Sandler Enterprises in Des Moines, died at Iowa Methodist hospital following an illness of several months. Death was caused by a coronary ailment.

Sandler was a charter member and past president of Des Moines Variety tent. He had been in the theatre business for over 40 years and formerly operated a number of theatres before establishing the theatre and theatre concession management firms. Funeral services were scheduled for Wednesday (Dec. 5).

HOUSTON

Movie star Don Castle, who was known as Junior Goodman when he went to school here years ago, has moved home again to go into the real estate business here. . . . The Cinerama people are in town to install the equipment for the new Windsor Cinerama. The premiere dates for "The Wonderful World of the Brothers Grimm" at the new Windsor Cinerama will be Dec. 20 when a private premiere showing will be held and Dec. 21 for the public premiere showing. . . . Arthur Manson, Columbia, was a visitor here in behalf of Columbia Pictures' forthcoming "Barabbas," slated to open here on Dec. 20, on the same day as openings in other Texas cities.

JACKSONVILLE

Sheldon Mandell, co-owner of the first-run Five Points, announced that his suburban house will be reconverted to Cinerama later this month for the north Florida premiere of "The Wonderful World of the Brothers Grimm" on Dec. 21. Planning an extended run for this showcase attraction, Mandell opened the advance sale of reserved-seat tickets at his boxoffice and by mail, with prices ranging from a top of \$1.95 down to \$1.25. . . . George Roberts is the new owner of the Lincoln, Bradenton, which was formerly operated by Bailey Theatres of Atlanta. . . . Fred Mathis, Paramount manager, left here for business talks with several leading exhibitors in Miami. . . . The Cinema, New Port Richey, operated by Steve Barber of Clearwater, is now being booked by the Floyd Theatres out of Jacksonville. . . . Mike Seravo, Warners salesman, left on a pre-Christmas jaunt through his south Florida territory. . . . WOMPI members are making a special effort to have a full house of retarded children, drawn from many schools, for a Christmas party scheduled for Dec. 21 in the Studio. The generous program will include a two-hour screen showing of cartoons and comedies, a Christmas tree with presents, the singing of carols, and free popcorn and candy for every child. . . . Two WOMPI teams moved into the Town and Country and the Midway Drive-In on a recent weekend to make audience collections for the Will Rogers Memorial Hospital and O'Donnell Research Laboratories. Prior to the year-end, the staffs of local theatres will make their annual donations in the Will Rogers Christmas salute. Other collections will come from WOMPI members and IATSE members. . . . A growing number of outstanding local artists are enjoying the weekly one-man shows provided for them by Al Hildreth, manager of the San Marco Art, in the special art gallery which adjoins the San Marco's

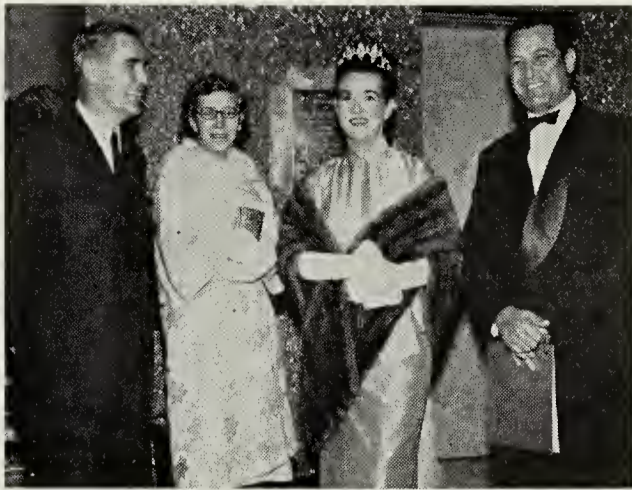
beautiful new lobby. Showings have been staged in recent weeks by Fay Koski, Wallace Hannon, and Ethel Stefanski. Also popular are the stereophonic pre-opening concerts which change every time the San Marco changes its screen program.

MIAMI, FLA.

Del Lord was assigned to be manager of the soon-to-be opened Palm Springs, in the Palm Springs Shopping Center in Hialeah. Bob Brower was transferred to the Essex, Hialeah, working there with Del until the latter's duties at the Palm Springs require his full time. Randy Covington will replace Brower at the Capitol. . . . Free Thanksgiving Friday children's shows were held at the Capitol, Center, Ace, Essex, Rosetta, Sunset, Surf, and Tower in Greater Miami, the Gateway in Ft. Lauderdale, and the Grand in West Palm Beach. Tickets were distributed in the public schools, and special children's features were shown. . . . Back on the job after long illness was Marty Wucher, Wholesale Vending. . . . Paul Robertson, projectionist, Boulevard Drive-In, and president of the IATSE Union Local 316, was a delegate to the international convention at Las Vegas. . . . Friday, Dec. 21 at noon was scheduled for the opening of the new Palm Springs, Hialeah. "It's Only Money," starring Jerry Lewis, is the opening attraction. Because of the fact that schools are closed for the holidays at this time, the all-family feature and noon opening time was selected. . . . Krag Collins, North Dade Drive-In, featured a giant triple feature "Bugathon," with prize awarded for the ugliest bug—alive—brought in a jar, and free Bugatickets for those who dare to stay through the three eerie features! . . . All Wometco drive-ins in Dade, Broward, and Palm Beach Counties are running a trailer as follows: "For your own safety if you have your car engine running for any reason while parked, have at least one window open for ventilation. Thank you." Managers have been instructed to run the trailer so that it is seen at every show.

MEMPHIS

Eli (Slim) Arkin, manager of Warners, gave a theatre party for 200 of the local afternoon newspaper's carrier boys. Arkin treated the boys to a preview of "Gay Purr-ee." . . . In Tennessee, Skyvue Drive-In, Jackson, closed after its last play date of Nov. 26; Laco Drive-In, Lexington, and Carroll Drive-In, Huntingdon, also have closed. . . . WOMPI entertained with a "Friendship Dinner" at the Variety Club, using an oriental theme. Genevieve Lovell, Rowley United Theatres, gave the invocation; Mary Katherine Baker, United Artists, president, the address of welcome; Margaret Irby, Howco, reported on WOMPI activities; and Lois Evans, Film Transit, on the charity projects of the chapter. Miss Evans made plans for the continuation of money raising project for the benefit of the needy family "adopted" by the chapter. . . . "Taras Bulba" is to be the Christmas attraction at Loew's State. Edwin Howard, Press-Scimitar amusements editor, was in New York for a preview. . . . Chalmers Cullins, who began in the theatre as an 11-year-old popcorn and peanut vendor, and Mrs. Cullins celebrated their golden wedding anniversary recently. Cullins is one of the best known theatre men in the mid-south area. Before the late M. A. Lightman took over the Orpheum and changed the name to Malco, Cullins and Nate Evans operated it, on lease, as Cullins & Evans. The theatre man has been Illustrious Potentate of the Shrine and continues most



Salah M. Hassanein, president, Skouras Theatres Corporation, and his wife, right, are seen with Eugene Nickerson, county executive at Nassau, and his wife at the recent opening of the newly refurbished Skouras' Rivoli, Hempstead, Long Island.

active in Masonic work. He now owns two theatres (with his brother, Ed Cullins, and Nate Evans). Mr. and Mrs. Cullins have two daughters, five grandchildren, and two great-grandchildren.

NEW HAVEN

William Daugherty, Lockwood & Gordon Connecticut division manager, announced resignation, effective immediately, of William Murphy, manager of the first-run Cine Webb, and appointment of Mrs. Audrey Rushon, formerly manager, Plaza, Windsor, suburban subsequent-run, as temporary replacement. A permanent manager is to be named shortly. Murphy, with L&G for the past five years, had recently shifted back to the Cine Webb after serving as manager of the L&G Cinema Theatre. At the same time, Daugherty has moved William Howard, manager of the Danbury Drive-In, Danbury, to the L&G—E. M. Loew jointly-operated Candlelite-Pix Twin Drive-In, Bridgeport, succeeding Earl Wright, who has been named manager of the E. M. Loew Gulfstream Drive-In, Miami Beach, Fla., and supervisor of other E. M. Loew Florida interests. Oscar Combs, manager, East Windsor Drive-In, East Windsor, assumes managership of the Plaza, Windsor. Connecticut exhibition gathered at a testimonial luncheon in the Colonial House, Hamden, honoring Wright last Tuesday afternoon. . . . Dr. Jacob Fishman, general manager, Fishman Theatres, has disclosed sale of the subsequent-run Rivoli, West Haven, to independent exhibitor Vincent Terrazano, whose Dreamland is being demolished to make way for extension of Interstate Route 91. A reported \$110,000 was involved in the Rivoli transaction. The Fishman interests, at one time operating nine Connecticut theatres, will continue to own the Community, Fairfield. . . . Attorney Theodore J. DiLorenzo, son of the late film industry pioneer, A. J. DiLorenzo, and Mrs. DiLorenzo, was married to Hartfordite Lorraine Calano. . . . Northeast Drive-In Theatre Corporation is among 25 firms on a list being canvassed by Hartford's Redevelopment Agency for the multi-million dollar Bushnell Plaza high-rise apartment project planned for Main, Wells, and Gold Streets. Two first-run theatres, Loew's Poli and Loew's Palace, will be demolished to make way for the approaching project, although eviction notices are yet to be posted by city authorities at either theatre. An 800-seat motion picture theatre is understood to be among project plans. Just what company will operate the theatre is yet to be determined. . . . Sperie P. Perakos, general manager, Perakos Theatre Associates, has named Edward Rollo as manager, Strand, Thompsonville, succeed-

ing Thomas F. Grogan, resigning after 20 years with the Connecticut circuit, to go into restaurant management. . . . Lou Cohen, Loew's Poli, had a rather novel gimmick for American-International's "Marco Polo"; he extended an offer of two guest tickets to first person clad in polo coat showing up at WRDC-radio studios after said offer's initial air announcement. . . . MGM's "Jumbo" will have its Connecticut Premiere Dec. 25 at Loew's Poli. . . . Brooks LeWitt has reopened the long-shuttered, 900-seat, subsequent-run Arch St. Theatre, New Britain, on a Friday-through-Sunday policy. . . . John Scanlon III, Strand, Winsted, who will host world premiere in March, 1963, of Columbia's Danny Kaye starrer, "The Man from the Diner's Club," is already proudly calling attention to the upcoming event. Daily newspaper ads carry the line, "The Premiere Theatre!" . . . Jim Darby, Paramount, New Haven, participated in activity for opening of the multi-million dollar, downtown Temple St. Parking Garage; final selection of extensively-promoted "Miss Parking Garage" competition was announced on theatre stage. . . . Allen M. Widem, Hartford Times amusements editor, attended a UA-hosted "Taras Bulba" screening and director J. Lee Thompson interview in New York. . . . In Portland, Me., two downtown theatres, the Strand and Empire, are experimenting with a "Downtown Shoppers Special" policy on Thursday nights, when principal stores are open to 9 p.m. . . . WHCT-TV, Hartford, channel 18, home base for RKO General-Zenith Radio's \$10 million subscription tv test, first of its kind in America, has opened an information and demonstration center in the heart of the higher price downtown shopping area, for duration of the Christmas season.

NEW ORLEANS

Lucy Mercado, Paramount Gulf staffer, attends Loyola's night school. . . . Judith Hammer, MGM staffer, entertained at a card party at her home to enhance the Catholic Daughters of America, Mater Dei No. 868 club treasury for charity work. . . . Eddie Delaney reopened the Pike, Magnolia, Miss., after a brief closing. . . . Della Jean and Eddie Favre motored to Ft. Walton Beach, Fla., for a visit with son, Butch and family. The son is in the Air Force at nearby Eglin Field. . . . Mrs. Georgia Bruno, B. F. Goodrow exchange Girl Friday, her children and her sister and her children, motored to Bogalusa for a look in on kith and kin. . . . Eddie Stevens, Universal office manager, was bedded at Mercy Hospital. . . . Paul Back, Buena Vista salesman, attended the company's regional meeting in Dallas. . . . Amanda Gaudet, head, National Screen Service accounting department, was on the sick list and required several weeks' hospitalization. . . . Percy Duplissey curtailed shows at the El Rancho Drive-In, Deridder, La., to weekends only. . . . Oda Manuel closed the Melba, Elton, La., again after three months operation. . . . Ed Ortte has appointed Charles Levy as manager of his Sand, formerly the Legion, and the Gulf, Gulfport, Miss. . . . H. J. Ballam is observing 14 years of service with Hodges Theatre Supply as field engineer. . . . WOMPI's held a successful game social at Variety Club quarters to raise funds for their Christmas party for underprivileged youngsters to be held at the Famous on Saturday morning, Dec. 15.

PHILADELPHIA

Stanley Warner Theatres furnished a 16mm print of "Santa Claus," children's feature,

for showing at the Children's Heart Hospital. SW showed the film in 15 neighborhood theatres as a special matinee attraction. . . . Dave Rosen has issued a warning that independent poster exchanges and distributors should beware of a Frank Storino, who claims to be a "distributor of films"; but who is said to be a master of misrepresentation, etc. . . . Variety Club, Tent 13, will hold a Happy New Year Party in the Bellevue Stratford Hotel clubrooms Dec. 31. . . . Variety Club Tent 13 will hold a testimonial dinner at the Bellevue-Stratford on January 14 in honor of retiring chief barker Samuel A. Alesker; and newly elected chief barker Charles Zagrams and his crew for 1963.

ST. LOUIS

An application to rezone property in suburban Brentwood so that a drive-in could be constructed was rejected by the Brentwood Board of Aldermen recently. The application had been submitted by Mid-America Theatres, under the name of the Manchester-Brentwood Drive-In Theatre Company. The rejection came following a public hearing on the requested rezoning at the city hall. Cited as objections were the noise, late hours, possibility of speeders on city streets after the theatre closed, and the possibility of "parkers." Representatives of the theatre company presented plans and specifications and a color slide presentation detailing operation of a well-run theatre in asking the board's approval of the rezoning. A show of hands from the audience attending the hearing showed 70 opposed to the theatre and 14 in favor. After the show of hands, the Board of Aldermen rejected the application. Louis Jablanow, Mid-America Theatres, said the objections seemed to be mostly "moral in nature." . . . The WOMPI "Cans for Thanksgiving" project was a huge success and the

local club presented a substantial number of cans to both the Salvation Army and the Caroline Mission. . . . MGM reports that they are still receiving billing payments and they wish to remind everyone that all payments are now supposed to be directed to the Dallas office—2013 Jackson st., Dallas 1, Tex. . . . Crest Films has been appointed distributors for Fairway International Films for the St. Louis and Kansas City areas. . . . Irving Shiffrin is in Kansas City working on "Barababas." . . . Local offices of the General Drive-In Corporation have moved to the new Cinema Theatre at the Grandview Shopping Center.

SAN ANTONIO

Movie star James Stewart, an Air Force Brigadier General, was a visitor here to narrate a movie for the Air Force. The 25 minute documentary concerns the research program of the Research Pilot Training School at Edwards AFB, Calif., Stewart said. Part of the film sequences, dealing with man's reaction to space stimuli, are being filmed at Brooks AFB. Stewart said the film, designed mainly for research pilot training, will be narrated by him in layman's language. Speaking of the Hollywood side of his career, Stewart, who said he is seldom recognized in public, took exception to some of the younger actors in Hollywood. "They want to wear too many hats," he said. "They want to produce, own their own company, and work in movies, stage, and tv. They need to do some good hard work." . . . The H. E. B. Food Stores, a local chain of food markets, offered discount tickets to see the Walt Disney films at the Josephine as well as a discount to see "Gay Purr-ee" at the Woodlawn. . . . Frank McMordie has turned the management of his Palace and Canadia Drive-In, Canadian, Tex., to Charles Townsend, who formerly worked for Wright Hale at Spearman, Tex., where Hale has the Lyric and Holiday Drive In. . . . Mamie Stevens, cashier at the Bolero Drive-In, Kerrville, Tex., was recently married to James Keith, assistant manager of the drive in. The couple honeymooned in New Mexico. . . . Theatres in Winnsboro, Pittsburg, DeKalb, and Atlanta, Tex., were closed without advance notice to the communities involved and following cancellation of leases on the

four theatres by B. R. McLendon, chairman of the board of the McLendon Corp., Dallas and owner of the motion picture houses. The leases were held by Roy Moore, Jr., of Pittsburg, operator for the past several years. . . . The projectionists' Local 153 observed its 50th anniversary in El Paso, Tex. A host of projectionists from throughout the state attended the celebration. . . . "The Music Man" reopened the "new" Leon, Pleasanton, Tex., following a remodeling program costing about \$8,000. The Leon is part of a circuit owned by Leon Glasscock of San Antonio and is managed by Frank Chamrod. Included among the improvements was the installation of a new 36 foot screen. The stage has been enlarged, with 150 decorative light bulbs added. Seats have been reupholstered and the air conditioning improved.

General chairman for the south Texas premiere of "The Longest Day" Dec. 20 at the Woodlawn will be J. Edwin Kuykendall, it has been announced. After program expenses have been deducted, proceeds from the showing of Darryl F. Zanuck's film of the D-Day invasion will go to the Reserve Officers Association Memorial Fund. The film was rescheduled for appearance in San Antonio three months earlier than originally planned after a letter of protest from San Antonio Chamber of Commerce president James M. Gaines. His letter touched off what studio officials described as "a deluge of letters and wires" taking producer-director Zanuck to task for overlooking one of America's major military communities in premiere showings. Postmaster Dan Quill will serve as vice-chairman of the committee named to develop a program of activities and events for the premiere. . . . KUKA, local Spanish language radio station, is presenting a weekly radio broadcast from the stage of the National each Saturday afternoon. . . . George M. Watson, city manager for Interstate Theatres, believes the comparative shortage of good, new pictures in the last several months—while the good pictures that do come along are apt to run for several weeks and then are soon brought back to the second run houses and drive-ins, where they may run for several weeks more, is not due entirely to the "product shortage," to use the industry's phrase, but also to bad timing.

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WASHINGTON, D. C.

J. Lee Thompson, director of "Taras Bulba," was on hand for a special showing of the picture at RKO Keith's. After the showing, Thompson and many notable guests were transported by buses to the Statler Hotel to attend a special cocktail and dinner party. Max Miller, United Artists representative, and Jerry Baker, RKO Keith's, attended to the special arrangements for press, radio and television as well as other guests. "Taras Bulba" is booked to open as the special holiday attraction at Keith's, starting Dec. 21. . . . Jack Foxe, MGM publicity head, and David McGrath, MGM field representative in Washington, made arrangements for the HMS Bounty, a replica of the original Bounty, and the ship used to film "Mutiny on the Bounty," which is currently playing at the Warner. The Bounty was docked at the Wilson Lines four days, and SRO crowds defied cold and rain to board the ship. The Town held an advance showing of "Two For The Seesaw." . . . KB Theatres will open a new 800 car drive-in on Route 1 near Laurel's Bowie Rd. early next summer. Construction will start early next year on this second drive-in of the chain, which also operates the Rockville Drive-In.

PHYSICAL THEATRE ● EXTRA PROFITS

Something Old—Something New

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The Big Boom

Page PE-4

Extra Profits

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New Products

Page PE-8



COVER PHOTO • The Kips Bay Theatre, Manhattan's first motion picture house constructed in a shopping center as an integral part of the Webb & Knapp Kips Bay Plaza housing development at 570 Second Ave. The theatre shares frontage with a row of shops.

Volume 17

Number 12

December 12, 1962

A once-a-month combined department of Motion Picture Exhibitor devoted to the physical structure of the conventional and drive-in theatre, its design, equipment and furnishings, with a special section emphasizing theatre refreshment operations and management.

Another Great 70mm Release



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EDITORIAL

Something Old-Something New

It is no secret to those in the theatre equipment field that much of the jetsam from boarded-up theatres finds its way into some of today's new houses.

We are, of course, aware that the cost of erecting a new theatre appears staggering, especially to the smaller operator. The temptation to insure a black ink operation by holding initial expenses to the wire might seem the most logical approach, provided initial penny-pinching does not destroy long term economies that can best be incorporated into the design and construction of a property.

With equipment, the problem is especially acute. What makes the question ticklish is that there are no general rules that can be applied. Projectors, lamps, sound systems, speakers and rectifiers do not have a predictable life expectancy such as a storage battery that will produce current for a given number of hours. Undeniably, much used equipment is in serviceable condition, but the unfailing performance of most second-hand "buys" remains a question mark.

A comparison between an automobile and a projector might serve to illustrate a critical point. One car owner faithfully follows the prescribed maintenance schedule set by Detroit for his car. After 40,000 miles, he decides to buy a later model, even though his old car is in excellent condition. An auto, like a projector, is a complex piece of equipment that will give long service if it has not been abused or neglected. If you bought this man's car, you would make a "good buy," since the car would probably give you many more miles of service without costly, delaying repairs.

We all know just how bad you can be taken on a used car that has been run into the ground.

With a piece of theatre equipment like a projector, the buyer faces the same uncertainties. Usually he does not know the service history of the machine. Even if it is checked out by a qualified repairman, it remains that its better days are behind and trouble could begin without notice. To the car owner, delays may or may not be costly. Repairs usually are. To the theatremen, delays due to mechanical failure of equipment are nothing short of deadly. He cannot afford to have a single show interrupted.

As we said, the buying decision is a difficult one. It would seem, however, that the theatremen who go to all of the trouble and expense of constructing a new house would prefer the peace of mind that comes with knowing that the equipment in the booth is "Go."

All of this is said with the understanding that we all know today's booth equipment is superior in every respect to the product of 15 or 20 years ago.

PHYSICAL THEATRE • EXTRA PROFITS • Sectional department of **MOTION PICTURE EXHIBITOR**, published once a month by Jay Emanuel Publications, Inc., 317 North Broad Street, Philadelphia 7, Pennsylvania. All contents copyright and all reprint rights reserved.

Al deProspero, editor



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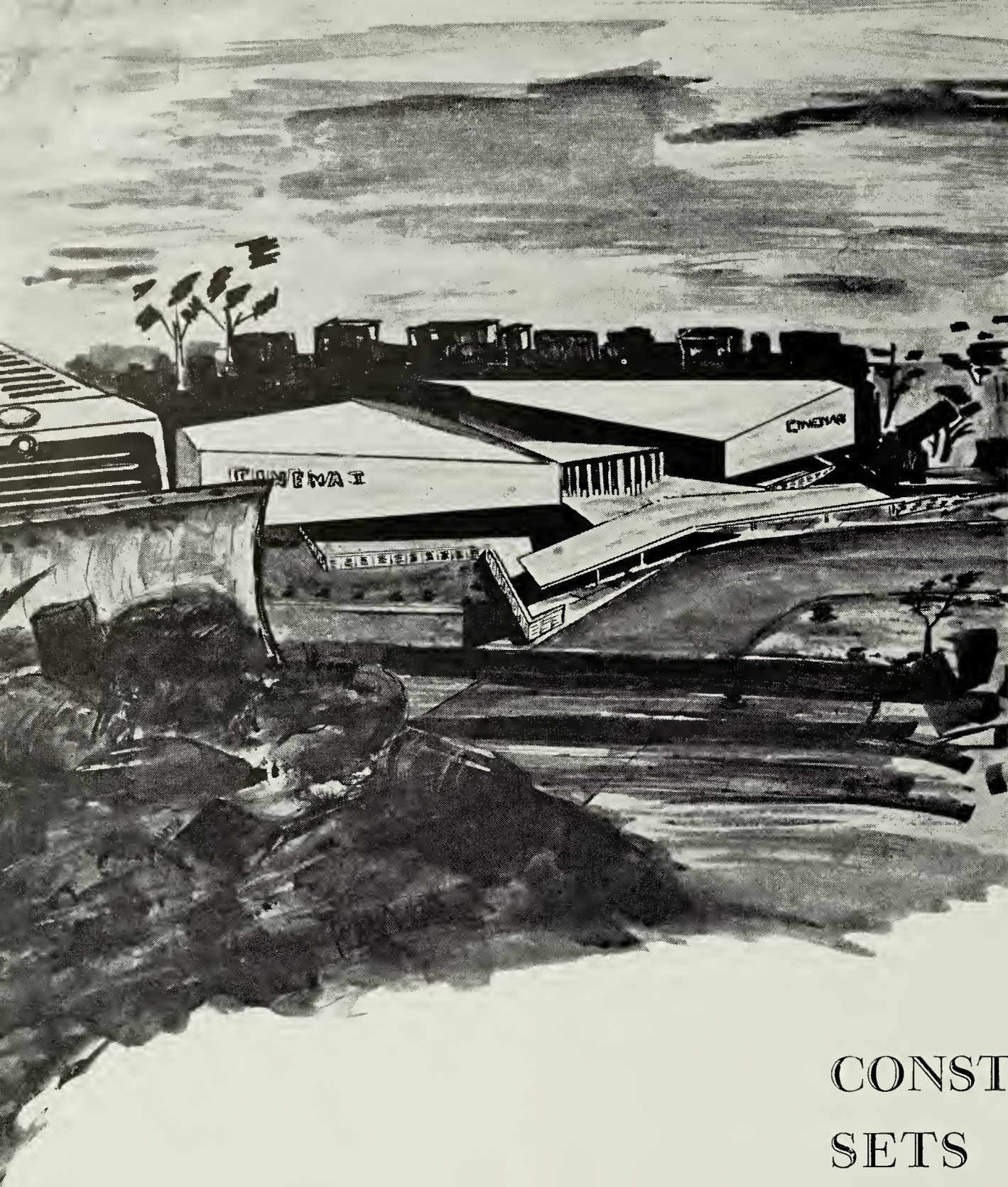
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NEW YORK AND CALIFORNIA LEAD IN RENAISSANCE

In the maelstrom of speculation about the future of exhibition, one force sounds a sweet cuphony to the ears of exhibition, and that is the echoing racket of new theatre construction.

New theatres, and the past two years have seen more go up than in any other two year period since the early 'Fifties, mean fresh investment that is adding an estimated eight per cent to the former 2½ billion capital investment in theatres by Americans. Fresh investment, in the face of stiffening competition from tv, product scarcity, and rising operating costs also spells confidence, and, as Wall Street would say, "a favorable psychological climate."

TOA reports that \$157,030,000 was spent during the past 24 months on new theatre construction, representing 183 indoor houses and 95 drive-ins. Most of the new indoor theatres, TOA found, were located in shopping centers.

In March of 1961, an estimated 4,000 shopping centers were in operation. Today, not two years later, the International Council of Shopping Centers reports 6,700 doing business. This increase is impressive for many reasons, one of them being that shopping centers are expected very shortly to account for 50 per cent of all the retail sales in the nation. In addition, it is anticipated that every regional shopping center will eventually contain a theatre, as well as some type of restaurant and a bowling alley. This represents a substantial source of new construction sites for indoor theatres, since the location of a shopping center in any given population area normally occurs only after it has been established that the population can support such a grouping of retail stores.

The value of a movie house in these new centers as a drawing card seems to have impressed shopping center management so favorably that exhibitors might look to improved terms. Mitchell Wolfson, president of Womet-

BIG BOOM

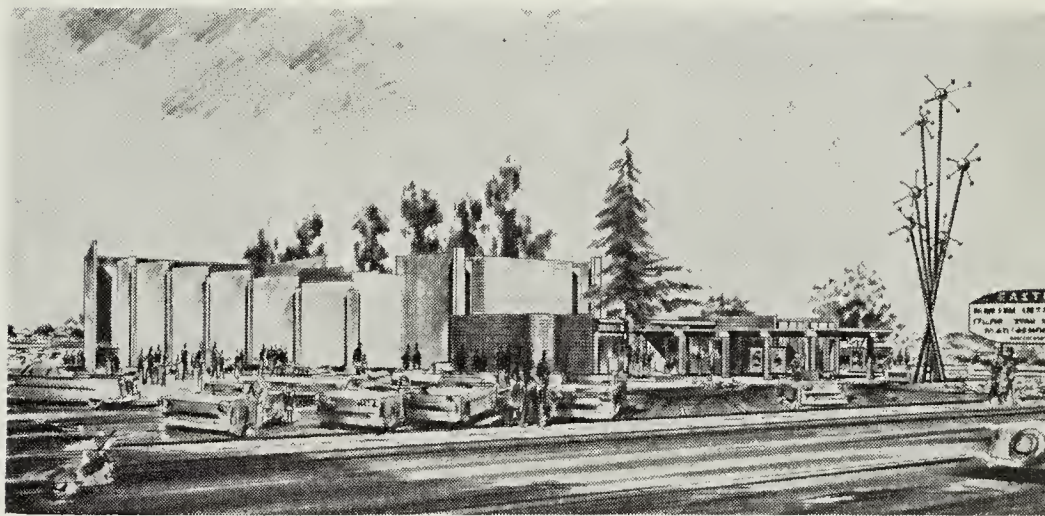
co Enterprises, reported in a statement published by TOA in its 1962 Convention Handbook that the following terms were reached with the shopping center rental agents for a Palm Springs center where he expects to construct a 1,200 seat indoor theatre in the near future. Terms are: (a) eight per cent of gross admissions (b) 12½ per cent of concession sales (c) an annual guarantee equalling 10 per cent of the money spent by the shopping center owner on the theatre shell, excluding the land, and (d) a limit in the \$1,000 to \$2,000 range for any increased taxes and common charges levied by the center for parking area maintenance, utilities, etc., with any additional charges to be deducted from excess percentage rent payment.

Wolfson suggested, since these "are the terms under which he is building and operating theatres," that these terms might become standard across the country.

Amazingly, Wometco is planning to erect the Palm Springs theatre at a cost figure per seat that approaches half of what is currently considered a normal price tag. Available figures place the number of seats per house, on a national average, at a little more than 800 seats. Wometco anticipates spending \$230 per seat for this 1,200 seat house, and keeping the construction cost under \$250,000. Average cost of a new indoor theatre today is approximately \$500,000, or something like \$400 to \$500 per seat. We will not elaborate on the materials being used, but would like to emphasize that it was reported that the low-budget would not result in short-cuts on material or the use of inferior components or equipment. In the TOA report, the circuit stated "we have proceeded on the theory that the picture, sound, and seats must be the best. The circuit does not short-cut on materials, but eliminates all frills, false walls, decorations, etc., which are not necessary for operating efficiency. We are willing

to spend more for certain materials, if the results will reduce maintenance or replacement."

Wolfson reported that he feels the same theatre could be duplicated in other parts of the country, where climatic variations might be expected to raise construction costs considerably, for approximately the same



amount. In checking with the Council of Shopping Centers, Edward Klein, executive who will make a further report on rental terms in shopping centers in a future issue of PHYSICAL THEATRE, said that costs of new shopping center houses have been running in the neighborhood of \$300,000 to \$400,000, depending on the size and location. Heavier materials, both in construction and decorating, he said, raise construction costs considerably in northern states.

It would appear that with most of the new theatres, their particular requirements regarding furnishings, type
(Continued on page PE-8)



PHYSICAL THEATRE

Vol. 17, No. 12

December 12, 1962

EXTRA PROFITS

Devoted exclusively to refreshment operations at indoor and drive-in theatres, sales of confection, popcorn, beverages, food and other profit producing items, food preparation and vending equipment, concession management and design.

Al deProspero, Editor

December 12, 1962

Refreshment Execs Sound Off At Miami

Refreshment industry executives attending the recent NAC-TOA Convention in Miami, Fla. spoke out on a variety of topics, offering attenders of the many panel discussion groups candid criticism, sound business building suggestions, and outlooks for the coming year.

"Name Brands Sell More Drinks" was the title of one panel discussion, attended by the leading refreshment executives of the soft drink industry. Panel moderator O. "Flip" Follon, NAC Director, introduced what he called "an all star board of directors" to discuss merchandising of soft drinks and candy at the lively session.

"Who needs us?" asked Bradford A. Ansley, vice president, Royal Crown Cola Co. "We have to sell our products," he told the session, "because our products are not necessities of life but luxuries for which people have developed a taste. Continuous advertising and merchandising will pass the product on from generation to generation," he said.

Charles Baker, vice president of the Pepsi Cola Co., pointed to the success of tie-ins, as used by grocers for years. He believes that by connecting a fast moving product with a slower one, both sales will increase. Baker offered, for example, Ham n' Eggs—and his answer, Pepsi n' Popcorn.

Candy is guilty of not promoting brand names, as does the soft drink industry, according to Louis Collins, executive vice president of Crush International. Brands must be promoted in all areas, with consistent product quality, to capture the confidence of a moving America.



Seen at the Coca-Cola sponsored Banquet at the Americana are sitting: TOA Star of the Year Gregory Peck and Mrs. John Stembler; standing: Mr. and Mrs. Charles Okun. Okun is National Representative of Coca-Cola.

Thomas J. Deegan, Jr., chairman of the board of the public relations firm bearing his name, and chairman of the executive committee for the New York World's Fair announced the World's Fair produced the biggest box-office in history. An estimated 10 million attended the Seattle exposition, and N. Y. is looking to a 70,000,000 attendance

figure for the coming fair there.

"We know a lot about distribution and publicity, but what are we doing with our knowledge?" asked Wesby R. Parker, board chairman of the Dr. Pepper Co. Charles V. Lipps, president of the Candy Chocolate & Confectionery Institute charged that his industry was guilty of standing still, while health authorities gave it a black eye. Candy has spent ¾ millions of dollars to link candy with health, and will continue its successful public relations link with the National Safety Council to keep drivers awake.

The president of the Automatic Canteen Co. of America, Patrick O'Malley, reported a prediction based on studies by experts, that by 1970 vending will be a 7 billion dollar industry. Leisure time will be increased, providing more time for recreation and amusements, according to O'Malley.

Approximately 400 million pounds of popcorn will be produced in the United States by the end of 1962, said Charles E. Burkhead, Chief of the Field Statistics Branch, United States Department of Agriculture.

Speaking at "Corns-a-Poppin," popcorn segment of the convention, Burkhead told the group that every man, woman and child in the United States consumes 2½ pounds of popcorn.

The concessionaires also heard Don W. Mayborn, panel moderator, describe popcorn as a "most important item" to the concessionaire.



TOA Registrant Minnie Dwyer, Celina Theatre, Celina, Ohio, receives the Trade Show Treasure Chest Award from Melville Rapp of Continental-Apco, who donated prize, a 1962 RCA Stereo-Hi-Fi, AM-FM Combination console.



At "Name Brands Sell More Drinks" session, "Flip" Follon, Director of NAC, introduces Louis Collins, Crush International, at rostrum; Charles Baker, Pepsi Cola; Wesby Parker, Dr. Pepper; Patrick O'Malley, and other top execs.

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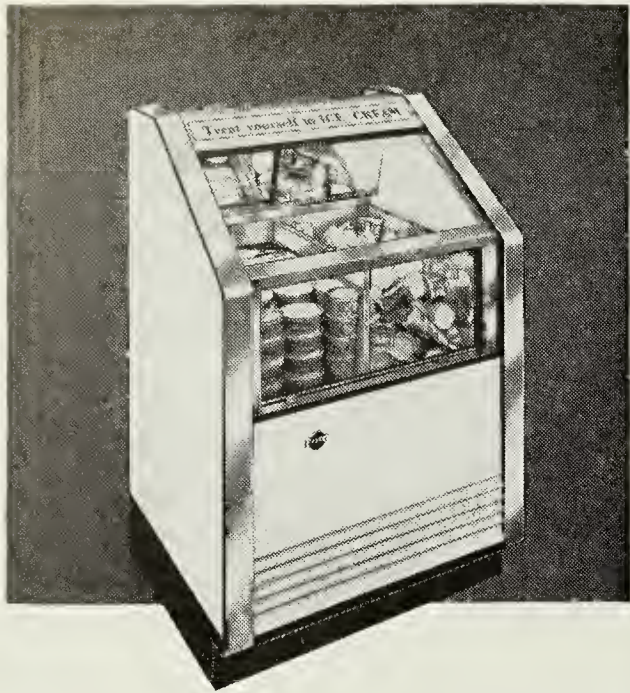
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Movies are better than ever. So are the appetites of the people who enjoy them. That's where your ice cream novelties get into the act. Especially when they have a 4-star display in a Bally Case. Gleaming Porcelain finish gives real showmanship to your products. Whether it's in theatre lobbies or in drive-in refreshment counters, the result is the same in both places . . . increased ice cream sales.

Model TI-30 above for theatre lobbies, 30" long, Approx. 875 novelties.

Model TI-43 to right for drive-ins, 43" long, Approx. 1194 novelties.



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Bally, Pennsylvania

**More light
+
slower burn=
lower costs**

NATIONAL
TRADE MARK

PROJECTOR CARBONS

BUILDING BOOM •

(Continued from page PE-5)

of decor, heating and cooling equipments, etc., vary widely, construction cost. This is borne up by the fact that the "average" construction cost of \$500,000, frequently cited, is obtained from a small statistical sample of about 150 theatres, some of which cost upwards of one or one-and-a-half millions, while others cost less than \$200,000.

How Big is the Boom?

To clarify this, and other questions, including how much unreported construction might be added to current estimates, this publication solicited the heads of major theatre circuits by letter, requesting specific information on both projects completed and contemplated construction. The returns from this mailing, when fully compiled, will be published to shed additional light on how big the "boom" is. Early returns indicate that it might be even larger than suspected. But from previous statements, theatremen might safely assume that the next two years will see heightened new theatre construction due, in a large part, to the amazing rate of growth of the American shopping centers. This has many implications, the more obvious one being that the large theatre chains, with their stronger credit, will probably be responsible for a goodly part of this additional 'boom.'

Management of the shopping center houses, too, breaks some of the older patterns, notably concerning rental.

Rental Terms

Terms, as far as we can establish are fairly standardized, yet vary enough to merit some discussion. Terms, as the Shopping Center Council informs us, vary with the use of the theatre for one thing. If a theatre auditorium bears heavy usage as a civic meeting place, a community center for fund raising drives, women's clubs' meetings and what not, the rental terms will differ from those of the house used exclusively as a motion picture theatre.

Few theatres fall into this category, especially in the regional shopping center. More and more, it is coming to be expected that the theatre will provide a showplace for local artistic efforts in its gallery; that it will open its auditorium to meetings of large groups such as the PTA, when necessary. This is all in keeping with the new approach to the theatres usage. The new location in the shopping center makes the theatre much more valuable because of its accessibility to its patrons, who can easily park in the center's lot. It is not uncommon to see a schedule of activities posted on a regular card case in these new theatres' lobbies. The patrons thus feel more at home and more comfortable. This is part of the new image of the shopping center. Standard minimum rentals, we are told, run about ten per cent of the theatre's annual gross. The Council says that ordinary contracts call for something like \$2 per square foot of building area—or \$15 per seat, or ten per cent of the theatres gross. Construction costs have a lot to do with holding rentals down too. Low amortizations and nominal maintenance and repair can help hold down the cost of operation and widen profit margins to the point where a fairly good investment return can be anticipated.

NAC Re-elects Schmitt

Members of the National Association of Concessionaires meeting in convention at Bal Harbour held their annual membership meeting and election of officers. Re-elected to serve during the ensuing year were: President, Augie J. Schmitt, Houston Popcorn & Supply Co., Houston, Texas; Executive Vice President, Edward S. Redstone, Northeast Drive-In Theatres Corp., Boston; Second Vice President, Sydney Spiegel, Super Pufft Popcorn Ltd., Toronto, Canada; and Harold F. Chesler, Theatre Candy Co., Salt Lake City was re-elected Treasurer.

Elected to fill a vacancy on the board was first vice-president James O. Hoover, Martin Theatres, Columbus, Georgia.

Spiro J. Papas, Alliance Amusement Co., Chicago will continue to serve as chairman of the board.

Segment Directors recently elected for four year terms by mail ballot were installed at the meeting.

Re-elected were Clifford Lorbeck, Server Sales, Inc., who will represent the equipment manufacturer segment; and Welcome I. Weaver, Weaver Popcorn Co., who will continue to represent the popcorn processor-manufacturer-wholesaler and merchandiser segment. Newly elected director representing the concessionaire and automatic merchandiser operator segment is Loyal Haight, W. S. Butterfield Theatres, Detroit; and Irving A. Singer, Rex Packaging Division, the Bon Ami Co., was elected to serve as director on the Supplier Segment.

Reports were heard from officers and committee chairmen. H. E. Chrisman, Cretors and Co., Nashville, retiring first vice president and membership chairman, urged all members to give unqualified and loyal support to James O. Hoover, newly elected first vice-president. President Schmitt spoke with enthusiasm of the progress made by NAC during the previous year. In May NAC secured Louis L. Abramson as executive director and President Schmitt lauded him for the manner in which he has taken hold and organized the convention and trade show and association program in six months. He reported that during the year he attended six regional conferences and also attended committee meetings in Chicago, New York and Miami.

1963 NAC Chairmen

CHICAGO—Appointment of Chairmen for standing committees of the National Association of Concessionaires for 1962-1963 was announced by Augie J. Schmitt, Houston Popcorn and Supply Co., Houston, Tex., NAC President.

Committees and their respective chairmen are: *Bylaws Revision*: H. E. Chrisman, Cretors & Co.; *Finance*: Harold F. Chesler, NAC Treasurer, Theatre Candy Distributing Co.; *Membership*: James O. Hoover, NAC First Vice President, Martin Theatres of Georgia; *Public Relations*: Spiro J. Papas, NAC Board Chairman, Alliance Amusement Co.; *Regional Meetings*: Sydney Spiegel, NAC Second Vice President, Super Pufft Popcorn Ltd.; *Special Services*: Jack O'Brien, NAC Director, New England Theatres; *1963 General Convention*: Edward S. Redstone, NAC Executive Vice President, Northeast Drive-In Theatre Corp.; *1963 Convention Program*: Lee Koken, Glen Alden Corp.; *1963 Exhibit*: Bert Nathan, Bert Nathan Enterprises; *Trade Show Advisory*: H. E. Chrisman; *Trade Show Negotiating*: Augie J. Schmitt.

Baltimore Chain Looks To Urban Renewal

Following is a statement made by Richard Barndt, president of the Trans-Lux Corporation at the Sheraton Belvedere Hotel, recently.

BALTIMORE—It is unbelievable what is happening in downtown Baltimore today. To one who lives outside of Baltimore, it seems as if a Giant out of Arabian Nights has reached down and with his bare hand scooped up hundreds of buildings and structures that were obsolete, old-fashioned and uneconomic. With his other huge hand, this mammoth Genie has gently placed among the rubble the beginnings of a new city, sparkling with architectural brilliance planned to thrill the senses and excite the mind.

Of greater import is the effect on the populace of Baltimore and its environs. The fantastic quantity of sheer confidence in Baltimore evidenced by the planners and builders and investors in the program, is an obvious compliment to the merchants, residents and workers in this city.

This is the main reason that Trans-Lux has shown an interest in placing an investment in Baltimore. Confidence breeds confidence. Investment attracts investment.

In keeping with the "bootstraps" operation in the downtown area, Trans-Lux does not merely expect to operate a chain of theatres in town. We hope to be an integral part of the total improvement plan.

During the few weeks we have had since beginning our operation, we have already started the architectural planning and re-designing which will eventually result in motion picture theatres to match the modern magic of downtown Baltimore.

At this time, we can only show sketches of certain changes. The first major work will be done at the Hippodrome. Long a landmark in this city, we hope to rebuild this theatre with style and comfort befitting a city that is moving forward. A new marquee, a modern front, Cinerama and 70mm projection, all to be installed in a few months.

While we have not yet had the time to design the changes for the Town, Little and Aurora, we do know such changes will involve modern techniques, stylish interiors, new movie techniques and a thorough feeling of excitement.

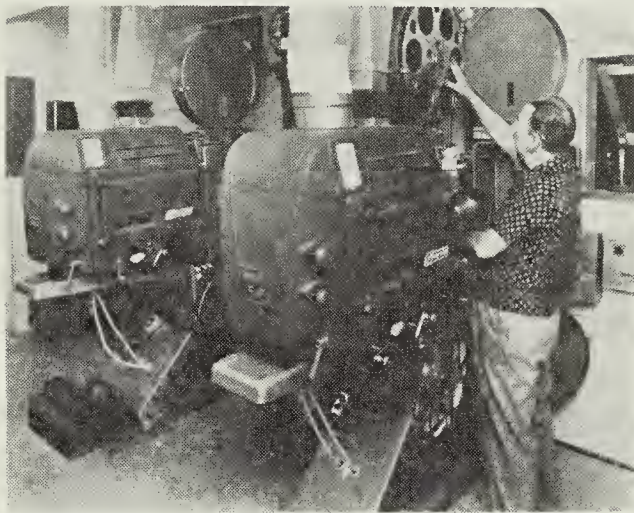
We call this Baltimore's Project Cinema. We hope that our investment will encourage our neighbors in the downtown area to do similar work. The transformation of downtown Baltimore is not really done by Arabian Nights' Giants, but by far-sighted city planners with brilliant ideas and level-headed businessmen with a will to risk capital for the future.

Record Pepsi Earnings

NEW YORK—Pepsi-Cola Co. announced today that 1962 nine months' profits rose 4.8 per cent over the levels of a year ago, to set an all-time company record.

Consolidated net earnings after reserve for Federal and foreign income taxes, and after reserve for foreign activities climbed sharply to \$11,549,000 equal to \$1.77 per share for the first nine months of 1962, Herbert L. Barnet, president reported.

This compares with 1961 earnings of \$11,014,000 or \$1.69 per share for the corresponding period. Mr. Barnet emphasized that Pepsi's record-breaking nine months' profit performance was registered in spite of mediocre, cool and wet weather which blanketed most of the nation in the third quarter.



The new Thunderbird Drive-In Theatre recently opened in Atlanta, Georgia, with Strong U-H-I Arc Lamps installed on Norelco projectors. Shown in the booth is Roy W. Mitchell, Sr.

RC Directors Vote Dividend

ATLANTA—Directors of Royal Crown Cola Co. declared the company's 98 consecutive quarterly dividend of 20 cents per share on common stock of record on Dec. 15.

President W. H. Glenn of the national soft drink firm said sales and profits for first nine months of 1962 are the largest in company history.

The monthly board meeting was held in Atlanta during the first of five bottlers division sales meetings to present 1963 plans for merchandising, advertising, and promotion of Royal Crown Cola products.

Seven Norelco 70 MM Installations Announced

NEW YORK—Seven new installations of Norelco Universal 70/35mm projectors, including two at Drive-In theatres, were announced by Niels Tuxen, general manager of the Motion Picture Equipment division of North American Philips here.

The two outdoors are the Thunderbird Drive-In in Atlanta, Ga., and the Cranston Auto Theatre in Cranston, Rhode Island. Among the hard-tops to select the Norelco 70/35's are the Astor, Omaha, Neb.; Stanley Warner Fabian, Paterson, N. J.; Skouras Route 59 Theatre, Nanuet, N. J.; and the Terrace, Livonia, Mich. Another installation of the equipment took place at 20th Century's Deluxe Labs in Hollywood, Calif.

Tuxen pointed out that about 140 theatres in the United States are now equipped with Norelco 70/35mm projectors. This total includes quite a few drive-ins. A recent Norelco survey listed 74 motion pictures that have been released or were being planned in the 70mm process.

Sweets Names Directors

HOBOKEN—At the annual meeting of the stockholders of the Sweets Co. of America, Inc. here, manufacturers of Tootsie Roll Candies, Samuel E. Rich, vice president in charge of sales, the Sweets Co., Abe Shilin, president, Ipswich Hosiery Co. and director of sales, Manchester Hosiery Mills, and Cele H. Rubin were elected directors of the corporation.

Rich has served with the Sweets Co. for 25 years, the last ten of which have been in the capacity of vice-president.



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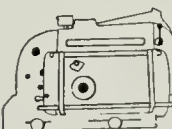
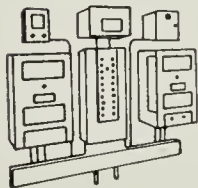
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Ballantyne equipment—famous patented Dub'l-Cone and Single cone speakers, single and dual channel amplifiers, soundheads and hundreds of other items have equipped theatres throughout the world for nearly 30 years.

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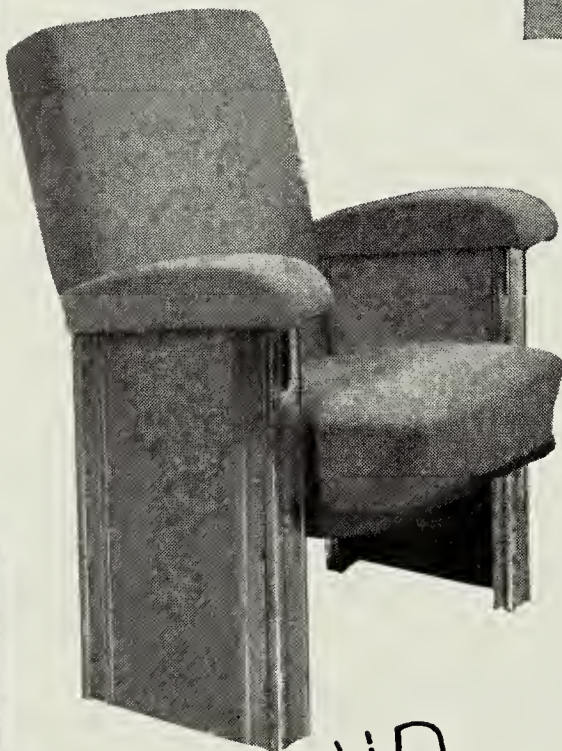
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ROCKING CHAIR ACTION
Exclusive spring-base mechanism keeps proper pitch, seat-to-back, no matter how occupant shifts position.



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MENOMINEE, MICHIGAN

Combination Changer



Announcement is made of a new combination currency and coin changer that will change \$1.00 United States Currency, Half Dollars and Quarters. Incorporates electronic bill sensor which rejects bills of other denominations, counterfeit bills, other spurious items. Available in three models with different change combinations. It features vault type cabinet (23 x 23 x 11½") constructed of 3/16" boiler plate steel is equipped with two hardened steel locks with registered key numbers. Total mechanism, including the dollar bill sensor and coin changer with single slug ejector, mounted on door for ease of service. Optional insurance coverage available. Plugs in to any 110 volt AC outlet.

"No Doors To Open"

NEW YORK—When the Coronet Theatre opens its doors to the public shortly, there will be no doors to open. Architect John J. McNamara has designed the luxurious new first run house of the Walter Reade-Sterling Corp., so that the vestibule and street level lobby will be open to the street, with interior temperatures maintained by an "air curtain," the first to be installed in a theatre. Tickets will be purchased at a circular blue and gold ticket desk inside the vestibule.

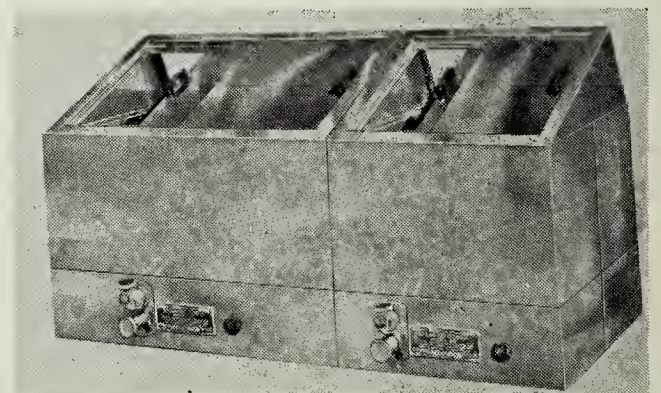
The theatre proper will be reached by ascending a stainless steel escalator, since it is built atop the equally luxurious Baronet Theatre already in operation.

Quartz-Iodine Lamp



General Electric has announced the development of a new 1250-watt, 208-volt lamp for either regular or over-voltage use in studio lighting, outdoor advertising lighting and building floodlighting. It is the latest in a series of Quartzline general lighting lamps. These pencil-thin, tubular incandescent light sources use a unique "iodine cycle" which constantly returns vaporized tungsten to the filament, thus increasing lamp life and maintenance of light output. The new lamp increases considerably the scope of applications for the quartz-iodine type lamps, according to G.E. Its design voltage matches the 208 volts supplied by the electrical systems present in downtown areas of many large cities. There it could play an important role in outdoor advertising and building floodlighting applications. It is expected that in sports lighting and TV, motion picture and photographic studio lighting the new lamp will be most widely used at higher than design voltage—up to 240 volts—to obtain the high illumination levels desired. Such over-voltage operation of the new lamps provides up to 30 per cent more light than is produced by 1500-watt quartz-iodine lamps.

Bun and Frank Units



Available as a combination unit, or separately, these compact counter units from the Star Manufacturing Co. are ideal for serving hot franks and buns. The entire unit is made of stainless steel, and has a white glass front panel with display copy in bright red. Each unit has a separate thermostat enabling pin point heat control for both franks and buns. The body, racks and trays resist tarnishing and corrosion, and clean up in a minimum of time. They come equipped with a water gauge and drain valve permitting easy draining and cleaning. The units are designed and engineered to meet the highest standards of construction, and feature heavy-duty ring elements and wiring. Capacities are 350 hot dogs and 200 buns.

- BRIGHTER LIGHT
- LONGER BURNING
- SHARPER PICTURE

Free Test Samples

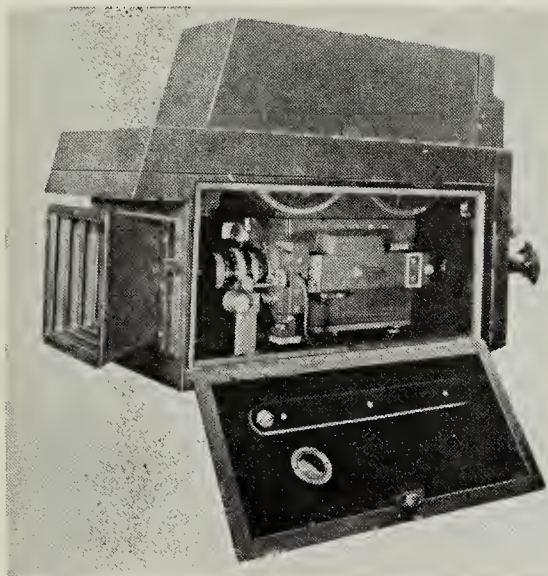
Lorraine ORLUX Carbons

CARBONS INC., BOONTON, N. J.

- STEADIER LIGHT
- LESS ATTENTION
- PERFECT COLOR BALANCE

Free Carbon Chart

Accessories For Kodak



Professional accessories for the Kodak Reflex Special Camera, designed and manufactured by specialists of Camera Equipment Co., Inc., working directly with Eastman Kodak, are now available, according to Burton Grodin, CECO's Director of Sales.

These accessories include a 400-ft. blimp, a 110-volt, AC-DC variable speed motor; a 115-volt AC single speed stop-motion motor; additional interchangeable motors, and a sunshade matte box for the camera.

The Kodak Reflex Special Camera is sold direct by the Eastman Kodak Company. The accessories are sold direct by CECO.

SOS Distribs For Novel Screen

NEW YORK — S.O.S. Photo-Cine Optics, Inc., has been named exclusive U.S. distributor for the Alekan-Gerard Process Screen, employed in a system of front projection photography which, it is claimed, costs next to nothing to operate. The resulting background image is evenly lit from a small source and presents no "hotspot" problems.

The Alekan-Gerard screen could be a useful addition in the largest film studio, yet is particularly attractive to small establishments making television commercials. For such smaller studios, lacking either the financial assets or physical space for rear projection, the new Process allows moving and still backgrounds to be produced at small costs.

The A-K high reflectance, beaded, aluminumized screen material comes in 72 inch widths which can be applied on studio walls, or cemented to plywood or hardboard "flats" up to any size desired, 50 feet or more without visible seams. Cost runs about \$2.50 per square ft.

70mm Boom in Japan

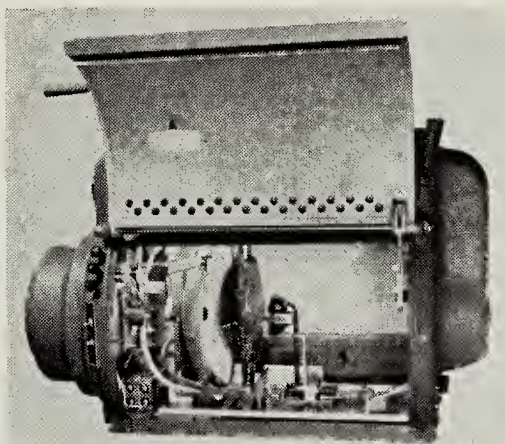
TOKYO—UniJapan Film, Association for the Diffusion of Japanese Films Abroad, announced here that there were 55 Japanese cinemas equipped to show 70mm presentations, as of June, this year.

The organization said that there are strong indications that at the present rate of increase, the total number of 70mm installations will reach 70 by the end of the year.

Since the introduction of the first American 70mm release to be distributed in Japan, "Oklahoma," the organization said 70mm houses have been steadily increasing in number, and wide-screen films can now be seen in 32 major cities.

Cities leading in 70mm installations are: Tokyo, six; Osaka, six; Nagoya, three; and Koyto, three. More than 10 Japanese cities have two 70mm houses each.

2500 Watt Lamp

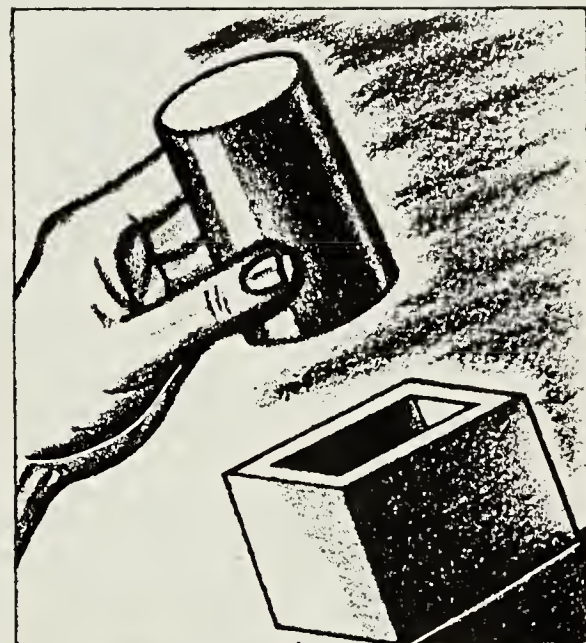


A new model Xenon arc projection lamp available in three capacities has been announced by the Strong Electric Corp. The lamp projects a steady, flickerless, pure white light independent of voltage variations of the power line supply and excellent for color film reproduction. Practically no heat is projected to the film or aperture plate. No cooling is required. Focus remains constant. The 900-watt model is designed for matte screens up to 23 feet wide, and high gain screens up to 28 feet wide with CinemaScope aperture. The 1600-watt model is for matte screens up to 29 feet wide, and high gain screens up to 36 feet wide. The 2500-watt model is for matte screens up to 35 feet wide, and high gain screens up to 43 feet. Maintenance and current costs are approximately the same as for carbon and current costs. Operation is simple, and cleanliness assures maximum life for the projector.

New RC Bottling Plant

WILMINGTON, N. C.—A \$78,826.00 contract for the construction of a new building for the Royal Crown Cola Bottling Company in Wilmington, North Carolina has been awarded to the Simon Construction Company of Wilmington.

Construction is scheduled to start immediately, with completion of the project planned for Feb., 1963. The new building is to be constructed at the bottling company's property on Twenty-Third Street.



Strong
doesn't try to fill all
**PROJECTION
LIGHTING
REQUIREMENTS**
with but two or three lamps

The full line of Strong projection lamps for 35 and 70 mm projection includes six different models for drive-in theatres and eight for indoor theatres, including the famous Jetarc, most powerful lamp ever produced. Strong has a *right* lamp for screens of any type and size—a lamp which can be proved by impartial foot-candle meter tests to project the brightest pictures.

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ISSUE OF DECEMBER 12, 1962

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SERVISECTION

THE CHECK-UP of all Features and Short Subjects
as reviewed and compiled during the past 12 months

Published every second week as a separately bound and easily saveable section of MOTION PICTURE EXHIBITOR, this exclusive 26 year old service lists by (1) Distribution Source and by (2) Alphabet, all professional motion pictures offered for dating by the nation's theatres, plus all those that are in production. Each new issue is a complete, carefully checked reference index, brought up-to-date from the best available sources. Complete and detailed REVIEWS are published as separately bound and easily saveable pink paper sections, on the alternating every second week throughout the film season (September to September), and are cumulatively numbered. It is recommended that readers save this SERVISECTION reference for only the two week interval between issues, and then discard it as antiquated data. The pink paper REVIEWS, however, should be permanently saved and assembled into complete files, by seasons, and the last issues of each August will always contain a complete annual index.

Combined, the yellow paper SERVISECTION and the pink paper REVIEWS represent a unique informative service to theatremen that is unequalled in either accuracy or completeness.

Please address all inquiries or suggestions about these two service features to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Penna.



DECEMBER 12, 1962 SECTION TWO
VOL. 68, NO. 25

FEATURE INDEX . . . by DISTRIBUTION SOURCE:—

KEY . . . Features are arranged alphabetically under each distributor's name. Number preceding title is the Production Number assigned by the producer. Abbreviations following title indicate type of story, such as

C—Comedy
CAR—Cartoon

COMP—Compilation
D—Drama
DOC—Documentary

MD—Melodrama
MU—Musical
W—Western

NOV—Novelty
TRAV—Travelogue

Number, followed by m. is running time on day of screening. If a feature has been cut, or had censorship difficulties, check local exchange for possible running time change. Abbreviations following time indicate projection and color processes, such as

CS—CinemaScope
DC—DeLuxe Color
EC—Eastman Color

MC—MetroColor
PV—Panavision
RE—Reissue

TC—Technicolor
TE—Technirama
TS—Totalscope

VV—VistaVision
C—Other Color

Under the cast heading are only the two or three most important names. Next is the cumulatively numbered page and data of issue when MOTION PICTURE EXHIBITOR published the complete analytical review plus an evaluation of the particular picture's box-office worth.

ALLIED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

- 6201 **BASHFUL ELEPHANT, THE**—CD-83m.—Molly Mack, Helmut Schmidt, Kai Fischer—4901 (1-24-62)—For children and as dualler for family program—Made in Austria; dubbed in English
- 6202 **BIG WAVE, THE**—D-73m.—Sessue Hayakawa—4925 (4-18-62)—Slow moving Japanese folk lore best for art spots—Japanese made; dubbed in English
- 6208 **BILLY BUDD**—D-123m.—Robert Ryan, Peter Ustinov, Meivln Douglas—4981 (9-26-62)—High rating drama for discriminating audiences—English made
- 6206 **CONFESSIONS OF AN OPIUM EATER**—MD-82m.—Vincent Price, Linda Ho—4925 (4-18-62)—For the lower half
- 6204 **CONVICTS 4** (See "REPRIEVE")
- 6220 **EL CID**—D-186m.—(70mm Super Technirama-TC)—Charles Heston, Sophia Loren—4893 (12-20-61)—Impressive, colorful adventure should ride high—Made in Spain
- 6211 **FRIGHTENED CITY, THE**—MD-97m.—Herbert Lom, Yvonne Romain—4977 (9-12-62)—English gangster meller is okay dualler
- 6111 **GEORGE RAFT STORY, THE**—D105m.—Ray Denton, Jayne Mansfield—4893 (12-20-61)—Highly interesting biofilm
- 6204 **HANDS OF A STRANGER**—MD-86m.—Paul Lukather, James Stapleton, Joan Harvey—4917 (3-21-62)—Programmer is exploitable despite lack of names
- 6203 **HITLER**—D-107m.—Richard Basehart, Maria Emo—4913 (3-7-62)—Interesting though puzzling look at Hitler a la Freud
- 6205 **REPRIEVE (CONVICTS 4)**—D-110m.—Ben Gazzara, Stuart Whitman—4921 (4-4-62)—Gripping, personalized look at 20th Century crime and punishment
- 6212 **RIDER ON A DEAD HORSE**—W-72m.—John Vivyan, Lisa Lu—4965 (8-22-62)—Good western
- 6104 **TIME BOMB**—MD-92m.—Curt Jurgens, Mylene Demongeot—4925 (4-18-62)—Satisfactory sea meller—Franco-Italian co-production; spoken in English

COMING FEATURES IN ORDER OF RELEASE

PAYROLL—Michael Craig, Francoise Prevost—England
DAY OF THE TRIFFIDS, THE—(CS; C)—Howard Keel, Nicole Maurey

COMING

BLACK ZOO—(Panavision; EC)—Michael Cough, Virginia Grey
GUNFIGHTERS, THE—(CS; C)—David Janssen
55 DAYS AT PEKING—(Super-Technirama 70; TC)—Charles Heston, Ava Gardner, David Niven
TRAVELS OF MARCO POLO—(EC)—Anthony Quinn, France Nuyen, Alain Delon

AMERICAN INTERNATIONAL

DISTRIBUTED DURING THE PAST 12 MONTHS

- 712 **ASSIGNMENT OUTER SPACE**—MD-79m.—(TC)—Rik Von Nutter, Gaby Farinon, Alain Dijon—4957 (7-25-62)—Okay science fiction, outer space meller
- 704 **BURN, WITCH, BURN**—MD-90m.—Janet Blair, Peter Eyngarde—4921 (4-4-62)—Interesting psychological thriller—English made
- 610 **GUNS OF THE BLACK WITCH**—AD-81m.—(EC)—Don Magowan, Silvana Pampanini—4901 (1-24-62)—Satisfactory action programmer—Italian made; English dialogue
- 613 **JOURNEY TO THE SEVENTH PLANET**—SFD-80m.—(C)—John Agar, Greta Thysson—4897 (1-10-62)—Satisfactory science fiction effort for the program
- 611 **LOST BATTALION**—MD-83m.—Leopold Salcedo, Diana Jergens—4897 (1-10-62)—War entry for lower half—Filmed in the Philippines
- 709 **MARCO POLO**—MD-95m.—(CS; C)—Rory Calhoun, Yoko Tani—4981 (9-26-62)—Adventure yarn can stir the imagination of young and old—Made in Europe
- 708 **PANIC IN YEAR ZERO**—D-95m.—Ray Milland, Jean Hagen—4949 (6-27-62)—Survival in nuclear war makes for timely drama
- 711 **PHANTOM PLANET, THE**—MD-82m.—Dean Fredericks, Colleen Gray—4957 (7-25-62)—Science fiction programmer
- 710 **TALES OF TERROR**—MD-90m.—(Panavision; C)—Vincent Price, Basi Rathbone, Peter Lorre, Debra Paget—4945 (6-13-62)—Well-made horror entry
- 702 **PREMATURE BURIAL**—MD-82m.—(Panavision; EC)—Ray Milland, Hazel Court—4917 (3-21-62)—Very good horror entry
- 701 **PRISONER OF THE IRON MASK, THE**—MD-80m.—(C)—Michel Lemoine, Wandisa Guida—4905 (2-7-62)—Familiar action entry for program—Italian-made; dubbed in English
- 703 **TWIST ALL NIGHT**—MU-85m.—Louis Prima, June Wilkinson—4917 (3-21-62)—For the lower half
- 707 **WARRIORS FIVE**—MD-84m.—Jack Palance, Jo Anna Ralli—Action entry for program—4993 (11-7-62)—Filmed in Italy; dubbed in English
- 713 **WHITE SLAVE SHIP**—MD-92m.—(Colorscope; Pathe color)—Pier Angeli, Edmund Purdom—4993 (11-7-62)—Adventure on the high seas for lower half

TO BE REVIEWED

BEACH PARTY—(Panavision; C)—Frankie Avalon
BIKINI—(Panavision; Color)—Tab Hunter, Frankie Avalon
BRAIN THAT WOULDN'T DIE, THE—Herb Evers, Virginia Leith
HAUNTED VILLAGE, THE—(Scope; C)—Ray Milland
INVASION OF THE STAR CREATURES—Bob Ball, Frankie Ray
MASQUE OF THE RED DEATH—(Panavision; C)—Vincent Price
PIT, THE—Dirk Bogarde, Mary Ure
RAVEN, THE—(Panavision; C)—Vincent Price, Peter Lorre, Boris Karloff
REPTILICUS—(C)—Booil Miller, Cari Ottosen
SAMPSON AND THE SEVEN MIRACLES OF THE WORLD—(C; Scope)—Gordon Scott
SCHIZO—Leticia Roman, John Saxon
YOUNG RACERS, THE—(C)—Mark Damon, Luana Anders

. . . By ALPHABET:—

Provides an easy way to locate a feature when the distributor is not known. If the particular feature has not yet been released and reviewed, it is preceded by a small dot. Legion of Decency classification of A1—Unobjectionable for General Patronage; A2—Unobjectionable for Adults and Adolescents; A3—Unobjectionable for Adults; B—Objectionable in Part for All; C—Condemned; SC—Separate Classification, follow each title as they become available. For all other data refer to the much more complete information under the distributor headings.

A			
• Advice And Consent	_____	SP.	Col.
• Air Patrol	_____	A1	Fox
• All Fall Down	_____	A3	MGM
• All The Way Home	_____		Par.
• Almost Angels	_____	A1	BV
• Amazons of Rome	_____		UA
• America, America	_____		WB
• Antigone	_____	A2	For.
• Arms And The Man	_____		For.
• Assignment Outer Space	_____		A-1
• Atlong	_____		MGM

PLEASE NOTE . . .

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Before using, a always check the publication date to be certain that data is current. Out-dated issues should be used with great care, because titles and running - times are often changed. It is best to discard out-dated issues as new ones are published.

THE EDITORIAL STAFF

B

Badjao		For.
Barabbas	A2	Col.
Bashful Elephant	A1	AA
Battle, The		Fox
Beach Party		A-1
Bear, The		Emb.
Beauty And The Beast	A1	UA
Becket		Par.
Bernadette Of Lourdes	A1	For.
Bell' Antonio		C Emb.
Belle Sommers	A2	Col.
Best Of Enemies, The	A1	Col.
Big Red	A1	BV
Big Wave, The	A1	AA
Bikini		A1
Billy Budd	A2	AA
Bird Man Of Alcatraz, The	A2	UA
Birds, The		U-1
Black Gold		WB
Black Tights	A2	For.
Black Zoo		AA
Blaze Starr Goes Back To Nature		Misc.
Bloody Brood	B	Misc.
Boccaccio '70	C	Emb.
Bon Voyage	A1	BV
Boy's Night Out	A3	MGM
Brain That Wouldn't Die, The	B	A1
Brass Bottle, The		U
Broken Land	A2	Fox
Brushfire	A2	Par.
Burn Witch, Burn	A2	A-1
Bye, Bye Birdie		Col.

C

Cabinet Of Caligari	B	Fox
Cairo		MGM
Call Me Bwana		UA
Candide		For.
Candy Web, The		Col.
Cape Fear	A3	U-1
Captain Sindbad		MGM
Capture That Capsule	A1	Misc.
Caretakers, The		UA
Cash On Demand	A1	Col.
Castilians, The		WB
Chalk Garden, The		U-1
Chapman Report, The	B	WB
Charade		U-1
Child Is Waiting, A		UA
Children's Hour, The	A3	UA
Cleo From 5 to 7	SP.	For.
Cleopatra		Fox
Clown And The Kid, The	A1	UA
Come Blow Your Horn		PAR.
Come Fly With Me		MGM
Coming-Out Party, A	A1	For.
Concrete Jungle, The	B	For.
Condemned Of Altona, The		Fox
Confessions Of An Opium Eater	B	AA
Congo Vivo		Col.
Constantine And The Cross	A1	Emb.
Convicts 4 (See "Reprieve")		
Cool Mikado, The		UA
Couch, The	A3	WB
Counterfeit Traitor, The	A3	Par.
Court Martial	A2	UA
Courtship Of Eddie's Father, The		MGM
Crime Does Not Pay	A3	Emb.
Critic's Choice		WB

D

Damn The Defiant	A1	Col.
Damon And Pythias	A1	MGM
Dangerous Charter		Misc.
Dark Purpose		U
Day Mars Invaded Earth, The	A1	Fox
Day Of The Triffids, The		AA
Day The Earth Caught Fire, The	B	U-1
Day The Sky Exploded, The		For.
Days Of Wine And Roses	A2	WB
Dead To The World	A2	UA
Deadly Duo	A2	UA
Delicate Delinquent, The	RE	A1
Desert Patrol		A1
Devi	A2	For.
Devil's Wanton, The		Emb.
Diamond Head	B	Col.
Diary of a Madman		UA
Dime With A Halo		MGM
Divorce Italian Style	SP.	Emb.
Doctor In Love	B	For.
Dr. No	B	UA
Donovan's Reef		Par.
Don't Knock The Twist	A2	Col.
Drums Of Africa		MGM
During One Night (Night of Passion)	C	For.

E

El Cid	A1	AA
End Of Desire		For.
Erotica		Misc.
Errand Boy, The	A1	Par.
Escape From East Berlin	A1	MGM
Escape From Zahrain	A2	Par.
Experiment In Terror	A2	Col.

BUENA VISTA

DISTRIBUTED DURING THE PAST 12 MONTHS

ALMOST ANGELS—93m.—(TC)—Vienna Boys' Choir—4989 (10-24-62)—Pleasant entertainment for the program—Filmed abroad
 BON VOYAGE—C-133m.—(TC)—Fred MacMurray, Jane Wyman—4933 (5-16-62)—Good family fun film from Disney
 BIG RED—D-93m.—(TC)—Walter Pidgeon, Gilles Payant—4929 (5-2-62)—Cute family-type entry has Disney label
 LADY AND THE TRAMP—CAR.-75m.—(CS; TC)—Highly entertaining Disney cartoon feature—reissue—4965 (8-22-62)
 LEGEND OF LOBO, THE—NOV-67m.—(TC)—True Life Adventure—4993 (11-7-62)—Fascinating animal study from Disney
 MOON PILOT—C-98m.—(TC)—Tom Tryon, Dany Saval, Brian Keith—4901 (1-24-62)—Amusing tale of space flight preparations geared strictly for laughs
 PINOCCHIO—CAR-86m.—(TC)—Reissue of Disney feature cartoon is natural all the way—4901 (1-24-62)—Reissue

TO BE REVIEWED

HORSE WITHOUT A HEAD, THE—Jean Pierre Aumont
 IN SEARCH OF THE CASTAWAYS—(TC)—Maurice Chevalier, Hayley Mills, George Sanders
 MERLIN JONES—(TC)—Annette, Tommy Kirk
 MIRACLE OF THE WHITE STALLIONS, THE—(TC)—Robert Taylor, Lilli Palmer
 SON OF FLUBBER—Fred MacMurray, Nancy Olson, Keenan Wynn
 SUMMER MAGIC—(TC)—Dorothy McGuire, Hayley Mills, Burl Ives
 SAMMY, THE WAY-OUT SEAL—(TC)—Jack Carson, Patricia Barry
 SAVAGE SAM—(TC)—Brian Keith, Tommy Kirk, Marta Kristen
 THREE LIVES OF THOMASINA—(TC)—Patrick McGoohan, Susan Hampshire

COLUMBIA

DISTRIBUTED DURING THE PAST 12 MONTHS

ADVISE AND CONSENT—D-139m.—Franchot Tone, Gene Tierney, Henry Fonda—4937 (5-30-62)—High rating political drama
 BARABBAS—D-134m.—(Technirama 70, TC)—Anthony Quinn, Silvana Manganò—4977 (9-12-62)—Superior spectacle is loaded with potential—Made in Italy
 BELLE SOMMERS—D-62m.—David Janssen, Polly Bergen—4937 (5-30-62)—For the lower half
 BEST OF ENEMIES, THE—CD-104m.—(Technirama; TC)—David Niven, Alberto Sordi—4961 (8-8-62)—Entertaining satire on war's futility—Made in Italy
 615 CASH ON DEMAND—D-77m.—Peter Cushing, Andre Morell—4929 (5-2-62)—Good program entry—English
 DAMN THE DEFIANT—D-101m.—(CS; EC)—Alec Guinness, Dirk Bogarde, Anthony Quale—4961 (8-8-62)—Interesting drama of man and ships of yesteryear—English
 622 DON'T KNOCK THE TWIST—MU-87m.—Chubby Checker, Mari Blanchard—4925 (4-18-62)—Topical twist entry okay for fans of the movement
 623 EXPERIMENT IN TERROR—D-123m.—Glenn Ford, Lee Remick—4917 (3-21-62)—Superior suspense drama
 625 FIVE FINGER EXERCISE—D-109m.—Rosalind Russell, Jack Hawkins—4926 (4-18-62)—Dramatic offering based on play should attract attention
 620 HELLIONS, THE—MD-87m.—(TC; TE)—Richard Todd, Anne Aubrey—4913 (3-7-62)—Western set in South Africa okay programmer—English-made
 INTERNS, THE—D-120m.—Michael Callan, Cliff Robertson, Suzy Parker—4945 (6-13-62)—Highly entertaining entry
 MOTHRA—MD-101m.—(Toboscope; EC)—Japanese cast—4937 (5-30-62)—Okay Science fiction import—Made in Japan; dubbed in English
 613 MYSTERIOUS ISLAND—MD-101m.—(Super Dynamation-EC)—Michael Craig, Joan Greenwood, Michael Callan—4894 (12-20-61)—Interesting science fiction adventure has many saleable angles—Made in England
 NOTORIOUS LANDLADY, THE—C-123m.—Kim Novak, Jack Lemmon—4949 (6-27-62)—Entertaining mystery-comedy has names, angles
 640 ONLY TWO CAN PLAY—C-106m.—Peter Sellers, Mai Zetterling—4908 (2-7-62)—Highly amusing import—English
 PIRATES OF BLOOD RIVER, THE—MD-87m.—(Hammerscope; TC)—Kerwin Mathews, Maria Landi—4957 (7-25-62)—Fair action entry for lower half
 604 QUEEN OF THE PIRATES—MD-80m.—(SuperCinemaScope)—Gianna Maria Canale, Massimo Serato—4929 (5-2-62)—Yet another Italian-made spectacle—Italian; dubbed in English
 REQUIEM FOR A HEAVYWEIGHT—D-87m.—Anthony Quinn, Julie Harris, Jackie Gleason—4977 (9-12-62)—Well made drama
 RING-A-DING RHYTHM—MU-78m.—Helen Shapiro, Craig Douglas, Chubby Checker—4985 (10-10-62)—Okay rock 'n' roll programmer
 624 SAFE AT HOME—D-83m.—Mickey Mantle, Roger Maris, Patricia Berry—4926 (4-18-62)—Topical baseball entry has selling angles
 614 SAIL A CROOKED SHIP—C-88m.—Robert Wagner, Dolores Hart, Carolyn Jones, Ernie Kovacs—4897 (1-10-62)—Wacky entry has lots of laughs and fun
 617 THREE STOOGES MEET HERCULES—89m.—3 Stooges, Vicky Trickett—4901 (1-24-62)—Cute comedy for younger set and those who like their screen fun simple and slapsticky
 THREE STOOGES IN ORBIT, THE—C-87m.—4953 (7-11-62)—Okay programmer
 626 13 WEST STREET—D-80m.—Alan Ladd, Rod Steiger, Dolores Dorn—4929 (5-2-62)—Satisfactory suspense meller gets boost from names
 616 TWIST AROUND THE CLOCK—MU-82m.—Chubby Checker, John Cronin—4897 (1-10-62)—Exploitable programmer could be well at boxoffice
 TWO TICKETS TO PARIS—CMU-78m.—Joey Dee, Jeri Lynne Fraser—4997 (11-21-62)—Fair programmer
 618 UNDERWATER CITY, THE—MD-75m.—William Lundigan, Julie Adams—4905 (2-7-62)—Okay science fiction programmer
 619 WALK ON THE WILD SIDE—D-114m.—Laurence Harvey, Capucine—4905 (2-7-62)—High rating, though sordid, adult drama
 WAR LOVER, THE—D-105m.—Steve McQueen, Shirley Anne Field, Robert Wagner—4989 (10-24-62)—Highly interesting tale of men in war—English-made
 609 WEEKEND WITH LULU, A—C-91m.—Bob Monkhouse, Shirley Eaton—4930 (5-2-62)—Okay English comedy—English
 WE'LL BURY YOU—DOC-75m.—Narrated by William Woodson—4985 (10-10-62)—Interesting anti-Communist propaganda
 WILD WESTERNERS, THE—W-70m.—(EC)—James Philbrook, Nancy Kovack—4953 (7-11-62)—Okay western for lower half of program
 ZOTZI—C-87m.—Tom Poston, Julia Meade, Jim Backus—4938 (5-30-62)—Okay program entry

COMING FEATURES IN ORDER OF RELEASE

Jan. LAWRENCE OF ARABIA—(Panavision; EC)—Alec Guinness, Anthony Quinn
 Jan. OLD DARK HOUSE, THE—Tom Poston, Joyce Grenfell
 Feb. DIAMOND HEAD—(Panavision; C)—Charlton Heston, Yvette Mimieux
 Feb. MANIAC—Kerwin Mathews, Nadia Gray

COMING

BYE, BYE BIRDIE—(Panavision; EC)—Dick Van Dyke, Janet Leigh
 CANDY WEB, THE—(EC)—Kathy Dunn, Murray Hamilton
 CONGO VIVO—Jean Sebastian, Bachir Toure
 FURY OF THE PAGANS—(C)—Edmund Purdom
 GOLD INSIDE, THE—Peter Cushing, Andre Morell
 I LOVE, YOU LOVE—(Ultrascope; C)—Don Jada's Japanese Revue, Red Army Choir, Moisev Ballet
 IN THE FRENCH STYLE—Jean Seberg, Stanley Baker
 IRON MAIDEN, THE—Michael Craig, Anne Helm, Jeff Donnell
 JASON AND THE GOLDEN FLEECE—(Super Dynamation; C)—Todd Armstrong, Nancy Kovak
 JOSEPH DESA—Maximilian Schell, Ricardo Montalban
 L-SHAPED ROOM, THE—Leslie Caron, Tom Bell—English
 MAN FROM THE DINERS' CLUB—Danny Kaye, Cara Williams
 PLAY IT COOLER—Anthony Newly, Anne Aubrey
 REACH FOR GLORY—Harry Andrews, Kay Walsh
 RUNNING MAN, THE—(Panavision; C)—Laurence Harvey, Lee Remick
 SENILITA—Anthony Franciosa, Claudia Cardinale
 THESE ARE THE DAMNED—Macdonald Carey, Shirley Ann Field
 VICTORS, THE—(Panavision)—Vincent Edwards, Christine Kaufmann
 WATCH IT, SAILOR—Dennis Price, Marjorie Rhodes

EMBASSY

BELL' ANTONIO—D-101m.—Marcello Mastroianni, Claudia Cardinale—4931 (5-2-62)—Interesting import for art spots—Italian—English titles
 BOCCACCIO '70—COMP.-159m.—(EC; Wide Screen)—Anita Ekberg, Rommy Schneider, Sophia Loren—4954 (7-11-62)—Three part import should create stir in art spots—Italian—English titles
 CRIME DOES NOT PAY—D-159m.—(Dyalscope)—Pierre Brasseur, Gino Cervi, Danielle Darrieux—4993 (11-7-62)—Interesting import is art house natural—French; English titles
 CONSTANTINE AND THE CROSS—D-120m.—(Totalscope; EC);—Cornel Wilde, Christine Kaufmann—5001 (12-5-62)—Interesting, well-made spectacle—Italian; English dialogue
 DEVIL'S WANTON, THE—D-77m.—Doris Svelund, Birgir Malmsten—4935 (5-16-62)—For the art spots with Ingmar Bergman name—Swedish—English titles
 DIVORCE—ITALIAN STYLE—C-104m.—Marcello Mastroianni, Daniela Rocca—4981 (9-26-62)—Highly amusing import—English titles—Italian
 LA VIACCIA—D-103m.—Jean Paul Belmondo, Claudia Cardinale—4981 (9-26-62)—Fairly interesting import—English titles—Italian
 LONG DAY'S JOURNEY INTO NIGHT—D-175m.—Katherine Hepburn, Ralph Richardson—4985 (10-10-62)—Very fine drama
 NO LOVE FOR JOHNNIE—D-110m.—(CS)—Peter Finch, Stanley Hollaway, Mary Peach—4895 (12-20-61)—Well made, interesting drama—English

NO PLACE LIKE HOMICIDE (WHAT A CARVE UP)—C-87m.—Kenneth Conner, Sidney James, Shirley Eaton—4955 (7-11-62)—Fairly amusing import—English
SEVEN CAPITAL SINS—COMP.-113m.—(Dyaliscope)—Dany Saval, Jean-Pierre Aumont—4997 (11-21-62)—Another off-beat entry for art spots—French—English titles
SKY ABOVE—THE MUD BELOW, THE—DOC-90m.—(Agiacolor)—Written and directed by Pierre-Dominique Caisseau—4951 (6-27-62)—Highly interesting documentary of Dutch New Guinea—French
STRANGERS IN THE CITY—D-83m.—Robert Gentile, Creta Margos—4959 (7-25-62)—Fair programmer

COMING

Mar. **BEAR, THE**—Renato Rascel, Francis Blanche
 Mar. **FACE IN THE RAIN**—Rory Calhoun, Maria Berti
 Sept. **NIGHT IS MY FUTURE**—Mai Zetterling
MADAME—(Technirama 70; TC)—Sophia Loren, Robert Hessein—Italian
 Mar. **LOVE AT TWENTY**—All Star Cast
YOUNG GIRLS OF GOOD FAMILY—Ziva Rodann—French

MGM

DISTRIBUTED DURING THE PAST 12 MONTHS

211 **ALL FALL DOWN**—D-111m.—Eva Marie Saint, Warren Beatty—4921 (4-4-62)—Interesting adaptation of well-known novel
 310 **BILLY ROSE'S JUMBO**—125m.—(CS; MC)—Doris Day, Stephen Boyd, Jimmy Durante—5001 (12-5-62)—Colorful circus yarn boasts top names; great songs
 218 **BOYS' NIGHT OUT**—C-115m.—(CS; MC)—Kim Novak, James Garner, Tony Randall—4945 (6-13-62)—Cute comedy has lots to offer
 214 **DAMON AND PYTHIAS**—D-99m.—(EC)—Guy Williams, Don Burnett, Ilaria Occhini—4978 (9-12-62)—Another adventure spectacle from Italy has its moments
 311 **ESCAPE FROM EAST BERLIN**—MD-94m.—Don Murray, Christine Kaufmann—4989 (10-24-62)—Suspenseful, timely meller of escape under the wall separating East and West Berlin—Made in West Berlin
 209 **FOUR HORSEMEN OF THE APOCALYPSE, THE**—D-153m.—(CS; MC)—Glenn Ford, Ingrid Thulin, Charles Boyer—4909 (2-21-62)—Impressive drama of romance and war—Filmed in France
 213 **HORIZONTAL LIEUTENANT, THE**—C-90m.—(CS; MC)—Jim Hutton, Paula Prentiss—4921 (4-4-62)—Moderately amusing service comedy
HOW THE WEST WAS WON—D-155m.—(Cinerama; TC)—James Stewart, Debbie Reynolds, George Peppard, others—4997 (11-21-62)—The greatest western spectacle; tops them all
 301 **I THANK A FOOL**—D-100m.—(CS; C)—Susan Hayward, Peter Finch—4982 (9-26-62)—Fairly interesting drama—Made in Europe
 312 **KILL OR CURE**—C-88m.—Terry-Thomas, Eric Sykes, Moira Redmond—4998 (11-21-62)—Fair comedy who-dun-it import—English
 207 **LIGHT IN THE PIAZZA**—D-105m.—(CS; MC)—Olivia de Havilland, Rossano Brazzo, Yvette Mimieux—4898 (1-10-62)—Well-made and absorbing drama—Filmed in Italy
 217 **LOLITA**—D-152m.—James Mason, Shelley Winters, Sue Lyon—4946 (6-13-62)—Screen version of controversial novel both fascinates and disturbs
 208 **MURDER SHE SAID**—CD-87m.—Margaret Rutherford, Arthur Kennedy—4902 (1-24-62)—Amusing mystery romp in English manner—English made
 365 **MUTINY ON THE BOUNTY**—D-179m.—(Panavision; TC)—Marlon Brando, Trevor Howard, Tarita—4998 (11-21-62)—High rating adventure entry
 308 **PERIOD OF ADJUSTMENT**—C-112m.—Tony Franciosa, Jane Fonda, Jim Hutton—4994 (11-7-62)—Superior comedy should please a wide audience
 216 **RISE THE HIGH COUNTRY**—W-94m.—(CS; MC)—Randolph Scott, Joel McCrea, Mariette Hartley—4933 (5-16-62)—Good western with names to help
 212 **SWEET BIRD OF YOUTH**—D-120m.—(CS; MC)—Paul Newman, Geraldine Page, Shirley Knight—4913 (3-7-62)—High rating picturization of hit play
 304 **SWORDSMAN OF SIENA**—MD-92m.—(CinemaScope; EC)—Stewart Granger, Sylvia Koscina—4998 (11-21-62)—Action and intrigue for the program—Filmed abroad
 223 **TARTARS THE**—MD-83m.—(TC)—Orson Welles, Victor Mature, Bella Cortez—4949 (6-27-62)—Programmer has names to help—Italian-made
 222 **TARZAN GOES TO INDIA**—MD-86m.—(CS; TC)—Jock Mahoney, Simi, Jai, the elephant boy—4957 (7-25-62)—Good series entry should please as part of the show
 314 **TRIAL AND ERROR**—CD-99m.—Peter Sellers, Richard Attenborough—4998 (11-21-62)—For the art houses—English
 220 **TWO WEEKS IN ANOTHER TOWN**—D-107m.—(CS; C)—Kirk Douglas, Cyd Charisse, Edward G. Robinson—4961 (8-8-62)—Dramatic, name-packed adult yarn
 303 **VERY PRIVATE AFFAIR, A**—D-94m.—(EC)—Brigitte Bardot, Marcello Mastroianni—4982 (9-26-62)—Mediocre drama has Bardot name to sell—English dialogue—Made in France
WONDERFUL WORLD OF THE BROTHERS GRIMM, THE—CDFAN-129m.—(Cinerama); (TC)—Laurence Harvey, Claire Bloom, Walter Slezak—4958 (7-25-62)—High rating
 210 **WORLD IN MY POCKET**—MD-93m.—Rod Steiger, Naja Tiller, Peter Van Eyck—4914 (3-7-62)—Good suspense entry for the program—Filmed in Europe

COMING FEATURES IN ORDER OF RELEASE

Dec. **COUNTERFEITERS OF PARIS**—Jean Gabin
 Dec. **PASSWORD IS COURAGE, THE**—Dirk Bogarde, Margaret Whiting—English
 Feb. **MAIN ATTRACTION, THE**—(CS; EC)—Pat Boone, Nancy Kwan
 Feb. **SEVEN SEAS TO CALAIS**—(CS; EC)—Roy Taylor, Irene Worth

COMING

ATTONG—Rory Calhoun, William Bendix
CAIRO—George Sanders, Richard Johnson
COURTSHIP OF EDDIE'S FATHER, THE—(CS; MC)—Glenn Ford, Shirley Jones
CAPTAIN SINDBAD—(C)—Guy Williams, Heidi Bruehl
COME FLY WITH ME—(CS; C)—Dolores Hart, Hugh O'Brian
DIME WITH A HALO—Barbara Luna, El Fostorito
DRUMS OF AFRICA—(Panavision; MC)—Frankie Avalon, Mariette Hartley
FOLLOW THE BOYS—(CS; MC)—Connie Francis, Paula Prentiss, Russ Tamblyn
GOLD FOR THE CAESARS—(C)—Jeffrey Hunter
GOLDEN ARROW, THE—(TE; EC)—Tab Hunter, Rosanna Podesta
HAUNTING, THE—(Panavision; MC)—Julie Harris, Richard Johnson, Claire Bloom—English
HOOK, THE—(CS)—Kirk Douglas, Robert Walker, Jr.
IN THE COOL OF THE DAY—(CS; MC)—Jane Fonda, Peter Finch
IT HAPPENED AT THE WORLD'S FAIR—(Panavision; MC)—Elvis Presley, Joan O'Brien
LEGIONNAIRE, THE—Steve Reeves, Jacques Sernas, Maria Canale
MONKEY IN WINTER—Jean Gabin
MOON WALK—Shirley Jones, Gig Young, Red Buttons
POSTMAN'S KNOCK—Spike Milligan, Barbara Shelley
SAVAGE GUNS—(CS)—Richard Basehart, Don Taylor—Made in Spain
TAMAHINE—(EC)—Nancy Kwan, Dennis Price
RIFIPI IN TOKYO—Karl Boehm
TODAY WE LIVE—Simone Signoret, Stuart Whitman
TWO ARE GUILTY—Anthony Perkins, Jean Claude Briajoy
VICE AND VIRTUE—Catherine Danevue, Annie Girardot, Robert Hassein
VILLAGE OF DAUGHTERS—Eric Sykes, Gregoire Asian

PARAMOUNT

DISTRIBUTED DURING THE PAST 12 MONTHS

6112 **BRUSHFIRE**—MD-80m.—John Ireland, Jo Morrow—4905 (2-7-62)—Fair programmer
 6113 **COUNTERFEIT TRAITOR, THE**—MD-140m.—(TC)—William Holden, Lilli Palmer—4922 (4-4-62)—Intriguing espionage drama—Filmed abroad
 6119 **DELICATE DELINQUENT, THE**—C-101m.—Jerry Lewis, Martha Hyer—4958 (7-25-62)—Interesting Jerry Lewis reissue
 6115 **ESCAPE FROM ZAHRAIN**—D-93m.—(Panavision; TC)—Yul Brynner, Sal Mineo, Madlyn Rhue—4938 (5-30-62)—Good action-packed adventure yarn
 6106 **ERRAND BOY, THE**—C-92m.—Jerry Lewis, Brian Donlevy, Renee Taylor—4906 (2-7-62)—Fair Jerry Lewis entry
FANCY PANTS—C-92m.—(TC)—Bob Hope, Lucille Ball—4989 (10-24-62)—Entertaining Hope reissue—Reissue
 6111 **FOREVER MY LOVE**—D-147m.—(C)—Romy Schneider, Karl Boehm—4922 (4-4-62)—Life of Austrian Emperor Franz Josef interestingly and lavishly done—German-made; dubbed in English
 6205 **GIRLS, GIRLS, GIRLS**—CMU-106m.—(Panavision, TC)—Elvis Presley, Stella Stevens—4994 (11-7-62)—A colorful Presley picture
GIRL NAMED TAMIKO, A—D-110m.—(TC; Panavision)—Laurence Harvey, France Nuyen—5001 (12-5-62)—Lush romantic drama of modern Japan—Filmed in Japan
 6117 **HATARI**—AD-158m.—(TC)—John Wayne, Elsa Martinelli, Red Buttons—4946 (6-13-62)—Very good entertainment
 6116 **HELL IS FOR HEROES**—D-90m.—Steve McQueen, Bobby Darin, Fess Parker—4933 (5-16-62)—Satisfactory drama of heroism and futility in war
 6108 **HEY, LET'S TWIST**—MU-80m.—Joey Dee, Teddy Randazzo, Zohra Lampert—4902 (1-24-62)—Twist entry exploitation potential
IT'S ONLY MONEY—C-84m.—Jerry Lewis, Joan O'Brien—4999 (11-21-62)—Funny Jerry Lewis entry
 6114 **MAN WHO SHOT LIBERTY VALANCE, THE**—W-122m.—James Stewart, John Wayne, Vera Miles—4926 (4-18-62)—Good western has names to sell

F

•Face In The Rain _____ Emb.
 Fancy Pants—RE _____ A1 Par.
 Far Country, The—RE _____ A1 U-I
 Fear No More _____ A2 Misc.
 •55 Days At Peking _____ AA
 •Firebrand _____ B Fox
 First Spaceship On Venus _____ For.
 •First Wife _____ Par.
 Five Day Lover _____ C For.
 Five Finger Exercise _____ A2 Col.
 •Five Miles To Midnight _____ UA
 Five Weeks In A Balloon _____ A1 Fox
 Flame In The Streets _____ A2 For.
 •Flight From Ashiya _____ UA
 Follow That Dream _____ A1 UA
 •Follow The Boys _____ MGM
 Force Of Impulse _____ B Misc.
 Forever My Love _____ A1 Par.
 40 Pounds Of Trouble _____ U-I
 Four Horsemen Of The Apocalypse _____ A3 MGM
 •Freud _____ Sp. U-I
 Frightened City, The _____ B AA
 •Fury Of The Pagans _____ Col.

G

•Gathering Of Eagles, A _____ U-I
 Gay Purr-EE _____ A1 WB
 George Raft Story, The _____ A3 AA
 Geronimo _____ A2 UA
 Cigot _____ A1 Fox
 Gina _____ For.
 Girl Chasers, The _____ For.
 Girl Named Tamiko, A _____ B Par.
 Girl With The Golden Eyes, The _____ C For.
 Girls, Girls, Girls _____ A2 Par.
 •Gold For The Caesars _____ MGM
 •Gold Inside, The _____ Col.
 •Golden Arrow, The _____ MGM
 •Grand Duke And Mr. Pimm, The _____ UA
 •Great Escape, The _____ UA
 •Greatest Story Ever Told, The _____ UA
 •Gunfighters, The _____ AA
 Guns Of The Black Witch _____ B A-I
 Guns Of Darkness _____ A2 WB
 Gypsy _____ B WB

H

•Hand Of Death _____ A2 Fox
 Hands Of A Stranger _____ A2 AA
 Happy Thieves, The _____ A3 UA
 Harold Lloyd's World of Comedy _____ A1 Misc.
 Hatari _____ A1 Par.
 •Haunted Village, The _____ A-I
 •Haunting, The _____ MGM
 Have Figure, Will Travel _____ Misc.
 Hell Is For Heroes _____ A2 Par.
 Hellions _____ A2 Col.
 Hemingway's Adventures Of A Young Man _____ A3 Fox
 Hero's Island _____ A1 UA
 Hey, Let's Twist _____ A1 Par.
 Hitler _____ A3 AA
 •Hook, The _____ MGM
 Horizontal Lieutenant, The _____ A2 MGM
 Horror Chamber Of Dr. Faustus, The _____ A3 For.
 •Horse Without A Head, The _____ B BV
 House Of Women _____ WB
 How The West Was Won _____ MGM
 •Hud _____ Par.
 Hunza, The Himalayan Shangri-La _____ Misc.

I

If A Man Answers _____ A3 U-I
 I Bombed Pearl Harbor _____ For.
 I Spit On Your Grave _____ For.
 I Thank A Fool _____ A3 MGM
 •I Love, You Love _____ C Col.
 Immoral West, The _____ Misc.
 Important Man, The _____ SP. For.
 •In Search Of The Castaways _____ BV
 •In The French Style _____ Col.
 Incident In An Alley _____ A2 U-A
 •In The Cool Of The Day _____ MGM
 I Like Money _____ A3 Fox
 •Incredible Mr. Limpet, The _____ WB
 Information Received _____ A3 U-I
 Innocents, The _____ A3 Fox
 •Iron Collar, The _____ U-I
 Intruder, The _____ SP. Misc.
 •Invasion Of The Star Creatures _____ A1 A-I
 Interns, The _____ A3 Col.
 •Irma La Douce _____ UA
 •Iron Maiden, The _____ Col.
 Island, The _____ A1 For.
 •It Happened At The World's Fair _____ MGM
 It Happened In Athens _____ B For.
 It Takes A Thief _____ For.
 •It's A Mad, Mad, Mad, Mad World _____ UA
 It's Only Money _____ A1 Par.

J

Jack The Giant Killer A1 UA
Jacktown Misc.
Jason And The Golden Fleece Col.
Jessica B UA
Johnny Cool UA
Joseph Desa Col.
Journey To The Seventh Planet B A-1
Jules And Jim C For.
Jumbo A1 MGM

K

Kamikaze Misc.
Kid Galahad A2 UA
Kill or Cure A1 MGM
Kind Of Loving, A B For.
King And I, The RE A1 Fox
Kiss Of The Vampire U

L

L-Shaped Room, The Col.
La Belle Americaine A1 For.
Lad: A Dog A1 WB
Lady And The Tramp RE A1 BV
La Notte (The Night) C For.
La Notte Brava A3 For.
Lady For A Knight UA
Lancelot And Guinevere U-I
Last Of The Vikings, The For.
Last Year At Marlenbad A3 For.
La Viaccia B Emb.
Lawrence Of Arabia Col.
Legend Of Lobo, The BV
Legionnaire, The MGM
Leopard, The Fox
Light In The Piazza, The A3 MGM
Lilies of the Field, The UA
Lion, The A2 Fox
Lisa A2 Fox
List Of Adrian Messenger, The U-I
Lolita SP. MGM
Loneliness Of The Long Distance Runner, The A3 For.
Lonely Are The Brave A2 U-I
Long Day's Journey Into Night SP. EMB
Lonely Stage, The UA
Longest Day, The A1 Fox
Lost Battalion, The A2 A-1
Love At Twenty EMB
Lover Come Back B U-I
Loves Of Salamambo A2 Fox
Lucky Pierre Misc.

M

Madame Emb.
Madison Avenue A2 Fox
Magic Sword A2 UA
Magic Voyage Of Sinbad, The For.
Magnificent Tramp, The For.
Main Attraction, The MGM
Malaga A3 WB
Manchurian Candidate, The A3 UA
Man From The Diners' Club Col.
Man Who Shot Liberty Valance, The A2 Par.
Maniac Col.
Man's Favorite Sport U-I
Manster, The A2 For.
Marco Polo A1 AI
Marizinia For.
Masque Of The Red Death AI
Matter Of Who, A A2 For.
Maxime B For.
McLintock UA
Merlin Jones BV
Mermaids of Tiburon Misc.
Merrill's Maudsers A1 WB
Mid-Summer Night's Dream, A A1 For.
Mighty Ursus A2 UA
Miracle Of The White Stallions BV
Miracle Worker, The A2 UA
Money, Money, Money A3 For.
Mr. Hobbs Takes A Vacation A1 Fox
Mongols, The B For.
Monkey In Winter MGM
Moon Pilot A1 BV
Moon Walk MGM
Mothra A1 Col.
Mouse On The Moon UA
Mr. Arkadin For.
Music Man, The A1 WB
Murder, She Said A1 MGM
Muriel UA
Mutiny On The Bounty A2 MGM
My Fair Lady WB
My Geisha A2 Par.
My Six Loves Par.
Mysterious Island A1 Col.
Mystery Submarine U-I

N

Nearly A Nasty Accident A1 U-I
Never Let Go For.
Night Creatures A2 U-I
Night Is My Future Emb.

6118 MY GEISHA—CD-120m.—(Technirama; TC)—Shirley MacLaine, Yves Montand—4922 (4-4-62)—Highly entertaining entry—Filmed in Japan
6202 PIGEON THAT TOOK ROME, THE—C-101m.—(Panavision)—Charlton Heston, Elsa Martinelli—4953 (7-11-62)—Highly amusing entry on war, women and pigeons
R6201 REAR WINDOW—MYD-112m.—(TC)—James Stewart, Grace Kelly—4965 (8-22-62)—High rating reissue.
R6204 ROMAN HOLIDAY—D-115m.—Gregory Peck, Audrey Hepburn—4965 (8-22-62)—High rating reissue
R6120 SAD SACK, THE—C-98m.—Jerry Lewis, Phyllis Kirk—4958 (7-25-62)—Funny Jerry Lewis reissue
6110 SIEGE OF SYRACUSE—MD-97m.—(EC; Dylascope)—Rossano Brazzi, Tina Louise—4902 (1-24-62)—Spectacle is okay entry for program—Italian made; dubbed in English
6109 TOO LATE BLUES—D-100m.—Bobby Darin, Stella Stevens—4902 (1-24-62)—Off-beat tale of a musician and his friends is interesting
R6203 WAR AND PEACE—D-208m.—(Vistavision; TC)—Audrey Hepburn, Henry Fonda, Mel Ferrer—4965 (8-22-62)—Reissue rates high on all counts
6211 WHERE THE TRUTH LIES—D-83m.—(Dyaliscope)—Juliette Greco, Jean-Marc Bory—4985 (10-10-62)—Moderately interesting programmer—French-made
6209 WONDERFUL TO BE YOUNG—CMU-92m.—(CS; TC)—Cliff Richard, Carol Gray—4990 (10-24-62)—Pleasant entertainment for the program—English

COMING FEATURES IN ORDER OF RELEASE

Jan. WHO'S GOT THE ACTION—(Panavision; TC)—Dean Martin, Lana Turner
Mar. PAPA'S DELICATE CONDITION—(TC)—Jackie Gleason, Glynis Johns
Apr. MY SIX LOVES—(TC)—Debbie Reynolds, David Janssen

COMING

ALL THE WAY HOME—Robert Preston, Jean Simmons
BECKET—(TC)—Richard Burton, Peter O'Toole
COME BLOW YOUR HORN—(Panavision; C)—Frank Sinatra, Molly Picon
DONOVAN'S REEF—(TC)—John Wayne, Cesar Romero, Dorothy Lamour
FIRST WIFE—(TC)—Shirley MacLaine, Van Johnson
HUD—(Panavision)—Paul Newman, Melvyn Douglas
NUTTY PROFESSOR, THE—(TC)—Jerry Lewis, Stella Stevens
PARIS WHEN IT SIZZLES—(TC; Panavision)—William Holden, Audrey Hepburn
SAMANTHA—(TC)—Paul Newman, Joanne Woodward

20TH CENTURY-FOX

DISTRIBUTED DURING THE PAST 12 MONTHS

209 BROKEN LAND, THE—W-60m.—(CS; DC)—Kent Taylor, Jody McCrea, Dianna Darrin—4946 (6-13-62)—Good western
211 CABINET OF CALIGARI, THE—D-104m.—(CS)—Dan O'Herlhy, Glynis Johns—4934 (5-16-62)—Weird entry for those seeking the unusual
218 FIVE WEEKS IN A BALLOON—CMD-101m.—(CS; DC)—Red Buttons, Fabian, Barbara Eden, Cedric Hardwicke, Peter Lorre, Barbara Luna—4962 (8-8-62)—Highly entertaining entry
220 GIGOT—CD-104m.—(DC)—Jackie Gleason, Katherine Kath—4949 (6-27-62)—Well-made, unusual, intriguing entry for all the family—Filmed in France
213 HEMINGWAY'S ADVENTURES OF A YOUNG MAN—D-145m.—(CS; DC)—Richard Beymer, Diane Baker, Jessica Tandy—4946 (6-13-62)—Exciting, flavorful drama of a youth becoming a man
241 I LIKE MONEY—D-81m.—(CS; DC)—Peter Sellers, Naida Gray—4938 (5-30-62)—Fair program entry for regulation or art spots—English
207 INNOCENTS, THE—D-99m.—(CS)—Deborah Kerr, Michael Redgrave—4894 (12-20-61)—Scary, offbeat drama is engrossing
214 IT HAPPENED IN ATHENS—C-92m.—(CS; DC)—Jayne Manfield, Maria Xenia, Trax Colton—4950 (6-27-62)—Okay program entry—Filmed in Greece
145 KING AND I, THE—DMU-133m.—(CS; DC)—Deborah Kerr, Yul Brynner—4903 (1-24-62)—Reissue of superlative screen treatment of musical—Reissue
LONGEST DAY, THE—D-180m.—(CS)—All-star cast—4986 (10-10-62)—High rating war entry—Filmed abroad
LOVES OF SALAMMBO, THE—MD-72m.—(CS; DC)—Jeanne Valerie, Jacques Sernas, Edmund Purdom—4994 (11-7-62)—For the lower half—Filmed in Italy; dubbed in English
LION, THE—D-96m.—(CS; DC)—William Holden, Capucine, Trevor Howard, Pamela Franklin—4978 (9-12-62)—Highly interesting African drama
210 LISA—MD-112m.—(CS; DC)—Stephen Boyd, Dolores Hart—4934 (5-16-62)—Exciting post-war drama is well made—Filmed abroad
202 MADISON AVENUE—D-96m.—(CS)—Dana Andrews, Eleanor Parker—4906 (2-7-62)—Interesting programmer
215 MR. HOBBS TAKES A VACATION—C-116m.—(CS; DC)—James Stewart, Maureen O'Hara—4938 (5-30-62)—Very amusing comedy
142 PURPLE HILLS, THE—W-60m.—(CS; DC)—Gene Nelson, Joanna Barnes—4926 (4-18-62)—Actionful wide screen western
205 SATAN NEVER SLEEPS—D-121m.—(CS; DC)—William Holden, France Nuyen, Clifton Webb—4914 (3-7-62)—Anti-Communist film has names and angles
208 STATE FAIR—CDMU-118m.—(CS; DC)—Pat Boone, Pamela Tiffin, Alice Faye—4918 (3-21-62)—Highly entertaining re-make
204 SWINGIN' ALONG—C-74m.—(CS; DC)—Tommy Noonan, Pete Marshall—4930 (5-2-62)—For the lower half
203 TENDER IS THE NIGHT—D-146m.—(CS; DC)—Jennifer Jones, Jason Robards, Jr.—4898 (1-10-62)—Well made drama should have wide appeal, particularly for femmes
300 SPARTANS, THE—D-114m.—(CS; DC)—Richard Egan, Diane Baker—4978 (9-12-62)—Good adventure spectacle
117 TWO LITTLE BEARS, THE—D-81m.—(CS)—Eddie Albert, Jane Wyatt, Brenda Lee—4894 (12-20-61)—Lower half filler
206 WOMANHUNT—MD-60m.—(CS)—Steven Peck, Lisa Lu—4922 (4-4-62)—Confused murder meller for lower half
124 20,000 EYES—MD-61m.—(CS)—Gene Nelson, Merry Anders—4926 (4-18-62)—"Perfect" crime meller okay dualler
YOUNG GUNS OF TEXAS—W-78m.—(CS; DC)—James Mitchum, Alana Ladd—4999 (11-21-62)—Program entry has angles

COMING FEATURES IN ORDER OF RELEASE

May HAND OF DEATH—(CS)—John Agar, Paula Raymond
July AIR PATROL—(CS)—Willard Parker, Merry Anders
Aug. FIREBRAND—(CS)—Kent Taylor
Jan. SODOM AND GOMORRAH—Stewart Granger, Pier Angeli—Italian
WORLD OF MARILYN MONROE THE—Documentary
DAY MARS INVADED EARTH, THE—Kent Taylor, Marie Windsor

COMING

BATTLE, THE—(CS; C)—Claudia Cardinale, Leslie Caron
CLEOPATRA—(Todd-AO; C)—Elizabeth Taylor, Richard Burton, Rex Harrison
CONDEMNED OF ALTONA—Sophia Loren, Maximilian Schell, Frederic March
LEOPARD, THE—(Technirama; TC)—Burt Lancaster, Claudia Cardinale
NINE HOURS TO RAMA—(CS; DC)—Horst Buchholz, Jose Ferrer
QUEEN'S GUARDS, THE—(CS; TC)—Raymond Massey, Robert Stevens—England
THIRTY YEARS OF FUN—Robert Youngson Compilation
WOMAN IN JULY, A—(CS; DC)—Joanne Woodward, Richard Beymer, Carol Lynley

UNITED ARTISTS

DISTRIBUTED DURING THE PAST 12 MONTHS

6230 BIRD MAN OF ALCATRAZ—D-143m.—Burt Lancaster, Karl Malden, Thelma Ritter, Betty Field—4950 (6-27-62)—Interesting at times fascinating drama—(Hecht)
6211 CHILDREN'S HOUR, THE—D-109m.—Audrey Hepburn, Shirley MacLaine, James Garner—4894 (12-20-61)—Controversial drama for the adult minded—(Mirisch)
6212 DEADLY DUO—MD-67m.—Craig Hill, Marcia Henderson—4906 (2-7-62)—Talky meller for lower half—Harvard
6202 DEAD TO THE WORLD—MD-87m.—Ready Talton, Jana Pearce—4906 (2-7-62)—Confused mystery meller for the program—National Film Studios
6216 FOLLOW THAT DREAM—CMU-110m.—(Panavision; DC)—Elvis Presley, Arthur O'Connell, Anne Helm—4923 (4-4-62)—Fine family comedy plus Presley draw—Mirisch
6221 GERONIMO—MD-101m.—(TC; Panavision)—Chuck Connors, Kamala Devi—4930 (5-2-62)—Colorful outdoor action entry—Laven
6209 HAPPY THIEVES, THE—CD-88m.—Rex Harrison, Rita Hayworth—4898 (1-10-62)—Names must carry confused programmer—Hillworth—Made in Spain
HERO'S ISLAND—MD-94m.—(Panavision; TC)—James Mason, Kate Manx—4982 (9-26-62)—Off-beat adventure yarn for program or art spots—Stevens
6218 INCIDENT IN AN ALLEY—D-83m.—Chris Warfield, Erin O'Donnell—4918 (3-21-62)—Okay cop story for duallers—Harvard
6222 JACK THE GIANT KILLER—FAN-94m.—(TC)—Kerwin Mathews, Judi Meredith—4953 (7-11-62)—Should slay the younger element
6219 JESSICA—CD-112m.—(Panavision; TC)—Angie Dickinson, Maurice Chevalier, Noel-Noel—4918 (3-21-62)—Charming romantic tale of a lovely midwife
6231 KID GALAHAD—DMU-95m.—(DC)—Elvis Presley, Lois Albright—4958 (7-25-62)—Good Elvis Presley entry—Mirisch
6214 MAGIC SWORD, THE—FAN-80m.—(EC)—Basil Rathbone, Estelle Winwood, Gary Lockwood—4927 (4-18-62)—Magic and chills for moppet trade—Gordon
6235 MANCHURIAN CANDIDATE, THE—D-126m.—Frank Sinatra, Laurence Harvey, Janet Leigh—4990 (10-24-62)—High rating thriller headed for better returns—M.C. Prod.
6225—MIRACLE WORKER, THE—D-107m.—Anne Bancroft, Patty Duke, Victor Jory—4934 (5-16-62)—High rating, uplifting dramatic experience—Playfilms

NUN AND THE SERGEANT, THE—D-73m.—Robert Webber, Anna Sten—4990 (10-24-62)—Okay war drama for propaganda—Eastern

6233 **PRESSURE POINT**—D-89m.—Sidney Poitier, Bobby Darin, Peter Falk—4978 (9-12-62)—High rating drama—Kramer

6227 **ROAD TO HONG KONG, THE**—C-91m.—Bing Crosby, Bob Hope, Joan Collins, Dorothy Lamour—4938 (5-30-62)—Cute comedy has lots of angles working for it

6205 **SAINTLY SINNERS**—CD-78m.—Don Beddoe, Ellen Corby—4907 (2-7-62)—Mediocre religious entry for lower half—Harvard

6213 **SERGEANTS 3**—CD-112m.—(Panavision; TC)—Frank Sinatra, Dean Martin, Ruta Lee—4903 (1-24-62)—Sinatra and his clan have a ball—Essex

6210 **SOMETHING WILD**—D-112m.—Carroll Baker, Ralph Meeker—4899 (1-10-62)—Off-beat drama mainly for art circuit—Justin

6232 **WORD OF THE CONQUEROR**—D-95m.—(EC)—Jack Palance, Eleanor Rossi Drago, Guy Madison—4979 (9-12-62)—Another Italian-made spectacle for the program—Titanus

6234 **TOWER OF LONDON**—MD-73m.—Vincent Price, Joan Freeman—4994 (11-7-62)—Grisly page from English history makes moderate programmer—Admiral

TRAPEZE—D-105m.—(CS; DC)—Burt Lancaster, Tony Curtis, Gina Lollobrigida—4939 (5-30-62)—High rating circus entry—Reissue (Hecht-Lancaster)

6301 **TWO FOR THE SEESAW**—CD-120m.—(Panavision)—Robert Mitchum, Shirley MacLaine—4995 (11-7-62)—Filmization of stage hit is excellent entertainment for adults—Mirisch

6228 **VALIANT, THE**—D-80m.—John Mills, Ettore Manni—4950 (6-27-62)—Okay program entry for art or regulation spots—English-made

VIKINGS, THE—114m.—(TE; TC)—Kirk Douglas, Tony Curtis, Janet Leigh—4939 (5-30-62)—Names plus spectacle on grand scale—Reissue—(Bryna)

6217 **WAR HUNT**—MD-81m.—John Saxon, Robert Redford—4923 (4-4-62)—Off-beat Korean-War programmer—T-D Enterprises

6201 **WEST SIDE STORY**—MUD-155m.—(Panavision 70; TC)—Natalie Wood, Richard Beymer—4870 (9-27-61)—Highly entertaining entry headed for top returns—Mirisch

COMING FEATURES IN ORDER OF RELEASE

CLOWN AND THE KID, THE—John Lupton, Mike McGreevey—Harvard

THIRD OF A MAN—Simon Oakland

MIGHTY URSUS—Ed Fury, Christina Gajoni

Dec. **BEAUTY AND THE BEAST**—Mark Damon, Joyce Taylor

Dec. **TARAS BULBA**—Tony Curtis, Yul Brynner, Iika Windish, Brad Dexter

Dec. **COURT MARTIAL**—Karlheinz Bohm, Christian Wolff

Dec. **AMAZONS OF ROME**—(EC)—Louis Jourdan, Sylvia Syms

Jan. **TOYS IN THE ATTIC**—(Panavision)—Wendy Hiller, Dean Martin, Geraldine Page, Gene Tierney—Mirisch

Jan. **CHILD IS WAITING**—Burt Lancaster, Judy Garland—Larcas

Jan. **FIVE MILES TO MIDNIGHT**—Sophia Loren, Anthony Perkins—Litvak

COMING

CALL ME BWANA—Bob Hope, Anita Ekberg—Eon

CARETAKERS, THE—Robert Stack, Polly Bergen, Joan Crawford—(Bartlett)

COOL MIKADO, THE—(EC)—Dennis Price, Stubby Kaye

DIARY OF A MADMAN, THE—(C)—Vincent Price, Nancy Kovack—Admiral

DR. NO—Sean Connery, Jack Lord—Eon

FLIGHT FROM ASHIYA—(Panavision)—Yul Brynner, Suzy Parker—Hecht

GRAND DUKE AND MR. PIMM, THE—Glenn Ford, Hope Lange, Charles Boyer

GREAT ESCAPE, THE—(Panavision; C)—Steve McQueen, James Garner—Mirisch

GREATEST STORY EVER TOLD, THE—(Cinerama)—(TC)—Max Von Sydow, Charlton Heston—George Stevens

IRMA LA DOUCE—(Panavision; C)—Shirley MacLaine, Jack Lemmon—Mirisch

IT'S A MAD, MAD, MAD WORLD—(TC; Cinerama)—Spencer Tracy, Milton Berle, Ethel Merman (Kramer)

JOHNNY COOL—Henry Silva, Elyabeth Montgomery—Chrislaw

LADY FOR A KNIGHT—Norman Wisdom, Millicent Martin (Knightsbridge)

LILIES OF THE FIELD, THE—Sidney Poitier, Lilia Skala—Rainbow

LONELY STAGE, THE—(C)—Judy Garland, Dirk Bogarde

McLINTOCK!—(Panavision; TC)—John Wayne, Maureen O'Hara—Batjac

MOUSE ON THE MOON—(EC)—Andy Williams, Peter Sellers, Terry Thomas

MURIEL—(EC)—Delphine Seyrig, Jean-Baptiste Thierree—Angos, Alpha, Dear

PINK PANTHER, THE—Peter Sellers, Capucine, David Niven, Robert Wagner—Mirisch

PROPER TIME, THE—Tom Laughlin, Nira Monsour—Laughlin

SPIDER'S WEB, THE—(TC)—Glynis Johns, John Justin—Danziger

SUMMER FLIGHT—(C)—Susan Hayward, Diane Baker, Michael Craig—Mirisch

TOM JONES—(C)—Albert Finney, Susannah York—England

TOYS IN THE ATTIC—(Panavision)—Wendy Hiller, Dean Martin, Geraldine Page, Gene Tierney—Mirisch

TWICE TOLD TALES—Vincent Price, Mari Blanchard—Admiral

UNIVERSAL

DISTRIBUTED DURING THE PAST 12 MONTHS

6209 **CAPE FEAR**—D-105m.—Gregory Peck, Polly Bergen, Robert Mitchum—4914 (3-7-62)—Good suspense meller features potent cast

6210 **DAY THE EARTH CAUGHT FIRE, THE**—(Dylascope)—MD-90m.—Janet Munro, Edward Judd—4903 (1-24-62)—Unusual and intriguing entry is well done—English

6206 **DESERT PATROL**—MD-78m.—Richard Attenborough, John Gregson—Good film on desert warfare—4899 (1-10-62)—English made

6212 **FAR COUNTRY, THE**—MD-97m.—(TC)—James Stuart, Ruth Roman—4939 (5-30-62)—Good outdoor action entry has angles—Reissue

40 POUNDS OF TROUBLE—C-106m.—(Panavision; EC)—Tony Curtis, Suzanne Pleshette, Phil Silvers, Claire Wilcox—5003 (12-5-62)—Highly enjoyable entertainment

6221 **IF A MAN ANSWERS**—C-102m.—(C)—Sandra Dee, Bobby Darin—4979 (9-12-62)—Highly amusing comedy

6217 **INFORMATION RECEIVED**—MD-77m.—Sabina Sesselman, William Sylvester—4930 (5-2-62)—Okay program entry—English

6215 **LONELY ARE THE BRAVE**—D-107m.—(Panavision)—Kirk Douglas, Gena Rowlands—4930 (5-2-62)—Douglas name must carry offbeat yarn

6205 **LOVER COME BACK**—C-107m.—(EC)—Rock Hudson, Doris Day, Tony Randall—4895 (12-20-61)—Comedy has the angles to make it a sizeable hit

6208 **NEARLY A NASTY ACCIDENT**—C-86m.—Jimmy Edwards, Shirley Eaton—4923 (4-4-62)—Mediocre import for bottom of program—English

6213 **NIGHT CREATURES**—MD-81m.—(EC)—Peter Cushing, Yvonne Romain—4934 (5-16-62)—Good programmer—English

6220 **NO MAN IS AN ISLAND**—D-114m.—(EC)—Jeffrey Hunter, Marshall Thompson, Barbara Perez—4962 (8-8-62)—Interesting drama—Filmed in the Philippines

6207 **OUTSIDER, THE**—D-108m.—Tony Curtis, James Franciscus—4895 (12-20-61)—Interesting and well-made drama of a different kind of war hero

6219 **PHANTOM OF THE OPERA, THE**—MD-84m.—(EC)—Herbert Lom, Heather Sears—4951 (6-27-62)—Colorful re-make has angles to sell—English-made

6211 **SASKATCHEWAN**—OD-88m.—(TC)—Alan Ladd, Shelley Winters—4939 (5-30-62)—High rating outdoor film—Reissue

6214 **SIX BLACK HORSES**—W-80m.—(EC)—Audie Murphy, Joan O'Brien—4918 (3-21-62)—Good, suspenseful entry

6218 **SPIRAL ROAD, THE**—D-140m.—(EC)—Rock Hudson, Gena Rowlands, Burl Ives—4939 (5-30-62)—Interesting adventure drama

STAGECOACH TO DANCER'S ROCK—W-72m.—Warren Stevens, Jody Lawrence—4990 (10-24-62)—Okay programmer

6216 **THAT TOUCH OF MINK**—C-99m.—(C; Panavision)—Cary Grant, Doris Day, Gig Young—4935 (5-16-62)—Highly amusing comedy

COMING FEATURES IN ORDER OF RELEASE

Mar. **TO KILL A MOCKINGBIRD**—Gregory Peck, Mary Badham

Feb. **MYSTERY SUBMARINE**—Edward Judd, James Robertson Justice—English

COMING

BIRDS, THE—(TC)—Rod Taylor, Jessica Tandy

BRASS BOTTLE, THE—Tony Randall, Burl Ives

CHALK GARDEN, THE—Hayley Mills, Joanne Woodward

CHARADE—(Panavision; C)—Cary Grant, Audrey Hepburn

DARK PURPOSE—(EC)—Shirley Jones, Rossano Brazzi

FREUD—Montgomery Clift, Susannah York

GATHERING OF EAGLES, A—(C)—Rock Hudson, Mary Peach

KISS OF THE VAMPIRE, THE—Clifford Evans, Jennifer Daniel

LANCELOT AND GUINEVERE—(C; Panavision)—Cornel Wilde, Jean Wallace

LIST OF ADRIAN MESSENGER, THE—George C. Scott, Dana Wynter

MAN'S FAVORITE SPORT—(C)—Paula Prentiss, Rock Hudson

PARANOIAC—(C)—Janette Scott, Oliver Reed—English

SHOWDOWN—Audie Murphy, Kathleen Crowley

TAMMY AND THE DOCTOR—(C)—Sandra Dee, Peter Fonda

TEN GIRLS AGO—(WS; EC)—Dion, Jennifer Billingsley, Buster Keaton

THREE WAY MATCH—(C)—Kirk Douglas, Mitzi Gaynor, Julie Newmar

THRILL OF IT ALL, THE—(C)—Doris Day, James Garner

UGLY AMERICAN, THE—(C)—Marlon Brando, Elji Okada, Sandra Church

Night Of Evil _____ B Misc.

Night Of Passion—(See During One Night) _____

• **Nine Hours To Rama** _____ Fox

No Love For Johnnie _____ B Emb.

No Man Is An Island _____ A1 U-I

No Place Like Homicide (What A Carve Up) _____ Emb.

• **Not On Your Life** _____ WB

Notorious Slandry _____ A3 Col.

Nude Odyssey _____ C For.

• **Nutty Professor, The** _____ Par.

Nun And The Sergeant, The _____ A3 UA

O

• **Old Dark House, The** _____ Col.

Only Two Can Play _____ A3 Col.

Operation Snatch _____ For.

Outsider, The _____ A2 U-I

P

• **Palm Springs Week-End** _____ WB

• **Panic Button** _____ WB

Panic In Year Zero _____ A3 A-1

Paradise Alley _____ Misc.

• **Paranoiac** _____ U-I

• **Papa's Delicate Condition** _____ Par.

• **Paris When It Sizzles** _____ Par.

Paridiso _____ For.

Passion Of Slow Fire, The _____ B For.

• **Password Is Courage, The** _____ MGM

• **Payroll** _____ B AA

Period Of Adjustment _____ A3 MGM

Phaedra _____ C For.

Phantom Of The Opera _____ A1 U-I

Phantom Planet _____ A1 A-1

Pigeon That Took Rome, The _____ A3 Par.

• **Pink Panther** _____ UA

Pinocchio—RE _____ A1 BV

Pirates Of Blood River _____ A2 Col.

• **Pit, The** _____ A-1

Playgirl After Dark _____ For.

• **Play It Cooler** _____ Col.

Poor White Trash _____ B Misc.

• **Postman's Knock** _____ MGM

Premature Burial _____ A2 A-1

Pressure Point _____ SP. UA

Prisoner Of The Iron Mask _____ A1 A-1

• **PT 109** _____ WB

• **Proper Time, The** _____ UA

Psycosimo _____ For.

Purple Hills, The _____ A1 Fox

Q

Quare Fellow, The _____ For.

• **Queen's Guard, The** _____ Fox

Queen Of The Pirates _____ A1 Col.

R

• **Rampage** _____ WB

• **Raven, The** _____ A-1

• **Reach For Glory** _____ Col.

Rear Window—RE _____ A2 Par.

Reluctant Saint, The _____ A1 For.

• **Reptilicus** _____ A-1

Reprieve (Convicts 4) _____ A2 AA

Requiem For A Heavyweight _____ A2 Col.

Ride The High Country _____ A3 MGM

Rider On A Dead Horse _____ A3 AA

• **Rififi In Tokyo** _____ MGM

Ring-A-Ding Rhythm _____ A1 Col.

Road To Hong Kong, The _____ A1 UA

Roman Holiday—RE _____ A2 Par.

Rome Adventure _____ A3 WB

• **Running Man, The** _____ Col.

S

Sad Sack, The—RE _____ A1 Par.

Safe At Home _____ A1 Col.

Sail A Crooked Ship _____ A3 Col.

Saintly Sinners _____ A1 UA

Samar _____ A2 WB

• **Samatha** _____ Par.

• **Sammy, The Way-Out Seal** _____ BV

• **Sampson And The Seven Miracles Of The World** _____ A2 A-1

Saskatchewan—RE _____ A2 U-I

Satan Never Sleeps _____ A3 Fox

Satan In High Heels _____ Misc.

• **Savage Sam** _____ BV

• **Savage Guns** _____ A2 MGM

Sayonara—RE _____ A2 WB

Scarface Mob, The _____ Misc.

• **Schizo** _____ A-1

Secrets Of The Nazi Criminals	A3	For.
• Senilita		Col.
• Seven Capital Sins	C	Emb.
Sergeants 3	A1	UA
• Seven Seas To Calais		MGM
• Shoot The Piano Player	B	For.
• Showdown	U	
Siege Of Hell Street, The		For.
Siege Of Syracuse	B	Par.
Singer Not The Song, The	A3	WB
Six Black Horses	A2	U-I
• Sky Above—The Mud Below, The	SP.	Emb.
Small Hours, The		Misc.
Smashing Of The Reich, The		Misc.
• Sodom And Gomorrah	B	Fox
• Something Wild	A3	UA
• Son Of Flubber		BV
• Son Of Sansom		For.
• Spencer's Mountain		WB
Spiral Road, The	A2	U-I
• Spider's Web, The		UA
Stagecoach To Dancer's Rock	A2	U-I
Stakeout		Misc.
State Fair	A2	Fox
• Strangers In The City	SP.	Emb.
Story Of The Count Of Monte Cristo, The	A1	WB
• Stowaway In The Sky	A1	For.
• Summer Magic		BV
• Summer Flight		UA
• Summerskin	B	For.
Sweet Ecstasy		For.
Sweet Bird Of Youth	A3	MGM
Swindle, The		For.
Swingin' Along	A1	Fox
Sword And The Dragon		For.
Sword Of The Conqueror	A2	UA
Swordsmen Of Sienna		MGM

T

Tales Of Paris	C	For.
• Tamahine		MGM
Tales Of Terror	A2	A1
• Tammy And The Doctor		U-I
• Taras Bulba	A2	UA
Tartars, The	B	MGM
Tarzan Goes To India	A1	MGM
Taste Of Honey, A	A3	For.
• Ten Girls Ago		U-I
Tender Is The Night	A3	Fox
• Term Of Trial		WB
That Touch Of Mink	B	U-I
• These Are The Damned		Col.
Then There Were Three		Misc.
13 West Street	A2	Col.
• Three Lives Of Thomasina, The		BV
300 Spartans, The	A1	Fox
3 Stooges In Orbit	A1	Col.
3 Stooges Meet Hercules, The	A1	Col.
• Three Way Match		U-I
• Third Of A Man	A2	UA
• Thrill Of It All, The		U-I
• Thirty Years Of Fun		Fox
Through A Glass Darkly	A3	For.
Time Bomb	A2	AA
• Today We Live		MGM
• To Kill A Mocking Bird		U-I
• Tom Jones		UA
Tomorrow Is My Turn	B	For.
Too Late Blues	B	Par.
Too Young, Too Immoral	C	Misc.
Tower Of London, The	A3	UA
• Toys In The Attic		UA
Trapeze—Reissue	B	UA
• Travels Of Marco Polo		AA
Trial And Error	A3	MGM
Trojan Horse, The	A1	For.
20,000 Eyes	B	Fox
• Twice Told Tales		UA
Twist All Night	A2	A-I
Twist Around The Clock	A2	Col.
• Two Are Guilty		MGM
Two For The Seesaw	A3	UA
Two Little Bears	A1	Fox
Two Tickets To Paris	A2	Col.
Two Weeks In Another Town	B	MGM

U

• Ugly American, The		U-I
Underwater City, The	A1	Col.

V

Valiant, The	A2	UA
Vampire And The Ballerina, The	B	UA
Varan, The Unbelievable		For.
Very Private Affair, A	B	MGM
• Vice And Virtue		MGM
Victim	SP.	For.
• Victors, The		Col.
View From The Bridge	A3	Misc.
Vikings, The—Reissue	A3	UA
• Village Of Daughters		MGM
Viridiana	C	For.

WARNER BROS.

DISTRIBUTED DURING THE PAST 12 MONTHS

- 251 CHAPMAN REPORT, THE—D-125m.—(TC)—Efrem Zimbalist, Jr., Shelley Winters, Jane Fonda, Claire Bloom, Glynis Johns—4979 (9-12-62)—Drama about sex slated for higher returns
- 160 COUCH, THE—MD-89m.—Grant Williams, Shirley Knight—4909 (2-21-62)—Taut psychological meller holds interest
- DAYS OF WINE AND ROSES—D-117m.—Jack Lemmon, Lee Remick, Charles Bickford—5004 (12-5-62)—Grim, well-made drama of evils of alcohol
- 163 HOUSE OF WOMEN—MD-85m.—Shirley Knight, Andrew Duggan—4927 (4-18-62)—Prison meller for program
- GAY PURR-EE—CAR.-86m.—(TC)—Voices of Judy Garland, Red Buttons, Hermione Gingold—4991 (10-24-62)—Entertaining cartoon show with potent names—UFA
- 254 GYPSY—MU-149m.—(Technirama; TC)—Rosalind Russell, Natalie Wood, Karl Malden—4986 (10-10-62)—Highly entertaining musical
- 169 GUNS OF DARKNESS—D-103m.—Leslie Caron, David Niven—4958 (7-25-62)—Satisfactory drama of suspense, political intrigue
- 158 LAD: A DOG—D-98m.—(TC)—Peter Breck, Peggy McCay—4931 (5-2-62)—Okay entry for program and family and youngsters trade
- 161 MALAGA—MD-97m.—Trevor Howard, Dorothy Dandridge—4909 (2-21-62)—Meller for the program tends to ramble—Made in Spain
- 165 MERRILL'S MARAUDERS—D-98m.—(TC)—Jeff Chandler, Ty Hardin—4935 (5-16-62)—Good war action entry—Filmed in the Philippines
- 168 MUSIC MAN, THE—MU-151m.—(Technirama; TC)—Robert Preston, Shirley Jones, Ronny Howard—4927 (4-18-62)—Joyous, colorful musical gem
- 162 ROME ADVENTURE—D-119m.—(TC)—Troy Donahue, Suzanne Pleshette, Angie Dickinson—4919 (3-21-62)—Colorful tour of Italy with young lovers
- 164 SAMAR—MD-89m.—(TC)—George Montgomery, Ziva Rodann—4927 (4-18-62)—Interesting and colorful adventure yarn—Filmed in the Philippines
- 915 SAYONARA—D-147m.—(Technirama; TC)—Marlon Brando, Patricia Owens, Red Buttons—4986 (10-10-62)—High rating entry—Reissue
- 152 SINGER NOT THE SONG, THE—D-98m.—(CS; TC)—Dirk Bogarde, John Mills, Mylene Demongeot—4899 (1-10-62)—Interesting drama on religion and its effect—Filmed in Spain
- 167 STORY OF THE COUNT OF MONTE CRISTO, THE—D-90m.—(Dyaliscope; TC)—Louis Jourdan, Yvonne Furneaux—4947 (6-13-62)—Fair import for program—Dubbed in English; filmed abroad
- 252 WHAT EVER HAPPENED TO BABY JANE?—D-132m.—Bette Davis, Joan Crawford—4995 (11-7-62)—High rating suspense drama
- WORLD BY NIGHT NO. 2—COMP.-118m.—(Technirama; TC)—Produced by Francesco Mazzei—4954 (7-11-62)—Entertaining tour of some of the famous night spots of the world

COMING FEATURES IN ORDER OF RELEASE

Feb. TERM OF TRIAL—Laurence Olivier, Simone Signoret

COMING

- AMERICA, AMERICA—Stathis Giallelis
- BLACK GOLD—Philip Carey, Diane McBain
- CASTILIAN, THE—(C)—Cesar Romero, Frankie Avalon
- CRITIC'S CHOICE—(TC; Panavision)—Bob Hope Lucille Ball
- INCREDIBLE MR. LIMPET, THE—(TC)—Don Knotts, Carole Cook
- MY FAIR LADY—Rex Harrison, Audrey Hepburn
- NOT ON YOUR LIFE—(Panavision; TC)—Robert Preston, Tony Randall
- PALM SPRINGS WEEK-END—Troy Donahue
- PANIC BUTTON—(TC)—Maurice Chevalier, Eleanor Parker
- PT 109—(Panavision; TC)—Cliff Robertson
- RAMPAGE—(TC)—Robert Mitchum, Elsa Martinelli, Jack Hawkins
- SPENCER'S MOUNTAIN—(Panavision; TC)—Henry Fonda, Maureen O'Hara
- WALL OF NOISE—Suzanne Pleshette, Ty Hardin, Dorothy Provine

MISCELLANEOUS

- BLAZE STARR GOES BACK TO NATURE—NOV.-79m.—(EC)—Blaze Starr—4983 (9-26-62)—Typical nudist Film—Juri Prod.
- BLOODY BROOD, THE—MD-69m.—Jack Betts, Barbara Lord, Peter Falk—4965 (8-22-62)—For lower half—Sutton
- CAPTURE THAT CAPSULE—MD-73m.—Richard Miller, Dick O'Neil—4935 (5-16-62)—For the lower half—Riviera
- EROTICA—NOV.-61m.—(EC)—Produced by Pete De Cenze and Russ Meyer—4914 (3-7-62)—Models in their bath for fast buck trade—Pad-Ram
- FEAR NO MORE—MD-80m.—Jacques Bergerac, Mala Powers—4890 (12-6-61)—Confused mystery for duallers—Sutton
- FORCE OF IMPULSE—MD-84m.—Tony Anthony, Teri Hope—4890 (12-6-61)—Teen-age meller for duallers—Sutton
- HAROLD LLOYD'S WORLD OF COMEDY—COMP.-94m.—Harold Lloyd—4915 (3-7-62)—Fine fun for all—Continental
- HAVE FIGURE, WILL TRAVEL—NOV-70m.—(C)—Susan Baxter, Carol MacKenzie, Marge Anderson—4986 (10-10-62)—Good travel novelty includes visits to nudist camps—Fanfare
- HUNZA—THE HIMALAYAN SHANGRI-LA—TRAVEL-60m.—(EC)—4963 (8-8-62)—Produced and directed by Zygmunt Sulistrowski—Int. Film Ent.
- IMMORAL WEST, THE—NOV.-63m.—(EC)—Topanga-Gulch Players—4954 (7-11-62)—Burlesque nudie on western misses—Pad-Ram Films Pacifica
- INTRUDER, THE—D-80m.—William Slatner, Beverly Lunsford—4939 (5-30-62)—Topical tale of southern integration for discriminating audiences—Pathe America
- JACKTOWN—MD-62m.—Patty McCormick, Richard Meade—4962 (8-8-62)—Okay dualler—Pictorial Int. Products
- KAMIKAZE—COMP.-89m.—Produced and written by Perry Wolff—4991 (10-24-62)—Excellent record of the Japanese-U.S. war—Brigadier
- LUCKY PIERRE—NOV-66m.—(C)—Billy Falbo and "Playmates"—4986 (10-10-62)—Fair nudie novelty—Fanfare
- NIGHT OF EVIL—MD-88m.—Lisa Gaye, William Campbell—4965 (8-22-62)—For the lower half—Sutton
- PARADISE ALLEY—C-80m.—Hugo Haas, Carol Morris, Billy Gilbert—4983 (9-26-62)—Light-weight programmer for lower half—Sutton
- POOR WHITE TRASH—D-88m.—Peter Graves, Lita Milan—4983 (9-26-62)—Poor exploitation effort—A.N.F. Prod.
- SATAN IN HIGH HEELS—D-93m.—Meg Myles, Grayson Hall—4923 (4-4-62)—Exploitable programmer—Cosmic Films
- SCARFACE MOB, THE—MD-98m.—Robert Stack, Keenan Wynn, Pat Crowley—4983 (9-26-62)—TV's "Untouchables" actionful gangster programmer—Desilu
- SMALL HOURS, THE—95m.—Michael Ryan, Lorraine Avins—4966 (8-22-62)—Talky, inferior entry for art and experimental spots—Chaitin
- SMASHING OF THE REICH, THE DOC.-84m.—Produced and written by Perry Wolff—4991 (10-24-62)—Good record of the last days of Nazis in World War II—Brigadier
- THEN THERE WERE THREE—MD-74m.—Frank Latimore, Alex Nicol, Paola Falchi—4909 (2-21-62)—War meller is okay programmer—Made in Italy
- TOO YOUNG, TOO IMMORAL—MD-87m.—R. A. Phelan—4991 (10-24-62)—The dope racket in New York City exposed; only fair but exploitable—Rialto Int.
- VIEW FROM THE BRIDGE, A—D-110m.—Raf Vallone, Maureen Stapleton—4907 (2-7-62)—High rating drama—Partly made in France—Continental
- WHISTLE DOWN THE WIND—D-98m.—Hayley Mills, Diane Holgate, Alan Barnes—4904 (1-24-62)—Another winner for young Miss Mills—English-made—Pathe America
- WILD HARVEST—MD-80m.—Dolores Faith, Dean Fredericks, Kathleen Freeman—4907 (2-7-62)—Sexy yarn of migratory workers—Okay dualler—Sutton

FOREIGN

DISTRIBUTED DURING THE PAST 12 MONTHS

- ANTIGONE—D-88m.—Irene Papas, Manos Katrakis—4983 (9-26-62)—Well made classic for art spots and college situations—Greek, English titles—Ellis
- ARMS AND THE MAN—C-96m.—(Agfacolor)—O. W. Fischer, Lilo Pulver—4910 (2-21-62)—Entertaining satire—German, English titles—Casino
- BADJAO—D-100m.—Rosa Rosal, Tony Santos—4991 (10-24-62)—Fairly interesting drama of South Seas natives—Philippine—English titles—Parallel
- BERNADETTE OF LOURDES—D-90m.—Daniele Ajoret—4910 (2-21-62)—Well made religious film—French, dubbed in English—English titles—Parallel
- BLACK TIGHTS—Ballet-116m.—(Technirama; TC)—Zizi Jeanmarie, Moira Shearer, Cyd Charisse, Roland Petit—4910 (2-21-62)—Colorful and entertaining dance film—Filmed in Paris—Magna
- CLEO FROM 5 TO 7—D-90m.—Corinne Marchand, Antoine Bourseiller—4991 (10-24-62)—Interesting import—English titles—Zenith Int.
- COMING OUT PARTY, A—C-98m.—James Robertson Justice, Leslie Phillips, Stanley Baker—4962 (8-8-62)—Fun filled import—English—Union
- CONCRETE JUNGLE, THE—MD-86m.—Stanley Baker, Margit Saad—4941 (5-30-62)—Fair import of prisons and their inhabitants—English—Fanfare
- DAY THE SKY EXPLODED, THE—MD-80m.—Paul Hubschmid, Madeline Fischer—4910 (2-21-62)—Timely science fiction programmer—Italian, dubbed in English—Exelsior

DEVI (THE GODDESS)—D-96m.—Chhabi Biswas—4992 (10-24-62)—Off-beat Satyajit Ray subject for art houses—Indian—English titles—Harrison

DOCTOR IN LOVE—C-93m.—(EC)—Michael Craig, Virginia Maskell—4924 (4-4-62)—Mildly amusing import—Governor

DURING ONE NIGHT—D-82m.—Don Borisenko, Susan Hampshire—4942 (5-30-62)—Powerful adult drama of traumatic impotence during war time—English—Astor

END OF DESIRE—D-86m.—(EC)—Maria Schell, Christian Marquand—4959 (7-25-62)—Average entry for art houses—French, English titles—Continental

FIRST SPACESHIP ON VENUS—MD-80m.—(Totalvision; TC)—Yoko Tani, Oldrich Lukes—4995 (11-7-62)—Very good science fiction entry—Foreign-made; spoken in English—Crown-Int.

FIVE DAY LOVER, THE—C-86m.—Jean Seberg, Micheline Presle—4910 (2-21-62)—Very good comedy for adult art houses—French, English titles—Kingsley Int.

FLAME IN THE STREETS—D-93m.—(CS)—John Mills, Sylvia Syms—4987 (10-10-62)—Intriguing and controversial film on marriage between races—English—Atlantic

GINA—MD-92m.—(EC)—Simon Signoret, Georges Marchal—4931 (5-2-62)—Adventure programmer has Signoret name to sell—French; dubbed in English—Sutton

GIRL CHASERS, THE—D-76m.—Jacques Charrier, Anouk Aimee, Belinda Lee—4963 (8-8-62)—Well made and enacted Parisian vignettes—French; dubbed in English—Ajay

GIRL WITH THE GOLDEN EYES, THE—D-90m.—Marie Leforest, Paul Guers—4979 (9-12-62)—Unpleasant import for art spots—French; English titles—Union

HORROR CHAMBER OF DR. FAUSTUS, THE—MD-84m.—Pierre Brasseur, Alida Valli—4942 (5-30-62)—Okay horror, meller—French; dubbed in English—Lopert

I BOMBED PEARL HARBOR—MD-91m.—(Widescope; TC)—Japanese Cast—4911 (2-21-62)—Enemy war film can be exploited—Japanese; dubbed in English—Toho-Parade

ISLAND, THE—D-96m.—Japanese cast—4995 (11-7-62)—Interesting documentary-type drama—Japanese—Zenith Int.

I SPIT ON YOUR GRAVE—MD-100m.—Christian Marquand, Antonella Lualdi—4987 (10-10-62)—Miscegenation theme makes this particularly potent for colored houses—French; dubbed in English—Audubon

IMPORTANT MAN, THE—D-99m.—(CS)—Toshira Mifune, Columbia Dominguez—4954 (7-11-62)—Art house entry has its moments—Mexican; English titles—Lopert

IT TAKES A THIEF—AD-91m.—Jayne Mansfield, Anthony Quale—4951 (6-27-62)—Actionful entry with Mansfield name—English—Valiant

JULES AND JIM—D-105m.—Jeanne Moreau, Oskar Werner—4942 (5-30-62)—Interesting entry for art spots—French; English titles—Janus

KIND OF LOVING, A—D-112m.—Alan Bates, June Ritchie—4983 (9-26-62)—Interesting and well made import—English—Governor

LA BELLE AMERICAINE—C-100m.—Robert Dhery, Colette Brosset—4907 (2-7-62)—Very good comedy—French; English titles—Continental

LA NOTTE (THE NIGHT)—D-120m.—Marcello Mastroianni, Jeanne Moreau—4915 (3-7-62)—Import will garner mixed art house reaction—Italian; English titles—Lopert

LA NOTTE BRAVA—D-96m.—Elsa Martinelli, Antonella Lualdi—4911 (2-21-62)—Okay exploitation import—Italian; English titles—Miller Producing

LAST OF THE VIKINGS—MD-102m.—(EC; Dyllscope)—Cameron Mitchell, Edmund Purdom, Isabelle Corey—4942 (5-30-62)—Good action spectacle—Italian; Dubbed in English—Medallion

LAST YEAR AT MARIENBAD—D-99m.—Delphine Seyrig, Giorgio Albertazzi—4919 (3-21-62)—Off-beat romantic drama strictly for the artistic—French; English titles—Astor

LONELINESS OF THE LONG DISTANCE RUNNER, THE—D-103m.—Michael Redgrave, Tom Courtenay—4999 (11-21-62)—Well-made entry for art spots—English—Continental

MAGIC VOYAGE OF SINBAD, THE—Spec-79m.—(Vitascope; C)—Edward Stolar, Anna Larion—4947 (6-13-62)—Actionful Fairy Tale is okay programmer—European—Dubbed in English—Filmgroup

MAGNIFICENT TRAMP, THE—CD-76m.—Jean Gabin—4936 (5-16-62)—Entertaining import—French—English Titles—Cameo Int.

MANSTER, THE—MD-72m.—Peter Dyneley, Terri Zimmern—4942 (5-30-62)—Wild monster meller—Japanese—Dubbed in English—Lopert

MARIZINIA—MD-80m.—(EC)—John Sutton, Gina Albert—4963 (8-8-62)—Okay art house filler—South American—Int. Film Ent.

MATTER OF WHO, A—CD-90m.—Terry Thomas, Sonja Ziegan—4959 (7-25-62)—Interesting import—English—Harts-Lion

MAXIME—MD-93m.—Charles Boyer, Michele Morgan—4980 (9-12-62)—Sophisticated but slow romancer with Boyer name—French—Dubbed in English—Interworld Dist.

MID-SUMMER NIGHT'S DREAM, A—NOV-74m.—(CS; EC)—Created and designed by Jiri Trnka—4899 (1-10-62)—Puppet novelty of classic well made for art spots—Made in Czechoslovakia; recorded in England—Showcorporation

MR. ARKADIN—D-99m.—Orson Welles, Patricia Medina—4996 (11-7-62)—Moody drama is moderately interesting—European-made—Spoken in English—Talbot

MONEY, MONEY, MONEY—CMD-100m.—Jean Gabin, Martine Carol—4963 (8-8-62)—Entertaining import for art spots—French—English Titles—Times

MONGOLS, THE—D-105m.—(Cinescope; EC)—Jack Palance, Anita Ekberg—4999 (11-21-62)—Another in a long line of dubbed spectacles—Italian—Dubbed in English—Colorama

NEVER LET GO—MD-90m.—Richard Todd, Peters Sellars, Elizabeth Sellars—4966 (8-22-62)—Suspenseful programmer for art and specialty spots—English—Continental

NUDE ODYSSEY—D-97m.—(Totalscope; EC)—Enrico Maria Salerno, Patricia Dolores Donlon—5000 (11-21-62)—Colorful tale of wandering in South Seas—Dubbed in English—Davis-Royal

OPERATION SNATCH—C-83m.—Terry Thomas, George Sanders—4987 (10-10-62)—Moderately amusing entry—English—Continental

PARADISIO—NOV-82m.—(Partially in 3-D)—Arthur Howard, Eva Waegner—4963 (8-8-62)—Amusing but over-long nudie novelty—European—Fanfare

PASSION OF SLOW FIRE, THE—D-91m.—Jean DeSailly, Monique Melinand—4987 (10-10-62)—Fairly interesting import for art spots—French—Fanfare

PHAEDRA—D-115m.—Melina Mercouri, Anthony Perkins, Raf Vallone—4992 (10-24-62)—Provocative adult drama is potent art house entry—Greek—Spoken in English—Lopert

PLAYGIRL AFTER DARK—MD-92m.—(EC)—Jayne Mansfield, Leo Genn—4984 (9-26-62)—Familiar programmer on London strip club—English—Topaz

PSYCOSISSIMO—C-88m.—Ugo Tognazzi, Raimondo Vianello, Moniwe Just—4984 (9-26-62)—Fair comedy for art spots—Italian—English Titles—Ellis

RELUCTANT SAINT, THE—D-105m.—Maximilian Schell, Lea Padovani—4980 (9-12-62)—Entertaining religious drama—Italian—Davis-Royal

SECRETS OF THE NAZI CRIMINALS—DOC-84m.—Narration by Claude Stephenson—4987 (10-10-62)—Strong documentary on Nazi leaders and regime—Swedish—Trans-Lux

SHOOT THE PIANO PLAYER—CD-85m.—Charles Aznavour, Marie Dubois—4955 (7-11-62)—Off-beat entry could please art house crowd—French—English Titles—Astor

SIEGE OF HELL STREET, THE—MD-93m.—(Dyaliscope)—Donald Sinden, Nicole Berger—4942 (5-30-62)—Supenseful programmer about Bobbies and Bolsheviks—English—United Producers Releasing Org.

SON OF SAMSON—MD-90m.—(totalscope; TC)—Mark Forest, Chelo Alonzo—4980 (9-12-62)—Another strong man spectacle from Italy—Dubbed in English—Medallion

STOWAWAY IN THE SKY—CD-82m.—(Helivision; EC)—Andre Bille, Maurice Baquet—4951 (6-27-62)—Entertaining family entry for art or regulation spots—French—Lopert

SUMMERSKIN—D-99m.—Alfredo Alcon, Graciela Borges—4955 (7-11-62)—Interesting import for art spots—South American—English Titles—Angel

SWEET ECSTASY—D-84m.—(CS)—Elke Sommer, Pierre Brice—4987 (10-10-62)—Juvenile delinquents on the French Riviera—French—Dubbed in English—Audubon

SWINDLE, THE—92m.—Broderick Crawford, Gioletta Masina, Richard Basehart—5000 (11-21-62)—Fair art house import—Italian—English Titles—Astor

SWORD AND THE DRAGON, THE—SPEC-88m.—(Vitamotion; C)—Produced and directed by Alexander Ptushko—4947 (6-13-62)—Exciting import with epic sweep and broad appeal—European—Dubbed in English—Valiant

TALES OF PARIS—COMP-85m.—Dany Saval, Dany Robin, Francoise Arnoul, Catherine Deneuve—4988 (10-10-62)—Interesting import for art spots—French—English Titles—Times

TASTE OF HONEY, A—D-100m.—Dora Bryan, Robert Stephens—4943 (5-30-62)—Filmization of play should do well in art spots—English—Continental

THROUGH A GLASS DARKLY—D-91m.—Harriet Anderson, Gunnar Bjornstrand—4919 (3-21-62)—An unpleasant Ingmar Bergman entry—Swedish—English Titles—

TOMORROW IS MY TURN—D117m.—Charles Aznavour, Cordula Trantow—4911 (2-21-62)—Interesting, well-made import—French—English titles—Showcorporation

TROJAN HORSE, THE—MD-105m.—(Euroscope; EC)—Steve Reeves, John Drew Barrymore—4955 (7-11-62)—Colorful spectacle has action and other angles—Italian—Colorama

VARAN, THE UNBELIEVABLE—MD-70m.—(Wide Screen)—Myron Healy, Tsuruko Kobayashi—4996 (11-7-62)—Good "monster" thriller—Japanese; spoken in English—Crown-Int.

VICTIM—D-100m.—Dirk Bogarde, Sylvia Syms—4911 (2-21-62)—Highly interesting and well made entry is best for discerning adults—English—Pathe-America

VIRIDIANA—D-90m.—Francisco Rabal, Silvia Pinal—4931 (5-2-62)—Off-beat drama should be important to art spots—Spanish; titles—Kingsley-Int.

WALTZ OF THE TOREADORS—CD-105m.—(C)—Peter Sellers, Dany Robin—4966 (8-22-62)—Entertaining import—English—Continental

WILD FOR KICKS—D-92m.—David Farrar, Noelle Adam—4912 (2-21-62)—Exploitation programmer has angles—English—Victoria Films

YOJIMBO—D-110m.—(Tohoscope)—Toshiro Mifune, Eljino Tono—4984 (9-26-62)—Highly entertaining entry for art spots—Japanese; English titles—Seneca Int.

ZAZIE—CFAN-86m.—(TC)—Catherine Demongeot—4915 (3-7-62)—Wacky import is colorful—French—English titles—Nouvelles Editions de Films

W

Walk On The Wild Side _____ SP. Col.
 •Wall Of Noise _____ WB
 Waitz Of The Toreadors _____ B For.
 War And Peace—RE _____ A1 Par.
 War Hunt _____ A2
 War Lover, The _____ B Col.
 Warriors Five _____ A3 A-1
 •Watch It, Sailor _____ Col.
 We'll Bury You _____ A1 Col.
 West Side Story _____ A3 UA
 Weekend With Lulu _____ A2 Col.
 (No Place Like Homicide) What A Carve Up _____ Emb.
 What Ever Happened To Baby Jane? _____ A3 WB
 Where The Truth Lies _____ A3 Par.
 Whistle Down The Wind _____ A1 Misc.
 White Slave Ship _____ B A-1
 •Who's Got The Action _____ A3 Par.
 Wild Harvest _____ B Misc.
 Wild Westerners, The _____ A1 Col.
 Wild For Kicks _____ For.
 Woman Hunt _____ A2 Fox
 •Woman In July, A _____ Fox
 •Woman Warriors, The _____ A2 UA
 Wonderful To Be Young _____ Par.
 Wonderful World Of The Brothers Grimm, The _____ A1 MCM
 World By Night No. 2 _____ WB
 World In My Pocket _____ A2 MGM
 •World of Marilyn Monroe, The _____ Fox

Y

Yojimbo _____ A3 For.
 •Young Girls Of Good Family _____ Emb.
 Young Guns Of Texas _____ A1 Fox
 •Young Racers, The _____ A-1

Z

Zazie _____ For.
 Zotzi _____ A1 Col.

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FEATURE FILMS
PRODUCTION NUMBERS and
NATIONAL RELEASE DATES
1961-'62 and 1962-'63
SEASONS

(This is a listing of all production numbers and release dates, as made available by the companies on 1961-62 and 1962-63 product, accurate to time of publication.—Ed.)

Allied Artists

6220	El Cid (Road Show)	Dec.
6205	Reprieve (Convicts 4)	Sept.
6206	Confessions Of An Opium Eater	May
6207	The Bridge	June
6208	Billy Budd	Nov.
	Day Of The Triffids	Dec.
6210	Payroll	July
6211	The Frightened City	July
6212	Rider On A Dead Horse	June

American-International

701	Prisoner Of The Iron Mask	June
702	Premature Burial	Feb.
703	Twist All Night	Mar.
704	Burn, Witch, Burn	Mar.
705	Brain That Wouldn't Die	April
706	Invasion Of The Star Creatures	April
707	Warriors 5	Oct.
708	Panic In Year Zero	July
709	Marco Polo	Sept.
710	Tales Of Terror	Aug.
711	Phantom Planet	May
712	Assignment Outer Space	May
713	White Slave Ship	Sept.
714	Samson And The Seven Miracles Of The World	Dec.
715	Reptilicus	Nov.
716	The Young Racers	May
	The Raven	Jan.
	The Pit	Feb.
	Bikini	Mar.
	Schizo	April
	Haunted Village	June
	Beach Party	July

Buena Vista

Moon Pilot	April
Bon Voyage	June
Big Red	July
Lady And The Tramp—RE	Oct.
Almost Angels	Oct.
In Search Of The Castaways	Dec.
Son Of Flubber	Feb.

Columbia

620	Hellions	April
	Mothra	May
	Best Of Enemies	Sept.
	The Notorious Landlady	July
622	Don't Knock The Twist	April
623	Experiment In Terror	April
	Belle Sommers	April
624	Safe At Home	April
	Zotz	July
	The Notorious Landlady	July
625	Five Finger Exercise	May
626	13 West Street	May
	The Wild Westerner	June
640	Only Two Can Play	Feb.
	The Interns	Aug.
	3 Stooges In Orbit	Aug.
	We'll Bury You	Aug.
	Damn The Defiant	Sept.
	Ring-A-Ding Rhythm	Sept.
	Requiem For A Heavyweight	Oct.
	Two Tickets To Paris	Oct.
	The War Lover	Nov.
	The Pirates Of Blood River	Nov.
	Barrabas	Dec.
	Lawrence Of Arabia	Jan.
	The Old Dark House	Jan.
	Diamond Head	Feb.
	The Maniac	Feb.

Embassy

La Viaccla	Nov.
Devil's Wanton	Nov.
Night Is My Future	Nov.
Constantine And The Cross	Dec.
Divorce—Italian Style	Dec.
Seven Capital Sins	Jan.
Madame	Feb.
Crime Does Not Pay	Jan.
Love at Twenty	Oct.
Long Day's Journey Into Night	Feb.
Strangers In The City	Feb.

MGM

250	King Of Kings (Road Show)	Oct.
207	The Light In The Piazza	Feb.
208	Murder She Said	Feb.
209	The Four Horsemen Of The Apocalypse	Feb.
210	World In My Pocket	Feb.
211	All Fall Down	Mar.
212	Sweet Bird Of Youth	Mar.
213	The Horizontal Lieutenant	April
214	Damon And Pythias	July
216	Ride The High Country	May
217	Lolita	June
218	Boys' Night Out	July
249	Don Quixote	
60	Ben Hur	
220	Two Weeks In Another Town	Aug.
222	Tarzan Goes To India	July
223	The Tartars	June
301	I Thank a Fool	Sept.
303	A Very Private Affair	Sept.
304	Swordsmen Of Siena	Dec.
305	Password Is Courage	Jan.
306	Savage Guns	
308	Period Of Adjustment	Nov.
310	Billy Rose's Jumbo	Dec.
311	Escape From East Berlin	Nov.
312	Kill Or Cure	Nov.
314	Trial And Error	Nov.
	The Main Attraction	Jan.
	Seven Seas To Callais	Dec.
365	Mutiny On The Bounty	
	Counterfeiters Of Paris	Dec.

MGM Reissues

"THE WORLD HERITAGE" PICTURES

Group One		
	"David Copperfield"—W. C. Fields	132m.
	"Pride and Prejudice"—Laurence Olivier	116m.
	"Captains Courageous"—Spencer Tracy	116m.
	"Little Women"—Elizabeth Taylor	122m.
Group Two		
	"A Tale of Two Cities"—Ronald Colman	128m.
	"Kim"—Errol Flynn	113m.
	"Julius Caesar"—Marlon Brando	121m.
	"The Good Earth"—Paul Muni	128m.

GOLDEN OPERETTA SERIES

GROUP ONE	
	Rudolph Friml's "Rose Marie"
	Franz Lehar's "The Merry Widow"
	Johann Strauss' "The Great Waltz"
	Victor Herbert's "Sweethearts"
	Sigmund Romberg's "The Girl of the Golden West"
GROUP TWO	
	Victor Herbert's "Naughty Marietta"
	Sigmund Romberg's "The Student Prince"
	Sigmund Romberg's "Maytime"
	Lerner and Loew's "Brigadoon"
	Rudolph Friml's "The Firefly"
	Noel Coward's "Bittersweet"

Paramount

6108	Hey Let's Twist	Jan.
6109	Too Late Blues	Jan.
6110	Siege Of Syracuse	Jan.
6111	Forever My Love	Feb.
6112	Brush Fire	Mar.
6113	Counterfeit Traitor	July
6114	Man Who Shot Liberty Valance	April
6115	Escape From Zahrain	May
6116	Hell Is For Heroes	May
6117	Hatari	Aug.
6118	My Geisha	July
R6119	The Delicate Delinquent—RE	July
R6120	The Sad Sack—RE	July
6202	Pigeon That Took Rome, The	Sept.
R6201	Rear Window—RE	Sept.
R6203	War And Peace—RE	Oct.
6205	Girls, Girls, Girls	Nov.
	Fancy Pants—RE	Nov.
R6204	Roman Holiday—RE	Oct.
6209	Wonderful To Be Young	Nov.
	It's Only Money	Dec.
	Where The Truth Lies	Jan.
	Who's Got The Action	Jan.
	A Girl Named Tamiko	Feb.
	Papas Delicate Condition	Mar.
	My Six Loves	April
	Hud	May

20th-Fox

145	The King And I—RE	Jan.
201	Bachelor Flat	Jan.
202	Madison Avenue	Jan.
203	Tender Is The Night	Feb.
204	Swingin' Along	Feb.
205	Satan Never Sleeps	Mar.
206	Woman Hunt	Mar.
207	The Innocents	Mar.
208	State Fair	April
209	The Broken Land	April
	The Inspector	May
	Hand Of Death	May
210	Lisa	June

211	Cabinet Of Caligari	May
200	I Like Money	Sept.
214	It Happened In Athens	June
	The Silent Call	June
	20,000 Eyes	June
215	Mr. Hobbs Takes A Vacation	July
	Air Patrol	July
	The 300 Spartans	Sept.
	Five Weeks In A Balloon	Aug.
213	Hemingway's Adventures Of A Young Man	Aug.
	Gigot	Nov.
	The Longest Day	Oct.
	Fire Brand	Aug.
	The Lion	Feb.
	Loves Of Salammbo	Oct.
	Sodom And Gomorrah	Jan.
	The World Of Marilyn Monroe	Jan.
	The Young Guns Of Texas	Jan.
	The Day Mars Invaded Earth	Jan.

United Artists

6201	West Side Story (Road Show)	Oct.
6202	Dead To The World	April
6203	Mary Had A Little	Jan.
6205	Saintly Sinners	Jan.
6206	Judgment At Nuremberg	Oct.
6207	The Clown And The Kid	Mar.
6208	One, Two, Three	Feb.
6209	The Happy Thieves	Jan.
6211	The Children's Hour	Mar.
6212	Deadly Duo	Feb.
	Cold Wind In August	Feb.
6213	Sergeants 3	Feb.
	Proper Time	Feb.
6214	Magic Sword	April
6215	Nun And The Sergeant	May
6216	Follow That Dream	April
6217	War Hunt	
	Beauty And The Beast	April
6230	Birdman Of Alcatraz	Aug.
6220	Mighty Ursus	April
6219	Jessica	April
	Line Of Duty	April
6221	Incident In An Alley	April
	Geronimo	May
6226	Third Of A Man	May
	Trapeze—RE	July
	The Vikings—RE	July
6225	The Miracle Worker	July
6227	Road To Hong Kong	June
6221	The Valiant	June
6228	Jack The Giant Killer	July
	Beauty And The Beast	July
6234	Tower Of London	Nov.
6229	Hero's Island	Sept.
6231	Kid Galahad	Sept.
	Phaedra	Oct.
6235	The Manchurian Candidate	Oct.
6303	Taras Bulba	Jan.
	Amazons Of Rome	Nov.
	A Child Is Waiting	Dec.
6237	Court Martial	Dec.
6301	Two For The See Saw	Feb.
6233	Pressure Point	Sept.
6232	Sword Of The Conqueror	Sept.
6236	Vampire And The Ballerina	
	Five Miles To Midnight	Feb.

Universal

6203	Flower Drum Song	Dec.
6204	Spartacus	April
6205	Lover Come Back	Mar.
6206	Desert Patrol	Mar.
6207	The Outsider	April
6208	Nearly A Nasty Accident	April
6209	Cape Fear	May
6210	The Day The World Caught Fire	May
6211	Saskatchewan—RE	
6212	The Far Country—RE	
6213	Night Creatures	June
6214	Six Black Horses	June
6215	Lonely Are The Brave	June
6216	That Touch Of Mink	July
6217	Information Received	July
6218	The Spiral Road	Aug.
6219	The Phantom Of The Opera	Sept.
6220	No Man Is An Island	Oct.
6221	If A Man Answers	Nov.
6222	Stage Coach To Dancer's Rock	Nov.
	To Kill A Mocking Bird	Dec.
	Freud	Jan.

Warners

158	Lad: A Dog	June
159	Roman Spring Of Mrs. Stone	Jan.
160	The Couch	Mar.
161	Malaga	Mar.
162	Rome Adventure	April
163	House Of Women	May
164	Samar	May
165	Merrill's Marauders	July
167	Story Of The Count Of Monte Cristo	Sept.
168	The Music Man	Aug.
169	Guns Of Darkness	Aug.
915	Sayonara—RE	Sept.
251	The Chapman Report	Oct.
	Term Of Trial	Nov.
252	What Ever Happened To Baby Jane	Nov.
253	Gay Purr-ee	Nov.
254	Gypsy	Dec.
	Term Of Trial	Feb.
	Days Of Wine And Roses	Feb.
	Critic's Choice	April

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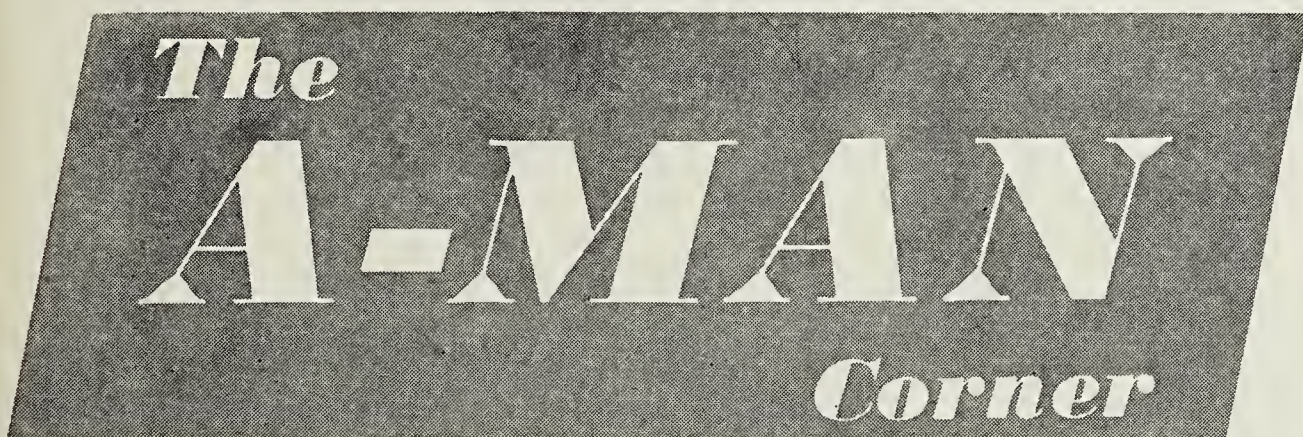
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WANTED: Position of projectionist. One year experience. Prefer small town theatre in southern Michigan. Will work reasonable. Non-union. Can furnish references. BOX A1128, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

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WANTED: MANAGER, permanent year-round position. No buying or booking. South Jersey area. BOX A1212, c/o M. P. EXHIBITOR, 317 N. Broad St., Phila. 7, Pa.

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No COD Shipments — In Canada add 25¢ — Foreign add 50¢

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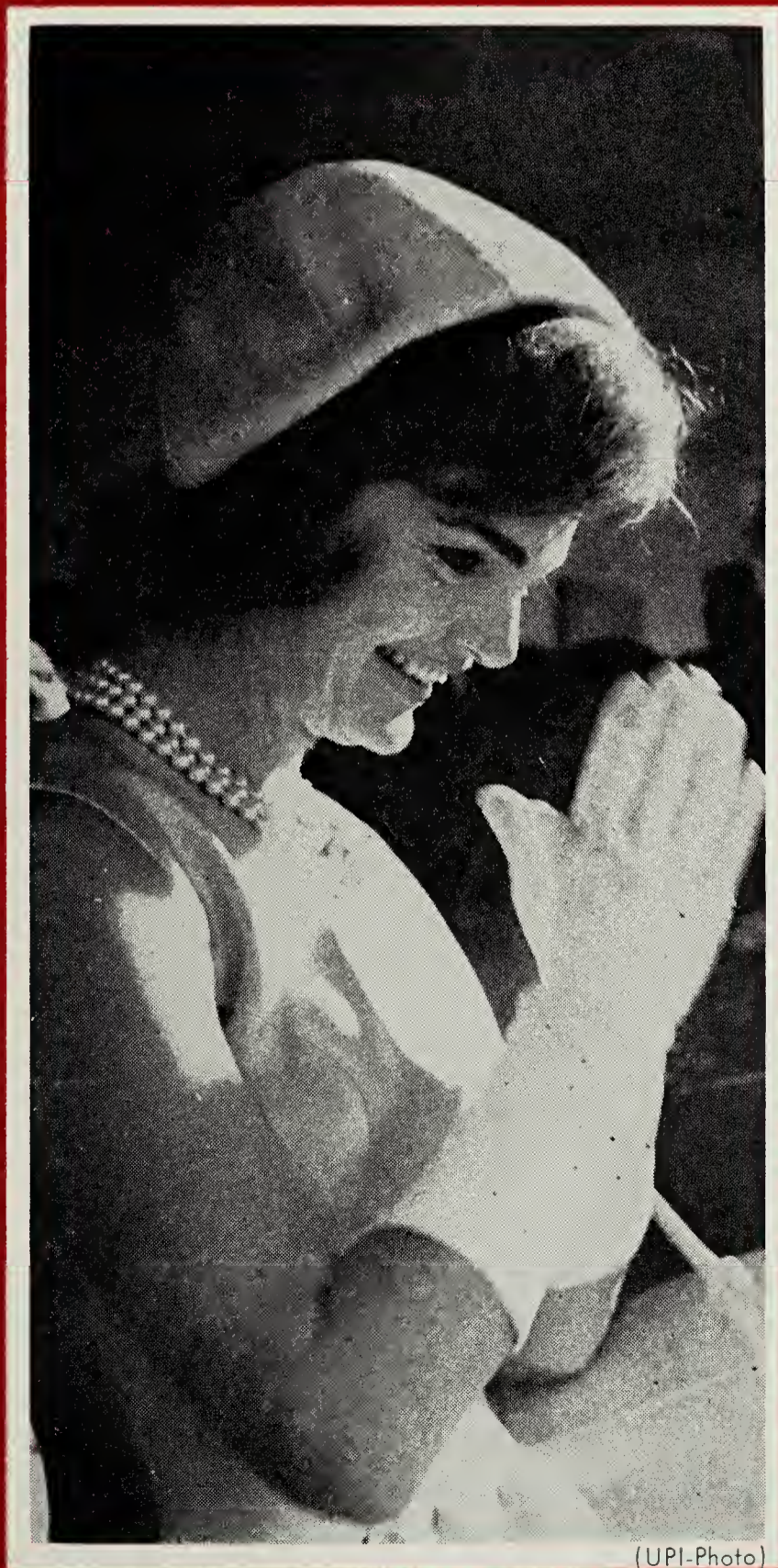
EXHIBITOR

DECEMBER 19, 1962

Volume 68

Number 26

IN THREE SECTIONS • THIS IS SECTION ONE



(UPI-Photo)

COMPO Requests Ticket Tax Data

(See page 8)

TOA Selects New "Preview" Feature

(See page 12)

"Jacqueline Kennedy's Asian Journey" captures the First Lady with hands pressed together in traditional Indian greeting as she visits the children's ward of a New Delhi hospital. United Artists is distributing the film, which bows in New York on Christmas Day.

COLUMBIA'S "LAWRENCE OF ARABIA" BOWS . . . see page 10

'DAY' BREAK AROUND THE WORLD!

Setting New Records In Acclaim
And Boxoffice Success Everywhere!

天長地久



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Hong Kong**



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Memphis...
Richmond...
Seattle...
Honolulu...
Madrid...
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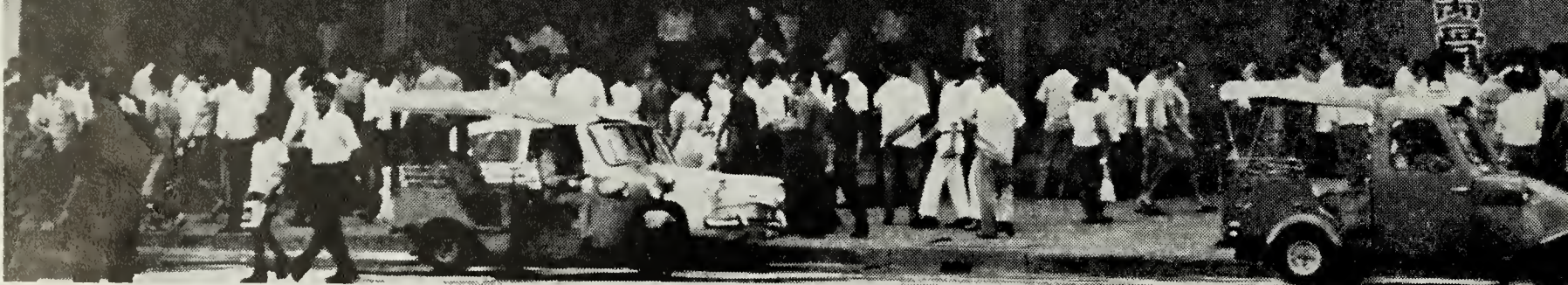
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THE LONGEST DAY

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一戰功成萬骨枯



The Trade Paper Read by Choice—Not by Chance

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Volume 68 • No. 26

DECEMBER 19, 1962

ALLIED RAISES ITS VOICE

SEVERAL INTERESTING developments came out of the National Allied Cleveland convention. One was the resolution recommending establishment of Allied booking organizations. This was proposed by Ben Marcus, long a constructive factor in the motion picture industry. It was quickly supported by many Allied leaders.

These men are understandably concerned over the elimination of so many film salesmen in the field and the turn to what can be called mail-order selling. It was pointed out that in some exchange centers, areas of as much as 1,500 miles have no salesmen, while in other areas, exhibitors have to travel as much as 125 miles and more to buy their films. What other industry treats its customers in this fashion? None—absolutely none!

Certainly, we have witnessed a rise in the influence of buying combinations in recent years. Distributors have contributed to their success by not following through on their sales efforts and by asking prices which exhibitors cannot afford to pay. Theatre men to protect themselves are forced to enter booking combinations for a booking fee. In this way, they get what they were entitled to in the first place. It is an ironical situation.

The growth of the booking association has resulted in some new gimmicks. Fighting for business, some of these associations offer prospective customers better clearances. Not all of

these moveups are justified. The associations are able to pay less for product because of their buying power, and in some instances are offering theatre men free booking services for as much as four weeks to prove their point.

So who said this is a cut-throat business?

Another Allied stalwart who delights in “laying it on the line” is Bennie Berger, often referred to as “Vesuvius in action.” One point he touched on in the convention struck a responsive chord with many theatre men. In order to help build attendance for the benefit of the entire industry, Bennie proposed that one-half or one per cent of film rentals be used in each territory for television or radio promotion under COMPO sponsorship. We would like to see the industry get together in such an effort. It might be a constructive beginning to the solution of its problems.

It was also interesting to hear such speakers as Harrison Wolcott of Iowa, son of the late and well-known Leo Wolcott; George Stern of Pittsburgh; Sidney J. Cohen of Albany, who spoke on the successful handling of competition from 166mm non-theatrical shows; Jack Clark of Illinois; Tom McDonald of Ohio; Irving Dollinger of New Jersey; Wilbur Snaper of New Jersey; past-president Marshall Fine; Milton London of Detroit; and a host of others who contributed to the informative and constructive sessions.

THREE CHEERS FOR JOE

ANY MAN who has produced more than 70 features, the great majority of them boxoffice hits, deserves to be taken seriously.

Joe Pasternak, on tour for his latest MGM blockbuster, “BILLY ROSE'S JUMBO,” meeting the press in New York, criticised talent for demanding a percentage of the gross on a film instead of the net. This, he opined, was a crime against stockholders. Pasternak himself has backed up his words with action. Realizing the industry's precarious economic position, he has revised his own contract downwards by two-thirds. It now calls for 25 per cent of the net—not the gross.

MOTION PICTURE EXHIBITOR has often wondered why talent and top executives continue to demand higher fees. After all, all it really means is a larger bite for the government. It is understandable when an actor or an executive forms his own company to take advantage of capital gains. That is just good business.

Pasternak further stated that performers should be paid on the basis of what they can draw to the boxoffice. Many so-called stars, he said, are “making love on crutches,” doing their egos a great deal of good but the industry no good at all.

No one can quarrel with his views. This is the producer's

problem, not the exhibitor's, and only one example of the shortsighted attitude that is hurting the motion picture industry.

Pasternak also emphasized that pictures must be sold, and anyone checking the record can see that distribution has been quite lax in advertising. For one thing, proper trade ads are still the best weapon to fire exhibitor enthusiasm. Unless the theatre man's imagination is stimulated, the patron can be lost. However, because distribution has lost confidence in its films, many pictures reach the screen with no trade ads at all. What would happen to theatres if they stopped newspaper advertising? They would lose their customers. The situation is not too different when the distributor fails to reach the exhibitor with his sales message.

Not every picture can be a big hit. However, if it was good enough to be made, it should be good enough to be sold.

Joe Pasternak sells his pictures. His string of successes is no accident. “Jumbo” is the 11th Pasternak film to play the famous Radio City Music Hall. In all, his pictures for MGM and Universal have grossed the staggering total of hundreds of millions of dollars.

The industry is proud of him. Three cheers for Joe.

Serving the Reader First—Which Serves the Advertiser Best

Letters . . .

UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

From NEW YORK, N. Y.

I would be remiss if I did not convey, on behalf of the Pioneers, this expression of appreciation for your cooperation in providing advertising and other space in your publication during our campaign for the sale of dinner tickets and chances on the car.

The help you thus afforded assisted considerably toward the fine attendance and the excellent returns from the drawing which, in turn, will go a long way in helping those industryites who are in dire need, through unfortunate circumstances.

Thanks very much, Jay.

HERMAN ROBBINS, President
Motion Picture Pioneer, Inc.

From MIAMI, FLA.

When I received MOTION PICTURE EXHIBITOR and read Editorials, I just had to sit down and write you of my experience with Army Camps and Naval Stations when our last war was under way.

When E.R.P.I. was broken up by President Roosevelt, I took off in other pastures and finally landed in Miami. When the war broke out, with my two boys overseas and me doing nothing, I had a telephone call from Oscar Morgan and Jack Kirby to see if I could fill in for some of the replacements of their personnel that had gone off to war.

Oscar and Jack offered me a job as short sales representative covering the Charlotte-Atlanta and New Orleans office. I was told to check on the missing prints (Short Sub.) that had been sent to these above mentioned bases. It was shocking upon my contacts at these bases to find at some places as many as a dozen cans with prints enclosed just simply thrown into a spare room, without anyone being assigned to see that these prints be returned to the regional office that had forwarded same. So I had to take it upon myself to get these prints shipped back as no one at any base would assume responsibility as to who was supposed to see that prints were returned.

Also, the towns around these bases had to swallow the fact that not only did the service man take his family to the base theatre, but loaded up his car with his friends and neighbors at two bits admission. This is not hearsay—I have seen it myself. They would walk by the local theatre later and say, "Oh, I saw that picture at the base," and keep on walking by. You can imagine how many hundreds of prints were so unappreciated, and yet all of the film companies (who were having this same trouble) kept sending print after print to keep our boys happy without anyone at these bases worrying about returning these prints.

I have always said it's a very bitter pill for any exhibitor near these bases to swallow, and I do so agree with you. What reaction would this party, Robert E. Quick, Chief AAFMPS, have if he could have seen the exhibitors with their investments in building and equipment, etc., a whole life's efforts, with perhaps 100

patrons and knowing that the same picture he will play later at top percentage is being played within a 10 minute drive at a base and for a price he could not exist upon. Yet, he is expected to give his town folks the best in entertainment.

I'm afraid the language coming from this Army Chief would be unprintable. More power to you and your editorials. I enjoy them.

WALT WOODWARD

From PACIFIC GROVE, CALIF.

We have followed, with great interest, your editorial "Are We Still At War" (Oct. 17) and the response from Mr. Robert E. Quick, AAFMPS, together with your very fine open letter to him in the Nov. 14 issue of MOTION PICTURE EXHIBITOR. May we give forth with a resounding Hear, Hear!!

Our company operates three art situations in the Salinas—Monterey—Carmel area one hundred miles south of San Francisco. We are in the shadow of three large military installations—Ft. Ord (20,000 troops plus dependents), The Army Language School, and U. S. Naval Postgraduate School. In addition, there are several other installations a very short distance away.

We hardly need tell you the effect on our business with the post theatres playing the top foreign product several weeks ahead of us. We get many phone calls from prospective military patrons asking about our bill, only to reply, "Oh yes, we saw that some time ago on the post." We have discussed the problem with the various distributors involved and seem to always get the same answer, "that it is out of our hands"—"that it is handled in New York"—etc.

Now, we try as best we can to assist members of Armed Forces to enjoy hours of relaxation "off the post" by providing the best possible product and offering a 25 cent discount to all enlisted personnel at all times. We also present special shows for classes of the Army Language School in foreign languages to help in their training. We charge such a small amount for these that after film costs and projectionist wages are taken out, we actually lose money on them. We feel, however, that they help these people, and perhaps we derive some public relations from them.

One further point that Mr. Quick may not be aware of, and we hope he will think about, is that many theatres provide employment for off-duty personnel and wives. We have four fine young women on our payroll at the present time, and until recently employed a Sergeant from Ft. Ord as our assistant manager. As there are some 10 other theatres in the area, we feel sure that many also employ military people. These small figures multiplied across the country must add up to quite an impressive number.

No sir, we will not be second-class citizens to anyone nor do we relegate servicemen to that class, but what is so wrong or unjust with civilian theatres playing the product first—then the service theatres playing 28 days after and

offering their greatly reduced rates. If the military are so hard pressed, and we don't really believe this, they won't mind a bit as they will gladly wait a short period of time so they can see the pictures in the "warm, friendly atmosphere" of their comfortable post theatre. Since they can't afford "our military discounted prices," they probably wouldn't know the difference anyway—but we surely would!

BRUCE H. MATSON, Vice-President
Pacific-Bruce Corporation

EDITOR'S NOTE: Reprinted here are just a few of many letters we have received since carrying the editorials in question. Exhibitors generally seem to agree that some solution to the problem would be a welcome development.

From COMFORT, TEX.

I am amused at John D. Nagy, Sr.'s letter in your Nov. 14 issue! My hat goes off to Mr. Nagy's epistle in which he frankly states that tv caused our faltering show business. How is it that most of our top showmen would not admit it? They claimed the theatre screen would stay on top, exactly as the vaudevillians said the silents would not last.

Tv, and only tv, has hit us below the belt with the distributor's gloves.

May I add to Mr. Nagy's analysis that on one occasion the Saturday Evening Post conceived an idea to give each American family a free gift subscription. This was ruled out by a government segment as "unfair trade practice," or something. The Post also had sponsors to foot the bill. Remember when distributor's contracts held a clause, "Exhibitor shall not exhibit product herein for free," etc. This same distributor sold to tv and tv handed our customers this product free, plus the fact much of this product was showing on pay theatre screens at the same time! Is this fair trade practice?

Indeed, the fast buck that induced this product sale spelled the doom for the distributor, who has become aware of this unusual fact. Mr. Nagy said much in his few lines as he signed his own death warrant as a dying exhibitor, but many before him died of the same sting. As I sit here while "That Touch Of Mink" appears on my large CinemaScope screen and while 47 adults and 16 children are seated on soft cushions in this 528 seat auditorium, I too am counting hours to seal my boxoffice, but with one bright idea. I may peddle pop corn to tv viewers for free, just to see how crazy one can get!

Mr. Nagy, you of all showmen seem to be on top of the list in discovering just what tv is, and what it did. Soon more shall fail and fall to the fatal expense of the distributor as they, too, fall under plowed soil, just as the vaudevillians did.

This sounds so drastic, but alas, I will look forward to the remaining coming issues of MOTION PICTURE EXHIBITOR to soothe my memory for some dismal hope, as a 42 year member, for the motion picture theatre as I watch the old "medicine free show" take over again.

Thank you for a great publication!

HENRY ZIMMERMAN, Owner
Comfort Theatre

From EASTON, PA.

Your publication is fine. I find myself in a neighborhood of young people who thrive on prostitution and sex themes in pictures. They go elsewhere. I do not have the heart to book this kind of film, nor use its posters. Count me on your side.

R. SCHAEFER, Owner
Berwick Theatre

NEWS CAPSULES



FILM FAMILY ALBUM

Obituaries

Alfred "Birk" Binnard, 51, former publicist for Stanley Warner Theatres and Claude Schlanger's Budco theatres, died suddenly at his Orland, Pa., home. A native of Lewiston, Idaho, he is survived by his wife and son.

Lew Golder, 78, retired producer for Columbia, and brother of **John Golder**, Philadelphia area representative for Jam Handy commercial films, died last fortnight.

Cyrus Durgin, 55, drama editor, The Boston Globe, who covered films, drama and music, died of a heart attack at his Beacon Hill, Boston, apartment. He had been with the newspaper since 1925; and is survived by his wife and a son.

Charles Laughton, 63, died in Hollywood of cancer. He is survived by his wife, Elsa Lancaster; and his brother. He had been ill for over a year; but last November 30 was granted his last wish—to die at home. In 1933 he won an Academy Award for "Henry VIII."

Joseph L. Lawrence, 72, former Salt Lake City motion picture theatre owner, died of a heart attack at his Los Angeles home. Active in the theatre business for 25 years, he sold his theatre chain in 1955 and retired. He started independently with the Rialto in 1926; and among the theatres he built were the Villa, the Murray in Murray; and the Southeast in Sugar House. He also had owned the State, Holiday and Uptown in Salt Lake City, as well as the Academy in Provo, and several theatres in the Boise area. Survivors include his widow, a daughter, and a granddaughter, all of Los Angeles.

Theodore Rose, 55, Chakeres Theatres, Inc., sound engineer, died in Cleveland, Ohio, while attending the Allied Theatre Owners convention. He had been with Chakeres since 1949; and previously had been with Warner Brothers and with RCA. Among his survivors are his widow and a son.

John Raymond Waller Sr., 64, projectionist, SW Warner, Wilmington, Del., since its opening and business agent, Local 473, IATSE, projectionists, died at his home. Survivors are his wife, a son, a daughter, a stepson, four grandchildren and a sister.

Charles Smadja to ECA

NEW YORK—Charles Smadja, formerly United Artists vice president in charge of European production, has joined Entertainment Corporation of America, it was announced by Max Youngstein, president.

According to Youngstein, Smadja, a veteran in European distribution and production, will serve as overall consultant and coordinator on ECA's motion picture activities on the Continent.

Levinson Joins Crown

LOS ANGELES—Appointment of Bob Levinson as national print supervisor of Crown International Pictures is announced by Newton P. Jacobs, president.

Levinson was associated with National Screen Service and American International Pictures.

FORMS FOR THIS PAGE CLOSED
AT 5 P.M. ON MON., DEC. 17

Strong Censor Bid Stirs N.Y. Exhibitor Interests

ALBANY, N.Y.—The strong stand taken by the U.S. Catholic Bishops' Committee on Motion Pictures for legislation authorizing state or municipal education departments or other agencies to publish advisory classifications of films suitable for children, and the vigorous editorial support of this idea by "The Evangelist," official weekly publication of the Albany Diocese, has raised on Capitol Hill the question of how this might affect the classification measure for public school children in New York State. This has been sponsored for three consecutive years by the Joint Legislative Committee on Offensive and Obscene Material.

Senator William T. Conklin, Brooklyn Republican, had "pre-filed" a bill similar to last year's—approved by the Assembly but killed in a Senate committee—before the five-member Committee issued its pronouncement. The Conklin Act provides that the Motion Picture Division, State Education Department, upon licensing a film shall designate to the Regents what films are deemed by the Division "acceptable for exhibition to children attending the elementary or secondary schools under the jurisdiction of the New York State Education Department." The Motion Picture Division would maintain "a record of all motion pictures so designated" and would "publish or otherwise disseminate such record at such time and in such manner as may be authorized or directed by the Regents." MPAA and COMPO have already announced their determination to fight the bill again.

The Catholic Bishops' Committee on Motion Pictures has declared it continued to support "voluntary classification"; but that "industry leadership opposition, especially the MPAA, and the continuing increase in so-called 'adult films' many of them featured in 'family-trade' movie houses, make it necessary to seek a new course. Short of a computer on all films, parents are unable to determine the acceptability of many films exhibited in neighborhood theatres which their children patronize," the Bishops' Committee asserted.



BROADWAY GROSSES

"Lawrence" in Sellout Opener

NEW YORK — Columbia's "Lawrence of Arabia" made its long awaited debut here at the Criterion, which estimated capacity audiences would continue.

"**JOSEPH AND HIS BRETHREN**" (Colorama). Held at \$17,000 in third week at Paramount.

"**JUMBO**" (MGM). Thursday thru Sunday figures at Radio City Music Hall were \$115,000 during 2nd week. Second week take was up to \$178,000, from \$165,000 during opener.

"**MUTINY ON THE BOUNTY**" (MGM). Loew's State claimed \$32,000 for sixth reserved seat week.

"**THE LONGEST DAY**" (20th-Fox). Warner reported a \$26,000 during 11th reserved seat week.

"**BARABBAS**" (Columbia). DeMille claimed a 10th week reserved seat figure of \$11,000.

"**THE WONDERFUL WORLD OF THE BROTHERS GRIMM**" (MGM-Cinerama). Cinerama receipts were \$15,000 for 19th week.

"**TWO FOR THE SEESAW**" (United Artists). Astor did \$10,000 for fourth week.

"**THE CHAPMAN REPORT**" (Warners). Victoria did \$8,000 in ninth and last week.

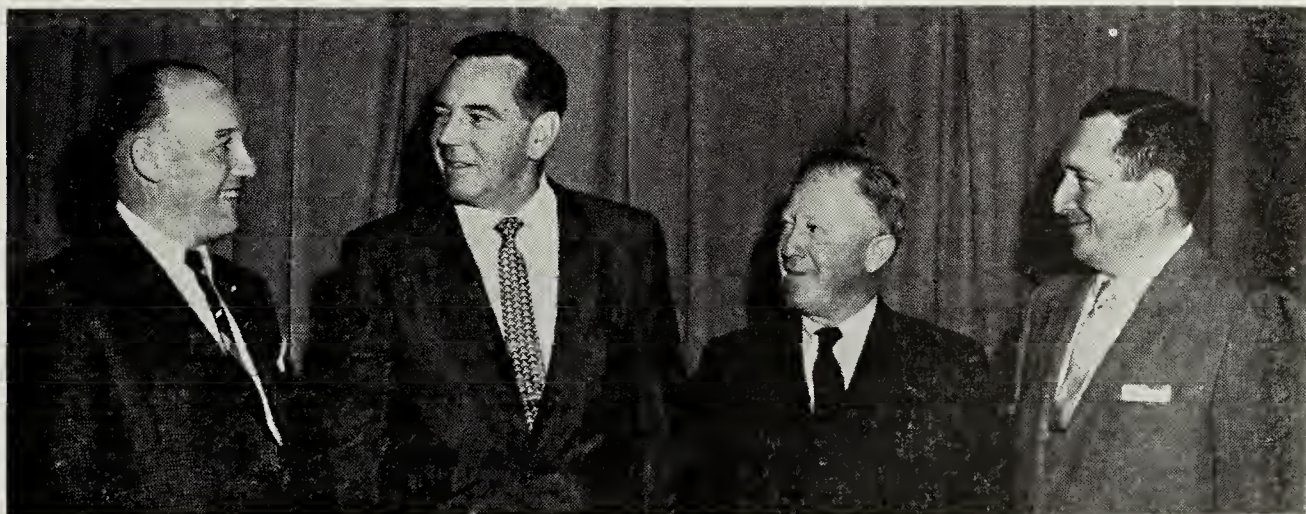
"**IT'S ONLY MONEY**" (Paramount). Forum claimed \$10,300 during fourth week.

"**LAWRENCE OF ARABIA**" (Columbia). Opened to capacity audiences during \$43,600 first week at the Criterion.

National General Earnings Soar

LOS ANGELES — Earnings of National General Corp., diversified theatre and industrial company, for the 1962 fiscal year ended September 25 were \$2,913,014, equal to \$1.03 per share on 2,830,363 common shares outstanding, a \$9.7 million turn-around from fiscal 1961 when the company reported net losses of \$6.8 million, it was announced here by Eugene V. Klein, president and chairman.

Net income from operations alone for the fiscal year just ended totaled \$2,282,212 compared to \$804,488 a year ago. The gains in operating income were based on almost equal gross income for 1962 of \$43,546,289 versus \$43,849,109 a year earlier. Net income for the recent fourth quarter was \$973,304.



Seen during his recent nation-wide tour in behalf of Columbia's "Diamond Head" is John C. Flinn, second from left, studio director of advertising and publicity. With him are, left to right, J. Essick; J. Lissaure; and Jules Livingston, Columbia's Cleveland branch manager.

UA Announces Three-Year Schedule

Over 70 Major Features,
30 Finished Or Near
Completion; Krim Sees
Upsurge Through 1965

NEW YORK—An unprecedented program of over 70 major motion pictures, 30 of them completed or in the final stages of shooting and the balance in advanced stages of preparation, are now set for release in the next three years by United Artists, it was announced by Arthur B. Krim, president of the company. The great majority are in color.

Krim said that UA offers a concrete commitment for a three-year program in the tradition of forward planning which has been UA's pattern in past years.

UA also announced that other projects would be added to the present schedule in months ahead.

"In an industry where progress is measured by product," said Krim, "our firmly committed program can be cited as evidence that UA and the many talented independent producers associated with UA are meeting exhibitor requirements for a long range program of top quality motion picture entertainment."

In discussing the over-all slate of product, Krim pointed out that the committed pictures represent a collaboration with a preponderance of the world's foremost motion picture talents. He then underscored the fact that this roster of superb motion pictures, "based on best-sellers, international stage hits, and on original stories by some of the leading screen writers of the day, offers a realistic and incontrovertible measure of progress for UA."

Krim also stated that UA's 1962 nine-month statement already indicates that the company is heading for the highest grossing year in its history, and that these future projects give every expectation of a continuing year-by-year growth in the company's gross business through 1965.

Krim also named the coming product to be released by UA under their current schedule during the next three years.

Completed

"It's a Mad, Mad, Mad, Mad World," produced and directed by Stanley Kramer, starring Spencer Tracy, Milton Berle, Sid Caesar, Buddy Hackett, and a host of great comics. "Taras Bulba," produced by Harold Hecht, directed by J. Lee Thompson, and starring Tony Curtis, Yul Brynner, and Christine Kaufmann. "Two for the Seesaw," produced by Walter Mirisch, directed by Robert Wise, and starring Robert Mitchum and Shirley MacLaine, based on William Gibson's Broadway hit. "A Child is Waiting," produced by Stanley Kramer, directed by John Cassavetes, and starring Burt Lancaster and Judy Garland. "Five Miles to Midnight," produced and directed by Anatole Litvak, and starring Sophia Loren, Anthony Perkins, and Gig Young. "The Grand Duke and Mr. Pimm," produced by Martin H. Poll, directed by David Swift, and starring Glenn Ford, Hope Lange, Charles Boyer, and Ricardo Montalban. "The Lonely Stage," produced by Stuart

UA Delivers The Goods

In this issue is detailed the impressive product schedule of United Artists for the next three years. Here is a company that delivers the pictures it promises, and it is promising the world's exhibitors more than 70 top productions through 1965.

In the light of such confidence, it is no accident that the company of Krim-Benjamin-Picker-Velde-Goldberg et al keeps setting new records for progress each year. Their production program is a bold one, and they follow it through to final success on the theatre screen.

The top film makers and stars who have lined up behind the United Artists banner are a guarantee of quality.

Here is a salute to UA for its confidence in the future and its courage to back up that confidence with product.

JAY EMANUEL

Millar and directed by Ronald Neame, starring Judy Garland and Dirk Bogarde.

Also completed are "The Caretakers," produced and directed by Hall Bartlett, and starring Robert Stack, Polly Bergen, Joan Crawford, and Janis Paige. "Johnny Cool," produced and directed by William Asher, and starring Henry Silva and Elizabeth Montgomery. "Doctor No," produced by Harry Saltzman and Robert Broccoli, directed by Terence Young, and starring Sean Connery. "Tom Jones," produced and directed by Tony Richardson, and starring Albert Finney and Susannah York. "The Mouse On The Moon," produced by Walter Shenson, directed by Dick Lester, and starring Terry Thomas. "The Great Escape," produced and directed by John Sturges. "Flight From Ashiya," produced by Harold Hecht and directed by Michael Anderson, starring Yul Brynner, Richard Widmark, George Chakiris, and Suzy Parker. "Summer Flight," produced by Stuart Millar and Lawrence Turman, directed by Daniel Petrie, and starring Susan Hayward and Michael Craig. "Electra," produced and directed by Michael Cacoyannis, and starring

(Continued on page 14)

Hargreaves To Embassy As British Representative

LONDON—Kenneth H. Hargreaves, British film executive, has been named United Kingdom representative for Embassy Pictures Corporation, it was announced by Leonard Lightstone, executive vice-president.

The appointment, continuing Embassy's international expansion program, is effective immediately.

In his new post, Hargreaves will represent Embassy Pictures in all phases of its production and distribution activities throughout the United Kingdom.

Prior to joining Embassy, Hargreaves was with Dino De Laurentiis Productions as supervisor of distribution in England, Canada, and the United States.

Earlier, he was joint managing director of BLC Films, Ltd.; managing director for Columbia Pictures Corp., Ltd., and Screen Gems, Ltd., in London; and president of Rank Film Distributors of America, Inc., in New York. Previously, he served as managing director of J. Arthur Rank Film Distributors and as joint assistant managing director of the Rank Organization, Ltd. Hargreaves entered the film industry in 1935, as secretary of 20th-Fox Film Co., Ltd.

Exhib Is Toronto Mayor

TORONTO—Donald D. Summerville, 47, a member of the board of directors of Variety Club of Ontario and managing director of Summerville Properties, Ltd., which includes the 1,197-seat Prince of Wales Theatre, which he has managed for many years, was elected Mayor of Toronto in a victory of landslide proportions.

He is the son of the late William Summerville, a veteran showman who was honored as "The Pioneer Of The Year" by the Canadian Picture Pioneers in 1957, and the brother of the present William Summerville, eastern division general manager for Famous Players, and a past chief barker of the Variety Club and Heart Award winner, who managed his mayoralty campaign.



At United Artists' recent "progress report" conference where Arthur Krim, president, seated, center, disclosed that 70 major films are scheduled for release in the next three years, were, standing, right, Robert S. Benjamin, chairman of the board; left, Eugene Picker, vice-president; seated, Arnold M. Picker, executive vice-president; Krim; James R. Velde, vice-president.

Crown's Jacobs Predicts Continued Rise Of Indies

LOS ANGELES—Returned recently from a national trip during which he appointed 10 distributors for Crown International Pictures feature film and short subjects product, president Newton P. Jacobs states that independent producers have put independent distributors on a "par at least" with so-called major distributors.



Jacobs

"The entire pattern of distribution is changing at a rapid rate because exhibitors and producers have discovered the advantages of independent distribution," says Jacobs.

"There is more new product available to exhibitors from independent distributors than from majors today. The independent has flexibility, no limits, no politics. He is obligated only to producer and exhibitor.

"The image of the independent distributor has changed with discovery by producers that the old 'states righters' have gone down the drain to be replaced by men of standing, good, hard-fisted citizens with integrity and proper accounting.

"The shortage of product from majors has put the independent in a strong position with exhibitors and producers. The concentration on blockbusters only by majors makes the independent a profitable source of medium budget pictures which frequently net more for producer and exhibitor than the big block-busters. Independent distribution, in fact, is the hope of the medium budget picture.

"The independent, I discovered on my recent trip, really campaigns for his producers and his exhibitors. He goes in, gets down to cases, performs a showmanship service, and gives the picture a chance to show a profit for all concerned. I believe sincerely, after meeting so many of today's high-calibre independent distributors, that they can match the majors, dollar for dollar, for returns on any given picture.

"Perhaps as important as any other facet of independent distribution is the fact that new production talent gets more of a break, not only in getting started, but also in recouping costs so it can continue and build for the next one.

"Aside from the general impression of a sharper, higher level kind of distributor who makes the old states-righter, catch-as-catch-can operator as obsolete as silents, we have concrete evidence from them in the bookings they have produced for our 'First Spaceship on Venus.' It's Crown's biggest release to date and they have set it up for block-busting business. They've put their efforts where our money is and we appreciate it.

"After more than 40 years in the business, I foresee even greater importance for the independent distributor."

Lily Promotes McMahon

NEW YORK—Lily-Tulip Cup Corporation has announced the promotion of Edward McMahon to the position of vending manager, eastern region. McMahon will be transferred from Pittsburgh to New York headquarters at the end of December.

Fox Adopts UA Premiere Showcase Plan For N.Y. Playoff On "Sodom"

TOA Appoints Silver As New PR Director

NEW YORK—John Stembler, president of Theatre Owners of America, announced the appointment of Herman Silver as TOA director of public relations.

Silver has had more than 25 years of experience in the motion picture industry. He began his career in the publicity department of Loew's Theatres, where he served as theatre press-agent, publicity writer, and newspaper contact.

Following Army service in the Pacific during World War II, Silver spent 14 years with Columbia Pictures, as exploiter, press-agent, advertising copywriter, copy-chief, and in a general ad-promotion executive capacity. Most recently, he served as copy supervisor on the Paramount Pictures account at Lennen & Newell.

Bronston Organizes New Music Publishing Company

NEW YORK—Samuel Bronston announces the organization of Samuel Bronston Publishing, Inc., an international music publishing endeavor which will publish the music from his forthcoming film productions.

"55 Days at Peking," starring Charlton Heston, Ava Gardner, and David Niven, with music composed by multiple Academy Award winner Dimitri Tiomkin, will be the first musical score to be promoted.

Samuel Bronston Music Publishing, Inc., will have simultaneous exploitation campaigns for the Tiomkin score timed for the international release of "55 Days at Peking," Easter 1963.

Associated in the operation of the music branch of Samuel Bronston's activities, of which Bronston is president and chairman of the board, will be Howard S. Richmond as vice-president. Richmond is publisher of the current Broadway musical success, "Stop the World—I Want to Get Off," and the forthcoming musical production of "Oliver!" Richmond's organization will undertake the management and exploitation phases.

Bingo Legislation Mapped

ALBANY—A series of 10 bills which would extend supervision by the State Bingo Control Commission over bingo revenue, bar totally consumption of liquor at games, and make more persons eligible to serve as bingo workers have been pre-filed for action when the Legislature convenes Jan. 9.

The five-member bingo commission, established by the Legislature last spring after the nine-member Lottery Control Commission was abolished because a Moreland Act investigation revealed that commercialization and criminal elements had infiltrated the game, is one of the first state agencies to submit its 1963 legislative program.

Bingo, legalized via a constitutional amendment which the voters approved in 1957, is considered "opposition" to motion picture theatres.

NEW YORK—20th Century-Fox will alter its method of first-run distribution of its films in the greater New York area, it was announced by Seymour Poe, vice-president in charge of world distribution. The plan, which will be initiated by the company on its January release, "Sodom and Gomorrah," involves the presentation of the film in all the metropolitan population centers simultaneously. A similar plan has been employed by the company in Los Angeles, Detroit, Philadelphia, and Baltimore on past pictures.

"This will represent a new method of distribution for this company in New York, based on our success in other cities," Poe stated. "The multiple run will be new for us in this area, but it is very much like what we have done elsewhere, and what has been done locally in the Premiere Showcase plan."

20th intends to make use of the Premiere Showcase formula as it was developed by United Artists during the past year. As such, 20th will be the first company to adopt some of the procedures pioneered by United Artists. "Actually, there is little difference between what we are doing and what has been done for some time by other merchandisers. It has been said before, but we are only catching up with the pattern of distribution developed in recent years by department stores, with their opening of branch stores in heavy population areas to supplement the downtown store.

"Henceforth we are going to bring the entertainment to the people, not ask the people to come to the entertainment."

Poe cited Bob Conn, executive assistant for domestic sales, and Abe Dickstein, eastern division manager, for their work in bringing the 20th plan to fruition. "We take this step to redeem further our pledge to adopt modern merchandising methods in proof of the overall company streamlining plans laid down by our president, Darryl F. Zanuck," Poe said.

Boost Films, Widem Urges

HARTFORD—The American motion picture industry has much of which to be proud, Allen M. Widem, Hartford Time amusements editor-columnist, told a Perakos Theatre Associates managers meeting.

"It's time that certain components within the industry stopped down-grading the entertainment efforts and started citing the accomplishments, both in front and behind the cameras," he said.

"An industry that changed the recreational pattern of the world can't be written off as passe or inferior to Johnny-Come-Lately entertainment mediums. It has brought the sound of laughter as well as the voice of tragedy and greater human comprehension to millions of people."

The speaker was introduced by Perakos circuit general manager Sperie P. Perakos.

Circuit president, industry pioneer Peter G. Perakos Sr., presided.

Decca Declares Dividend

NEW YORK—Directors of Decca Records, Inc., declared a regular quarterly dividend of 30 cents per share on the company's capital stock, payable Dec. 28 to stockholders of record Dec. 17.

COMPO Tax Campaign Unit Appeals To Exhibs For Admission Tax Data

NEW YORK—An appeal is being sent by the COMPO National Tax Campaign Committee to theatres charging admissions of over \$1.05 asking them to send into Price Waterhouse the amount of Federal admission tax they paid in the year ended Sept. 30, last, and the number of their theatres paying the tax.

"Before we even approach Congressmen to request their aid in this endeavor," the letter reads, "it is absolutely necessary that we have authentic information as to (1) the total amount of tax money paid by theatres, and (2) the number of theatres paying this tax, for the year ended Sept. 30, 1962."

The letter continues:

"We are advised that it is not difficult, as a quick reference to your quarterly excise tax returns will give you your figures.

"As Congress will convene Jan. 1 and present indications are that the Administration will introduce tax reduction bills early in the session, it is imperative that we have this information as soon as possible. Therefore, we urge that you have somebody fill in the blanks in the enclosed letter and mail it back to Price Waterhouse & Co., who will hold all figures and correspondence in complete confidence, using these figures only to obtain a total tabulation."

The appeal was signed by all members of the COMPO National Tax Campaign Committee, which consists of C. Elmer Nolte, Jr., and LaMar Sarra, co-chairmen; Edward Cooper, William Namenson, Martin Newman, Richard Walsh, and Charles E. McCarthy.

A "position paper" outlining reasons why the Federal admissions tax of 10 percent over \$1 should be repealed is being sent by the COMPO National Tax Campaign Committee to all state and Congressional campaign committees. McCarthy explained that as soon as the tax total is available, it will be mailed to campaign committees.

The campaign committee's position paper, in full, follows:

"Our position is a simple one:

"The United States Government is taking away from the motion picture theatres of the country (blank dollars) a year.

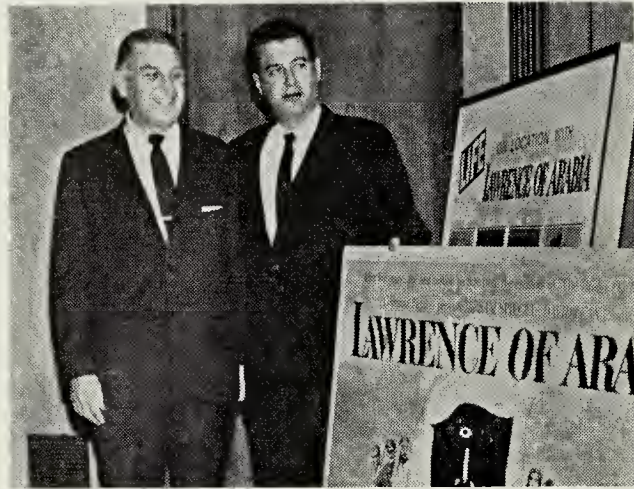
"The motion picture theatres need this money.

"The 10 percent tax on admissions over \$1 is being collected principally from theatres in central business districts.

"Due to many causes, attendance at these theatres has continued to decline. The result has been that many have been forced to close and others are operating either in the red or on the verge of it.

"The effect of this decline is not confined to the theatres themselves. It is spread over all the other business establishments in the neighborhood, for when theatres are in a healthy condition they attract large crowds of people, and the presence of these people is of benefit to other businesses in the area.

"Food, clothing, transportation, and many other allied industries are helped by the motion picture theatre. Indeed, when their local movie theatres have closed, the business men of several communities have raised money to keep them operating. A few years ago the National Association of Real Estate Boards issued a statement that closed film theatres cut realty values and that a closed theatre is 'a community problem.'



Pictured at the recent "Lawrence Of Arabia" press conference at the Columbia New York home office are Robert S. Ferguson, left, national director of advertising, publicity, and exploitation, and Jonas Rosenfield, Jr., vice-president of advertising and publicity.

Para.-Reade Co-Production

NEW YORK—Paramount Pictures Corporation and Walter Reade-Sterling, Inc., have entered into an important co-production agreement for a feature-length attraction to be entitled "The Love Goddesses," it was announced here jointly by George Weltner, executive vice-president of Paramount Pictures, and Walter Reade, Jr., board chairman of Walter Reade-Sterling.

Under terms of the agreement, Western Hemisphere distribution rights will go to the Reade-Sterling subsidiary, Continental Distributing, Inc., with the rest of the world to be handled by Paramount.

Saul J. Turell, president of Walter Reade-Sterling, and executive producer, said that "The Love Goddesses" will detail the changing mores of the past half century as reflected in the various ways in which love, sex, and women in general, have been presented on the stage and screen.

Academy Sets Charges

HOLLYWOOD—The Academy of Motion Picture Arts and Sciences announced that on Jan. 1, 1963, it will extend its policy of charging for each of its services on a unit basis to cover all organizations and individuals in the entertainment industry.

Until now the Academy has charged all independent organizations in this manner for such services as the use of its Academy Award Theatre for press and studio previews, its Players Directory, monthly Credits Bulletins, and the like. Payment for all services performed for the member organizations of the American Motion Picture Association, however, have traditionally been made in the form of an annual blanket assessment or other formula.

"Removal of the admissions tax, therefore, would help to keep these theatres in a healthy condition and save the jobs of their employees. It also would help numerous other retail businesses."

The paper was drawn up by the tax campaign committee, McCarthy explained, so that all exhibitors throughout the country would know the central arguments to advance to their Congressmen for repeal of the impost.

Common Law Protection For Films Affirmed

NEW YORK—The principle of common law protection for non-copyrighted films in normal distribution and exhibition, which was established by the recent New York Supreme Court decision in the Brandon Films case, remains unchallenged as the result of the withdrawal of an appeal.

The Independent Film Importers and Distributors of America hailed this newest development as a long step forward in the process of safeguarding outstanding film properties from piracy and infringement.

Michael F. Mayer, executive director of IFIDA, stated:

"IFIDA deeply appreciates the complete legal victory of Brandon Films in preventing non-copyrighted films from falling into the public domain.

"The distinguished opinion of Judge Vincent A. Lupiano, Supreme Court, New York, now stands unchallenged as the established principle that normal distribution to theatres of a non-copyrighted film does not diminish the protectability of that film under common law rights.

"This is a clean-cut victory, of vast importance, for many of our members and for other film distributors who are releasing old, non-copyrighted films of established value. We are proud to have played a role in support of our esteemed member in the successful prosecution of this important litigation."

The judgment in the Brandon case ruled that the distribution and exhibition of films through regular commercial channels does not put films into the public domain even though they are shown without copyright notice.

Thomas J. Brandon is president of Brandon Films. Vitalis L. Chalif represented Brandon Films in the action against Arjay Enterprises.

Darin Signs With ECA

NEW YORK—In a further expansion of the motion picture activities of Entertainment Corporation of America, Inc., Max E. Youngstein, president, announced a four picture commitment with Bobby Darin. All four pictures will star Darin and will be made in cooperation with his Ferrion Corporation. They will be ready for release over a period of the next three years.

COMPO To Take Over "Oscar" Kit Handling

NEW YORK—The Council of Motion Picture Organizations was preparing to handle the promotion material to be sent to theatres on the Academy Award Show, a task which it has not handled for approximately three years.

This material, which includes kits containing advertising, publicity, and exploitation material as well as advice on how to use the material, in the past years had been distributed by the Theatre Owners of America. This year, Allied States Association of Motion Picture Exhibitors expressed some objection to this. Milton London, executive director, National Allied, suggested that the task be turned over to COMPO.

Distribution in exchange centers will probably again be handled by National Screen Service.

IFIDA Nominates Foreign Films, Stars For Awards

NEW YORK—The Independent Film Importers and Distributors of America announced nominations for the best foreign language feature, the best foreign feature in English, the best dubbing, best short subject, best male performance, best female performance, and best direction.

Winners will be announced at the IFIDA International Awards dinner at the Americana Hotel on Jan. 15.

Nominated for the 10th annual Joseph Burstyn Award for the best foreign language feature are "Tomorrow Is My Turn," "Yojimbo," "Last Year At Marienbad," "Through A Glass Darkly," "Sundays and Cybele," "Divorce—Italian Style," "Electra," "Viridiana," "Eclipse," "The Island," and "The Lovers Of Teruel."

Nominated for the best male performance in a foreign film are Toshiro Mifune, Raf Vallone, Alain Delon, Maximilian Schell, Morgan Sterne, Peter Sellers, Tom Courtenay, Marcello Mastroianni, John Mills, Terence Stamp, Hardy Kreuger, and Jean DeSally.

Nominated for the best female performance in a foreign film are Viveca Lindfors, Melina Mercouri, Patricia Gozzi, Rita Tushingham, Monica Vitti, Jeanne Moreau, Sophia Loren, Hayley Mills, Brenda De Banzie, Rita Gam, and Irene Pappas.

Freed Chairs SPG Dinner

BEVERLY HILLS, CALIF.—Arthur Freed has been named chairman for the Screen Producers Guild 11th annual Milestone Awards dinner honoring Irving Berlin, which will be held on Sunday night, March 3, 1963, in the Beverly Hilton Hotel, it was announced by Lawrence Weingarten, president of the Screen Producers Guild.

Freed's association with Irving Berlin includes producing the motion pictures "Easter Parade" and "Annie Get Your Gun." Frank P. Rosenberg and Robert Cohn have been appointed members of Freed's dinner committee.

Nationwide Talent Hunt Fills Universal Stable

HOLLYWOOD — An ambitious long-range talent program—stepped up from Universal's similar development plan in the 50's, which produced such stars as Tony Curtis, Sandra Dee, and Rock Hudson—was revealed at the same studio, disclosing the recent signing of 22 "new faces," as well as another 45 players assigned to regular tv series produced by Revue.

These 67 pacted actors and actresses comprise what is believed to be the largest studio talent-roster in filmdom today.

The program, said a spokesman, implements the recent declaration of Milton R. Rackmil, vice-chairman of MCA and president of Universal and Decca, that the companies would seek out and develop—from whatever medium—every possible form of entertainment and talent.

The actors will be used at once either in tv or in upcoming feature films.

Monique James in Hollywood and Elinor Kilgallen in New York will handle the signing of additional talent for this exposure and training.

The NEW YORK Scene

By Mel Konecoff

ONCE AGAIN, United Artists president Arthur Krim gave one of his periodic progress reports surrounded by members of his official family, and once again the procedure and the script varied little—being quite optimistic in its tenor as in the past.

Again he projected over the next three years, declaring that at least 70 major motion pictures will be available for release over that period. It's practically a foregone conclusion that others will be added so that sufficient product will be available to again release pictures at the rate of about three per month.

Thirty of the aforementioned number are already completed or in the final stages of shooting. The others are in advanced stages of preparation. He labeled them of a substantially higher quality than projects announced in previous years.

Not only has the quality of each program improved, he opined, but each year has also seen a rise in the theatrical gross of the company. Thus far, after nine months, 1962 gives every promise of being the highest grossing year in UA history. As in the past, Krim expects each of the next three years to show an increase in the gross over the preceding year.

Additional pictures are expected to be announced in the future in Cinerama besides the already reported "The Greatest Story Ever Told" and "It's A Mad, Mad, Mad, Mad World." At the moment, the company's inventory of pictures completed, in production and new pictures in release was estimated at 100 million dollars. Incidentally, he believed that his company releases its pictures on an orderly basis all year long with no periods favored over others.

Production costs above the line are generally the same, he estimated, and whether or not certain stars are worth the high price they are asking depends on the individual star, the project, and conditions of the deal in question. There is no single type of deal that guarantees a profit on a picture. If a picture is a success and if many talents have helped make it so, then each is entitled to a share of the profits, he declared.

UA executives were quite happy with the results of the Premiere Showcase release plan in the New York exchange area, which was ahead of last year in its grosses by 31 per cent. The balance of the country is running 16 to 17 per cent ahead of last year. The release schedule is detailed elsewhere in this issue.

NEW THEATRE NOTE: Walter Reade, Jr., unveiled the latest theatre in the chain bearing his name, the Coronet, which is situated on Third avenue and 59th street in town here. It has 599 seats, is simply yet attractively decorated, and outfitted in the manner of the art theatre of today. The walls of the ground floor lobby were decorated by paintings by Ludmila Tcherina, whose film, "The Lovers of Teruel," will formally open the house to the public at a special premiere.

So enthused is Reade with the artistic possibilities of the operation that he created a special department within the company to present merchandise and sell the various paintings and other works that will be displayed from time to time. He has contacted prominent people in the industry who have artistic talents, such as Charlton Heston, Anthony Quinn, and others, and arrangements are being worked out where they will be able to display and even sell some of their creations. This goes not only for paintings and sculptures but for costumes designed by well known designers, a la "Cleopatra," etc.

At the street level an "air curtain," the first to be used in theatre construction, we are informed, eliminates the customary front doors, revealing an unobstructed view of the vestibule and lobby. Controlled temperatures in the area leading to the street is possible in winter and summer. Heat was provided by a number of jets in the canopy which will keep waiting patrons warm in cold weather. A stainless steel escalator has been installed to take patrons to the auditorium which is situated over his other house already operating, the 430-seat Baronet.

Incidentally, right next door are Cinema I and Cinema II, and when we asked him wasn't this a bit much in such a small area, he thought it was great for everyone, with the block turned into one great big entertainment centre, especially when the opposition plays the product of his Continental Distributing company.

THE METROPOLITAN SCENE: Critics on the New York papers which are not printing showing up at screenings anyway just to keep ahead when and if the papers resume. Some are appearing on television shows with their critiques. . . . UA sending out a cute mailing piece on the forthcoming "Dr. No." . . . Ditto Embassy Pictures on "Madame," due next February. . . . 500,000 copies of the motion picture paperback edition of "A Child Is Waiting" being distributed. . . . Early holiday greetings in from George Nelson at Warners, Howard Newman in Spain, Lorraine Carbons, Al Sherman, Blank-Rand, Leon Bamberger, Roger Ferri, Charlie Okun, etc.

Clubs Tour Filmack

CHICAGO—The Filmack Corporation recently hosted a tour for members of the Chicago Cinema, Metro Movie, South Side Cinema, and Suburban Movie Clubs.

Approximately 60 club members were guided through each department while Filmack employees explained the various steps of film production.

The tour ended with a demonstration of Filmack's new projection equipment which includes normal, rear-screen, and overhead projection for 35mm, 16mm, and 8mm films, slidefilms, and slides.

"El Cid" Hits \$30 Million

NEW YORK—Coincidental with "El Cid" entering its second year at the Metropole Theatre, London, Samuel Bronston revealed world-wide grosses and statistics on this box-office giant.

To date, "El Cid" has been shown in 40 countries around the world, playing in 4,000 theatres. The estimated box-office gross on these engagements for the first year of release is \$30,000,000. It should easily rank "El Cid" close to the top of the list of the all time "box office greats" in the entire history of the industry.

We Feel That Columbia's

Lawrence of Arabia

IS SO IMPORTANT A MOTION PICTURE THAT FOR THE FIRST TIME
IN OUR PUBLISHING HISTORY WE ARE PRESENTING A REVIEW UP FRONT

The Publisher

Lawrence Of Arabia

DRAMA

222M (plus intermission)

Columbia

(Technicolor)

(Panavision)

(Reviewed in London)

ESTIMATE: Top ranking adventure epic is loaded with potential.

CAST: Peter O'Toole, Alec Guinness, Anthony Quinn, Jack Hawkins, Omar Sharif, Jose Ferrer, Anthony Quayle, Claude Rains, Arthur Kennedy, Donald Wolfitt, I. S. Johar, Gamil Ratib, Michel Ray, Howard Marion Crawford, Jack Gwillim. Directed by David Lean; produced by Sam Spiegel.

STORY: In 1916, British Intelligence sees the Arab revolt against the Turks as a possible wedge between Turkey and her German allies. Peter O'Toole, a Lieutenant who knows Arabia from pre-war days, is grudgingly granted leave of absence from the British Army Headquarters in Cairo to investigate revolt at the instigation of Claude Rains, civilian head of the Arab Bureau. O'Toole sets out to contact Alec Guinness, the prince leading the revolt, and arrives as Turkish planes are strafing his camp. Anthony Quayle, The British liaison officer, insists that the Arabs learn modern warfare, but O'Toole recommends that they fight as guerrillas. With Guinness' approval, O'Toole persuades Omar Sharif, a sherif, to aid him in an attack on the Turkish port of Aqaba. This involves the near impossible feat of crossing of the grim Nefud desert to link with Anthony Quinn, a chief, and his Howietat tribesmen. On the journey, O'Toole impresses Sharif when he courageously turns back to rescue a shifty Arab who has lost his mount, O'Toole is invited to shed his uniform for the white robes of a sherif. The meeting with Quinn is not propitious. Just as he is won over at the prospect of capturing Turkish gold, a Howietat is killed in a squabble. To save the expedition, O'Toole turns executioner and shoots the murderer. They capture Aquaba, and O'Toole reports back to Cairo, where his triumph is recognized by Jack Hawkins, the general. Bluff and shrewd, Hawkins promises arms, money, everything except artillery, which might give the Arabs independence. (Intermission) O'Toole's successes ambushing troop trains on the Hedjaz Railway results in "El Lawrence" becoming a legend among the tribes. Arthur Kennedy, an American war correspondent, sees in him a character to glamorize. Having promised Hawkins that the Arab revolt will be in Deraa before the British are in Jerusalem, O'Toole goes to scout the city. He is captured by the Turkish Bey, Jose Ferrer, is beaten unconscious and flung on a rubbish heap. O'Toole emerges from the experience acutely aware that he is no superman and would have betrayed his friends under torture. He also admits an inner guilt

that he enjoys killing, and it takes all Hawkins' diplomacy to persuade him to lead a newly equipped force on Damascus. After a bloody massacre in which O'Toole personally adds considerably to the slaughter, his Arabs enter the city. By the time Hawkins, Quayle, and Rains arrive, squabbling has broken out among the tribes. Hawkins sits back to await the inevitable collapse of O'Toole's dream, the United Arab Council. Unable to unite the Arabs and no longer wanted by the Army, O'Toole is promoted to Colonel and sent home. On the way from Damascus, he looks in vain for a friendly Arab face. There is nothing but endless desert.

X-RAY: Here is a motion picture of tremendous magnitude, with thousands of tribesmen, camels, and horses sweeping across the giant screen in epic battle scenes, shattering train wrecks, all played against spectacular Arabian backgrounds. More than a great adventure, it is the enthralling story of a man who became a legend. Lawrence of Arabia has always been an intriguing figure in history, cloaked in exotic mystery. As seen here, he is a near poet and heroic visionary in the loneliness of the desert, but a man who cringed and feared for his actions once he returned to the civilized confines of his base and his superiors. It is to the credit of Peter O'Toole that this basically retiring and idealistic character, who shakes himself with the inner knowledge that he enjoys killing and wants to be prevented from continuing this dangerous game, is entirely credible and dominates the sweeping canvas of the picture. With this performance, O'Toole establishes himself as a great talent and a motion picture personality of the first magnitude. The film runs just a little under four hours, but the time flashes by in a welter of thrills, suspense, comedy, and spectacle. Technically and artistically, the picture is superb, and director David Lean never lets the interest lag. The massacre of the retreating Turks wherein Lawrence avenges himself may be too much of a bloodbath for some viewers, but the sequence is certainly dramatically justified. It strikes with the sickening force of a stomach punch. The camera work generally is magnificent, in a class by itself. A special tribute should also be paid to the sound recordists, who worked under great difficulties since the entire production was shot on location. They have achieved some remarkable effects and have used the medium of stereophonic sound with great skill, considerably enhancing the film's impact. While this is O'Toole's picture, there are outstanding performances from others in the fine cast, particularly Sharif, Guinness, Quinn, and Hawkins. Flawlessly produced by Sam Spiegel, here is a road show attraction which any theatre will be proud to present. It is truly a motion picture landmark, and should pack theatres for a long time to come.

TIP ON BIDDING: Highest rates.

The above review was written by MOTION PICTURE EXHIBITOR's internationally respected London observer, Jock MacGregor. "Lawrence of Arabia," writes Mr. MacGregor, may be expected to set record grosses and run as a road show for years.



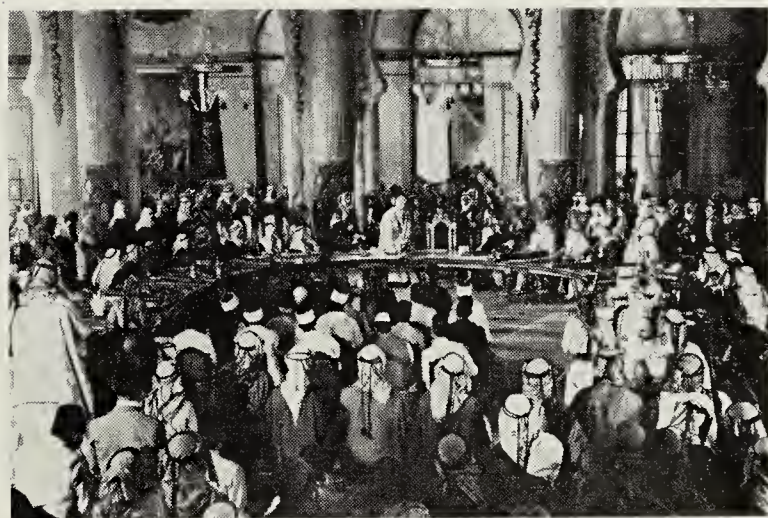
The immediate critical and audience acclaim accorded Columbia Pictures' "LAWRENCE OF ARABIA" at its premieres in London and New York attest to its greatness.

In this, their first production together since "Bridge on the River Kwai" five years ago, producer Sam Spiegel and director David Lean have fashioned a masterful motion picture destined to set new standards in film entertainment.

Columbia not only has a great motion picture, but they are making the world conscious of it. Their three year promotional effort, most extensive and highest budgeted in history, has reached potential filmgoers everywhere, and plans call for a continuing forceful sales effort.

Seen here are a few of the scenes destined to delight the eye and stagger the imaginations of roadshow audiences everywhere for years to come.

"LAWRENCE OF ARABIA" has arrived, and with it, in the words of a London critic, has come "a landmark in the history of the cinema."



"Courtship Of Eddie's Father" Set As Second Preview Engagement Film

NEW YORK — Metro-Goldwyn-Mayer's "The Courtship of Eddie's Father" has been selected by the TOA Product Committee as the next picture to be sponsored by the Theatre Owners of America.

The picture, which was originally scheduled for Easter release, will now be shown beginning March 15 at the request of the TOA.

Selection of the picture follows a series of meetings with MGM and TOA officials, headed by Robert Mochrie, vice-president and general sales manager of MGM, and Nat Fellman, assistant general manager of Stanley Warner Theatres and chairman of the TOA Product Committee.

With several hundred bookings guaranteed for "Courtship," beginning March 15, MGM and TOA members are currently planning an extensive advertising and promotion campaign which will blanket the entire country. All TOA theatres will be using specially prepared accessories which will include cross plug trailers and cross plug lobby displays. There will also be a contest for all participating theatre managers.

"The Courtship of Eddie's Father" stars Glenn Ford, Shirley Jones, Stella Stevens, Dina Merrill, Roberta Sherwood, Ronny Howard, and Jerry Van Dyke. It was produced by Joe Pasternak and directed by Vincente Minnelli.

At the press conference announcing the film's selection, Fellmann said:

"Only a few short months ago we met and announced our first Hollywood preview engagement picture. In return for moving up the release date to fill a void in the general release schedule, TOA, for all of its affiliated exhibitors, promised the producer and distributor a truly all-out effort in advertising, publicising, and exploiting this picture.

"The combined efforts of distributor, exhibitor, and producer working in close harmony was never better displayed than during the exhibition of 'What Ever Happened to Baby Jane?'

"The results were not good—they were just great! We believe that the big film rental returns on this picture prove exhibition's point that good pictures properly sold will do good business any time of the year!

"Following the tremendous openings of 'Baby Jane' and right up to date, we have been besieged by distributors asking us to accept one of their pictures for our second Hollywood preview engagement picture.

"We have but two rules to follow. First—any new suggested release date must be a non-holiday week and ahead of its scheduled release date, and secondly—it has to be a picture of quality that would justify the time, labor and money to be expended . . .

"This picture fulfills all of our requirements. It is a picture of quality from story value to production value to cast value. It has both comedy and drama that will bring laughter and tears to patrons of all ages. In addition to Glenn Ford, the cast includes three gorgeous girls—Shirley Jones, Dina Merrill and a newcomer who is on her way to stardom, Stella Stevens—and most importantly—make a note of this name—Ronnie Howard—the little red-headed moppet who plays the part of Eddie—he's just sensational! I urge each of you to see 'The Courtship of Eddie's Father' as soon as prints

Embassy To Distribute New "Threepenny Opera"

NEW YORK—Joseph E. Levine's Embassy Pictures Corporation has acquired world-wide distribution rights to the new motion picture version of the musical drama, "The Threepenny Opera."

The film, produced in the English language in CinemaScope and color, is being completed in West Germany. Based on the original work by Bertold Brecht and Kurt Weill, the Kurt Ulrich—Gloria Films production is being directed by Wolfgang Staudte. Embassy will place the attraction in release during 1963.

Heading a large cast of international stars are Curt Jurgens, playing Macheath (Mack the Knife); Hildegard Neff, Sammy Davis, Jr., Gert Frobe, Hilde Hildebrand, June Ritchie, and Lino Ventura.

TOA Appoints Cobian

NEW YORK—Rafael R. Cobian, president of Commonwealth Theatres of Puerto Rico, Inc., has been appointed to the executive committee of the Theatre Owners of America.

are available. . . . You have a treat coming up!

"In general, TOA will follow the format of unprecedented merchandising employed with our first Hollywood preview engagement picture. Our 10 point program will provide:

"1. TOA guarantees playdates in every key town from coast to coast.

"2. All engagements will receive special consideration as to extended playing time.

"3. There will be a concerted and combined drive by theatre advertising heads, emphasizing the importance of special efforts to guarantee the success of the Hollywood preview engagement treatment.

"4. Ernest Emerling of Loew's, Harry Goldberg of Stanley Warner, and Fred Herkowitz of RKO will act as the nucleus of a theatre advertising group who will work with MGM's advertising chief toward forming and promoting a major campaign.

"5. Exhibitors will run special trailer and lobby displays for four to six weeks in advance of the play dates.

"6. Exhibitors will agree to cross plug 'Courtship' trailers in all first-run theatres, and in many cases, simultaneously in sub-run theatres.

"7. Exhibitors will run recorded manager and star endorsement announcements during intermissions and in the lobby.

"8. There will be a promotion-minded theatre patron contest, details of which will be announced very shortly.

"9. Exhibitors are to secure the cooperation of local merchants and local civic officials to lend importance and stature to each engagement.

"10. TOA with MGM's cooperation is in the process of formulating a most unique and exciting manager's contest which will be the talk of the industry and which will be revealed to all the press and trade within the next few days."

Peter Flexer To Inflight; Firm Expands Operations

NEW YORK—Peter Flexer has joined Inflight Motion Pictures in an operational capacity, it was announced by David Flexer, president of the company.

Peter Flexer, who recently graduated from the University of Mississippi, has been associated with his father in motion picture exhibition in Memphis, and in affiliated theatres in Mississippi, Tennessee, and Arkansas. He has worked closely on the development of Inflight Motion Pictures and was with the company during the summer of 1961 when it began operations on Trans World Airlines.

Inflight Motion Picture's operational base at New York's International Airport, Idlewild, have been moved into new, expanded headquarters, it was announced by David Flexer. The move was made to keep pace with Inflight's expanded operations of first-run motion picture showings aboard the international jet fleets of Trans World Airlines and Pakistan International Airlines.

The new headquarters are geared to handle the forthcoming spring increase in schedules by both TWA and PIA, which will add 30 percent more flights daily to the schedule of the airlines. In addition, Inflight is getting ready for its expansion to other lines around the world.

Inflight Motion Picture presentations are featured on almost 100 flights weekly between New York, Chicago, Los Angeles, and San Francisco and London, Paris, Madrid, Rome, and Karachi.

Daniel P. Skouras is operations manager for Inflight. The engineering facilities at the field are under the supervision of Thomas Prendergast, chief engineer for Inflight.

Ministers Back Integration

GREENSBORO, N. C.—The Ministers Fellowship of Greensboro, N. C., comprised of 100 white and Negro ministers, adopted a resolution which pledges its members to "encourage with our continued support of all those business places of public accommodation and entertainment establishments in the community to open their doors and facilities to all who desire their services without regard to race or religion."

Ministers of the city and area were asked to either print the resolution in their church bulletins or to read it from their pulpits.

There have been attempts to racially integrate theatres, restaurants, and other places of business here, and the Fellowship said it felt "called upon to voice to the community we serve that which we know to be the concern of God for harmony between the races within our society."

"Taras Bulba" To Showcase

NEW YORK—Harold Hecht's "Taras Bulba" will open on Christmas Day at 14 United Artists' "Premiere Showcase" theatres in the New York Metropolitan area, including the Astor on Broadway, and the Trans-Lux 85th St. on Manhattan's East Side.

Also to be seen at the Astor, the Trans-Lux 85th St., and selected other "Premiere Showcase" theatres will be "Jacqueline Kennedy's Asian Journey," the internationally-acclaimed motion picture of the First Lady's visit to India and Pakistan last March.

MPAA Group Honors Best Poster Designs

NEW YORK—Winners of the 1962 second international motion picture poster design competition, sponsored by the MPAA International Film Relations Committee, were announced by Fortunat Baronat, chairman, at the regular monthly meeting of the committee.

The winning poster was for the Warner Bros.' release, "Splendor In The Grass." It was designed by Rolf Goetze, Germany.

The three honorable mention selections were for posters on "La Verite" (The Truth), a Columbia release, prepared in England; "Too Late Blues," a Paramount release, designed in France; and "The Longest Day," 20th Century-Fox release, created in England.

Because of the interest generated by last year's initial contest, a second contest was authorized for this year. Posters were submitted by Columbia, Paramount, 20th Century-Fox, Universal, United Artists, and Warner Bros., representing the work of artists in Argentina, Belgium, Denmark, England, France, Germany, India, Italy, Japan, Spain, and Sweden.

"Period" Seen Big Grosser

NEW YORK—On the basis of the excellent opening business in key cities, Metro-Goldwyn-Mayer has revised upward for the second time the estimated domestic gross on "Period of Adjustment," now fixing the Lawrence Weingarten production at \$2,500,000 or better.

Already the picture has grossed more than \$850,000 in its first 135 engagements to equal the outstanding grosses established by "Bachelor in Paradise."

Technicolor Ups Blanco

NEW YORK—The appointment of Richard M. Blanco as director of sales for New York—Motion Picture Division and Military Sales Division, Technicolor Corporation, was announced by Edward E. Ettinger, executive vice-president of the company. Blanco has been an employee of Technicolor Corporation for over 30 years and has worked in every phase of its business. He started with Technicolor when it was located in Boston, Mass., prior to moving to Hollywood.



In appreciation of his donating over 60,000 Pounds to Variety Club Tent 36 charities, the Great Britain Tent recently staged a luncheon in tribute to Elder Statesman Bill Butlin at the Savoy Hotel, London. He is seen here being greeted by Amedea Chabot, "Miss U. S. A.," and Marlene Leeson, "Miss Canada," in the "Miss World" contest.

LONDON Observations

By Jock MacGregor

FOLLOWING its great success with "El Cid," Rank is investing in other large scale European pictures in return for distribution rights in the UK and selected areas. Several deals have been concluded by Fred Thomas with Sam Bronston and Joe Levine. Currently playing the West End is the latest result of this thinking, "Sodom and Gomorrah," which 20th-Fox will release in the United States.

The censor has smacked an "X-adults only" certificate on this conglomeration of sex, sadism, and spectacle which gave the critics about as much pleasure tearing to pieces as the Sodomites appeared to have being beastly to the slaves in the picture. Some of the premiere audience found certain scenes such as Stanley Baker's death unintentionally funny in their dramatic intensity, but I have no doubt the average moviegoer will wallow in it.

This is a big picture in every sense of the word and even after seeing it, it is hard to appreciate that it is not in 70mm.

Also premiered on the same night was Associated British's "We Joined The Navy" starring Kenneth More and Lloyd Nolan. Being unable to be in two places at once and having accepted the "Sodom" invite first, I shall have to catch up with what, I understand, is a very bright entertainment when the box office at the Warner eases off a bit. Incidentally, the same day was chosen for the openings of Bryanston's "Prize of Arms," which got the best reviews for the week, and "My Bare Lady."

I can't wait to see the latter with its imaginative title even though I understand this flair does not run to including such numbers as "I Could Have Stripped All Night" or "I've Got Accustomed To Her ..." in the musical score. This picture has replaced "Naked as Nature Intended" which ran for more than a year at the Cameo Moulin, formerly the Cameo News Theatre. Recently, I was passing this theatre with its large front of house pin-ups. Outside there was a rather flustered society woman with a small girl who was just about to cry. I was delighted to hear her trying to avoid a scene by drawing, "I promise you, dahling, it used to show cartoons."

S. G. FITCH of Newsman and Gardia held an open day at the Harlow works where they make the Lawley film developers and printers. I was most interested to see that a number of equipments being produced were for countries where the majority would not even realise that there is a film industry. While there may be retractions in established fields, there is no question that some important new markets are being pioneered. . . . Joe Vegoda and Michael Green are very bucked with the success of their "Live Now Pay Later," which after a hot run at the Carlton has been transferred to the Continental. . . . Dropping in on Jean Osborne, Sam Spiegel's publicist, I found Peter O'Toole, "Lawrence of Arabia" himself, also enjoying a noggin from her well stocked wine cupboard. He tells me that after two years of this picture, he is going to do a play and will start rehearsing immediately. . . . Nice to bump into Bob Lippert after a number of years and to learn that he is one more Hollywoodite who keeps in touch with his British friends through this column. . . . Sam Jaffe, Anita Ekberg, and Johnny Mathis are others to have found the pleasures of eating at the White Elephant. . . . James Mitchum and Peter Fonda, who bear strong resemblances to their famous fathers, were give a joint press reception when they arrived for their parts in Carl Foreman's "The Victors." . . . Bob Bradford is making progress with his \$3,000,000 saga of John Law, the Scots gambler-adventurer-financial manipulator, "The Golden Touch." He has signed top technician Cecil Ford as production manager and associate producer and hopes to get started in February, he tells me. . . . The National Film Theatre is honoring Howard Hawks with a special season of his great pictures to coincide with the "Hatari" premiere. . . . Charles H. Schneer will personally spearhead a \$1,000,000 plus global campaign for "Jason and the Golden Fleece," now being readied for Columbia release. Jonas Rosenfield, Jr., will supervise the overall merchandising campaign. . . . Sophia Loren's eye-stopping costumes for "Fall of the Roman Empire" are getting the finest Florentine needlestitching. That should draw the crowds.

New Nigerian Theatre Receives Big Welcome

LAGOS, NIGERIA—A gala opening of the Super Cinema, Suru-Iere, was held in Lagos, Nigeria, late last month. This is the first new deluxe theatre to be opened in West Africa and is expected to lead to the construction of many new theatres.

On hand for the gala premiere was American Ambassador Joseph Palmer II, and a number of Government dignitaries.

Jack Labow, manager of the American Motion Picture Export Company (Africa), Inc., worked together with local theatre owners, West Africa Pictures, to make this event a huge success. The film screened was Warner Bros.' "The Nun's Story," which had not yet been released in this territory.

In his remarks at the opening, Ambassador Palmer paid high tribute to the American motion picture industry. He said: "We in the United States are proud of our motion picture industry. It is, as you know, entirely a private enterprise. There is no government

subsidy and no government control over the industry. Since the products of the major companies compete with one another for the attendance of theatre audiences, the standards of entertainment must inevitably be high since as in any competitive situation, the good product tends to drive out the poor. This is not to say that all of our films are of equally high quality, but the competitive nature of the industry means that the tendency must inevitably be toward excellence rather than mediocrity."

The Ambassador made a special point about the ownership of the new theatre, when he said: "This Cinema is one hundred percent Nigerian owned. Its board of directors and its management are all Nigerians. Its construction demonstrates clearly what Nigerian businessmen can achieve by putting to work their own capital accumulations and their own management know-how. At the same time

(Continued on page 14)

Grand Prairie, Tex., Fights "Senseless Sex" Features

GRAND PRAIRIE, TEX.—A crackdown on "senseless sex" films went into high gear early this week with the confiscation of some seven "girlie" films from the Twin Drive-In Theatre, operated by the Chem-Line Corp.

City authorities said their war is against the "public showing" of the films—viewed by practically every westbound motorist on U.S. Highway 80 as he passes the drive-in facing the highway.

At least two persons—one just last week—have been killed this year because of the screen's distracting effect on motorists, police claim. The two screens of the Twin Drive-In face the traffic packed highway.

Police Chief Fred Conover, some of his plainclothes officers, and City Attorney Jerry Brownlow viewed the shows on the east screen for almost four hours before issuing the theatre operator with a warrant to seize the films.

A check with the California Censorship Board disclosed that none of the seven confiscated films ever had been submitted to them for clearance.

"We took it upon ourselves to take these films—not knowing whether they had passed censorship or not," said City Manager Cliff Johnson.

"We are bent to exhaust all possible means to rid our movie screens of this type of trash. We now feel we have a good, strong case," he said.

Johnson said if the city is unable to take action under state laws, there is "one last avenue of approach."

"The city council is willing to pass an ordinance enabling them to jerk entertainment licenses at will. While this type of local law has yet to be tested in higher courts, we may be one of the first to try it."

The state has no jurisdiction over "questionable films" under obscenity laws if the films have been approved by Hollywood screening authorities or the Bureau of Customs in the case of foreign films.

City Attorney Brownlow said the city of Grand Prairie, while confiscating the film themselves, is working "hand-in-hand" with the district attorney's office in Dallas.

In Dallas, District Attorney Henry Wade said he would meet with the owner of the Twin Drive-In, the owner's attorney, and city officials of Grand Prairie to iron out the problem of "girlie" film showings at the drive-in.

Wade's decision came after several of his assistants spent the morning viewing films that were seized at the Twin Drive-In.

After a meeting with Grand Prairie officials and Wade, the owners of the Twin Drive-In stated that no more nude or burlesque-type films will be shown at the Twin Drive-In.

However, Grand Prairie officials made no promises about possible legal charges surrounding the confiscation of the seven films.

Attorney Walter Cober, representing the owner of the drive-in, said that his clients "agreed to abide with state laws as we always have."

Mayor C. P. Waggoner of Grand Prairie said no decision has been made on whether to file criminal charges. He indicated a decision will be made after the city commission has gone over details of the meeting with Wade attended by Johnson and Brownlow.

Wade made his position clear in the hassle—"If Grand Prairie wants to file charges, we will accept them and settle the matter in court before a jury."

UA Product Announcement (Continued from page 6)

Irene Papas. "The Diary of a Madman," produced by Robert E. Kent, directed by Reginald LeBorg, and starring Vincent Price and Nancy Kovak. "Hawthorne's Twice Told Tales," produced by Robert E. Kent and directed by Sidney Salkow, starring Vincent Price and Mari Blanchard. "Bird of Paradise," produced by Michel Safra and Serge Silberman and directed by Marcel Camus. "Buddha," produced by Masaichi Nagata and directed by Kenji Misumi. "The Cool Mikado," produced by Harold Baim and directed by Michael Winner.

Features Before the Cameras

"The Greatest Story Ever Told," produced and directed by George Stevens, and starring Max von Sydow, Charlton Heston, John Wayne, Van Heflin, Roddy McDowall, Ed Wynn, and Sidney Poitier, based on the book by Fulton Oursler. "Irma La Douce," produced and directed by Billy Wilder, and starring Shirley MacLaine, and Jack Lemmon, based on the recent Broadway hit. "Toys in the Attic," produced by Walter Mirisch and directed by George Roy Hill, starring Dean Martin and Geraldine Page. "McLintock," produced by Michael Wayne, directed by Andrew V. McLaglen, and starring John Wayne and Maureen O'Hara. "Call Me Bwana," produced by Albert R. Broccoli, directed by Gordon Douglas, and starring Bob Hope and Anita Ekberg. "The Lilies of the Field," produced and directed by Ralph Nelson, and starring Sidney Poitier. "The Pink Panther," produced by Martin Jurow, directed by Blake Edwards, and starring David Niven, Peter Sellers, Robert Wagner, Capucine, and Caudia Cardinale. "Muriel," produced by Anatole Dauman and directed by Alain Resnais, starring Delphine Seyrig. "The Ceremony," produced and directed by Laurence Harvey, starring Laurence Harvey and Sarah Miles.

In the agreement reached by the parties, the drive-in will show no movies that aren't acceptable for interstate commerce (or haven't been cleared through U.S. Customs if of foreign origin), or films that don't rate at least "fair" through one of the several accepted state or city reviewing boards.

Wade said generally no question is raised in Texas regarding legality of showing a film if it can be shipped in interstate commerce or has one of the recognized reviews.

"If the people do what they say, I think the agreement is fine," said Mayor Waggoner. He didn't elaborate. But Wade said he viewed the agreement as a means for a settlement without going into court.

"I presume they will not file charges if they (theatre owners) carry out the promise," said Wade.

Cober, accompanied to the session by major Chem-Line stockholders Mr. and Mrs. Lee Roy Fisher, said the theatre basically has shown films also presented in Dallas art film theatres.

Cober said plans have been in the mill since Chem-Line bought the theatre about a year ago to erect a screening wall along U.S. Highway 80 to prevent further automobile mishaps by drivers distracted by the movies being shown on the screen of the drive-in.

In Preparation

"Hawaii," a Mirisch Co. presentation with Fred Zinnemann producing and directing. "The Mound Builders," with Lewis Rachmil producing, and J. Lee Thompson directing Yul Brynner and George Chakiris. "The Circus Kings," to be produced by Frank Ross. "The Golden Age of Pericles," producer-director-writer—Jules Dassin. "Valley of the Tiger," to be produced by Karl Tunberg. "The Norman Vincent Peale Story," with Frank Ross producing, starring Don Murray. "The Best Man," based on a Broadway hit with Stuart Millar and Lawrence Truman producing. "From Russia With Love," Harry Saltzman and Albert R. Broccoli producing. "Kimberly," a Hecht-Hill-Lancaster production starring Burt Lancaster. "A Shot In The Dark," Anatole Litvak producing and directing, and starring Sophia Loren. "Love and Taxes," Martin H. Poll and Abe Burrows producing. "The Light of Day," Martin Ransohoff producing. "The Confessor," John Frankenheimer producing. "Invitation to a Gunfighter," Stanley Kramer producing with Yul Brynner cast. "A Most Contagious Game," Stan Margulies producing. "Strange Bedfellows," Norman Panama and Melvin Frank producing. "A Free Hand," Norman Panama and Melvin Frank producing. "Abby and the Girls," Martin H. Poll, producer. "A Bullet for Charlemagne," George Roy Hill producing with Sidney Poitier cast. "Dubious Patriots," Gene and Roger Corman, producer-directors. "A Woman of Straw," Michael Ralph producing and Basil Dearden directing. "The Choice," Howard W. Koch, executive producer.

Also set are "Young Lucifer," "The Great Race," "Elephant Bill," "Everybody Loves a Lover," "Love, Love, Love," "The Sand Pebbles," "Mister Moses," "A Thousand Clowns," "I Love Louisa," "Garden of Cucumbers," "Twist of Sand," "Goldfinger," "633 Squadron," "Royal Flush," "The Adjustment of Preston Fowler," "Roman Candle," "Give Me the World."

N. Y. Tent Names Alicoate

NEW YORK—Charles A. Alicoate was re-elected chief barker of New York Variety Club, Tent 35. Others reelected were Jack H. Levin, first assistant chief barker; Irving Dollinger, second assistant; and Robert K. Shapiro, property master. Newly elected was Charles Smakwitz, dough guy.

Canvassers for the coming year are Salah Hassanein, Saul Jeffee, William J. Reddick, James R. Velde, George Waldman, and Harold Zeltner.

New Nigerian

(Continued from page 13)

the theatre will help to fulfill a great need in the cultural life of the community. With the modern facilities and equipment incorporated in this structure, it will be possible to show the best of the world's great motion pictures in surroundings that will maximize their enjoyment."

Ambassador Palmer concluded: "I wish to congratulate the board of directors of West Africa Pictures for their great achievement in the construction of this Cinema. I am confident that their faith in the future of their country and in the cultural tastes of the Nigerian people will be rewarded by heavy public use of this facility. I wish them all success and much pleasure."

ALBANY

Abe Dickstein, new eastern division manager, 20th Century-Fox, made his first stop here in that capacity, and drove to Schine Theatres offices, Gloversville, with Albany branch manager John Wilhelm and Buffalo branch manager Jack Sturm. . . . The PTA sponsored three evening showings of Warners' "Lad: A Dog" at George Thornton's Orpheum, Saugerties, for the benefit of four scholarships awarded to deserving high school students. . . . The Tryon, Amsterdam first-run, has closed through Dec. 24.

ATLANTA

The Marietta, Ga., city council has begun the task of setting up a movie rating board to classify movies in that city. . . . Sympathy to Bill Thompson, Theatre Service Company, upon the death of his wife. . . . Betty Southland and Lynda Burnette, UA staffers, were back on the job after sick spells. . . . Tom Jones, owner, Jones Booking Service, back at his office following throat surgery. . . . The local WOMPI held a monthly luncheon meeting at the Y.M.C.A. . . . C. P. Ryan, Theatre Service Company, has been transferred from the home office here to Knoxville, Tenn., as terminal manager. . . . Martin Theatres, Nashville, Tenn., has hired off-duty patrolmen to police their seven drive-ins in an attempt to offset juvenile delinquency reported by the district attorney's office.

BUFFALO

The Buffalo exchange employees were to hold their annual Christmas celebration in the Delaware avenue clubrooms of Tent 7, Variety Club. The Chief Barker's Christmas Luncheon was set for Dec. 17 in the club. The annual installation-banquet will be held early in January with several prominent Variety International officers present. These new 1963 officers will be installed: Nathan R. Dickman, chief barker; Thomas W. Fenno, first assistant chief barker; Charles E. Funk, second assistant chief barker; Myron Gross, dough guy, elected for his 10th term; and Anthony T. Kolinski, property master. Buffalo will be the site of the 1964 convention of Variety International. . . . Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres, accompanied by his assistant, Morris Sher, and Al Sicignano, booking executive at the home office, visited for conferences with Buffalo and Rochester AB-PT executives, and to look over the company's properties in both cities. Attending a meeting were Arthur Krolick, district manager, Buffalo and Rochester; Francis Anderson, city manager, Rochester; Charles B. Taylor, director, advertising and publicity; Edward Miller, manager, Paramount; Ben Dargush, manager, Center; and Lee Gross, booking department. Hyman talked about his recent conferences with distribution sales executives on the outlook for orderly release of quality product during the first half of 1963, and particularly for the second quarter of the year. . . . Ben Dargush, manager, Center, arranged a nice tie-in for his current attraction, "Gay Purr-ee," when he used an ad in connection with the appearance of Judy Garland and Robert Goulet on the Jack Parr tv show. . . . Joe Garvey, manager, Granada, Schine deluxe suburbia operation, went to Rochester to sit in on the district promotion pow-wow on "Castaways," the Granada's Christmas attraction. The conference included representatives from Rochester and Syracuse and executives from Gloversville. Harry Unterfort, division manager, and Cy Evans, director of advertising and promotion, pre-



Harry Mandel, left, president, RKO Theatres, welcomes Judy Garland and Robert Goulet, whose voices are co-starred in UPA-Warners' "Gay Purr-ee," during their 18-theatre tour of the New York metropolitan area, where they made personal appearances at houses playing the cartoon film.

sided. One of the highlights of the Buffalo promotion has been set up with radio station WEBR, the station's helicopter, and the Hotel Buffalo's Red Garter Room. On opening day, Dec. 25, the helicopter, which daily sends out traffic conditions in western New York over WEBR, will land on the University of Buffalo campus near the theatre after circling around the Granada district for one half hour plugging "Castaways." There will be welcoming ceremonies as Santa steps from the helicopter, and soon after the craft will take to the air again close to the theatre and Santa will throw out gifts with the compliments of the Granada and the Hotel Buffalo. Santa then will land, be picked up by a truck, and escorted to the Granada lobby by members of the Haley Mills Fan Club. In the lobby, Santa will continue to distribute presents assisted by two Red Garter girls from the hotel. The Red Garter Room is going to advertise the picture in many ways, including a gratis ticket to see the film for those who have dinner in the Red Garter Room during a certain period. Garvey has also arranged to have the Century downtown use a cross-plug trailer on "Castaways." Garvey will do likewise for some Century attraction. . . . George C. Simon, former assistant manager, Basil's Lafayette, who has just taken over the management of the Palace, Jamestown, a Dipson circuit house, is a prominent churchman, having served Buffalo's St. Andrews Episcopal Church as treasurer and vestryman for many years. He also was secretary of the Brotherhood of St. Andrew of the Diocese of Western New York. . . . Minna Zachem, president, Women's League of Tent 7, Variety Club of Buffalo, is looking forward to the most elaborate Christmas party ever held by her organization for the children at the Rehabilitation Center on Dec. 20.

CINCINNATI

While movie attendance was below normal last week, due to the sudden cold snap and the usual hubub of pre-holiday shopping, plans for the Christmas holiday movie programs were being completed. Lou Jones, publicist for Columbia's "Barabbas" opening at the Capitol Dec. 21, was in to set up promotions and to meet the press and radio-tv personalities. . . . MGM's invitations for the preview of "Mutiny on the Bounty" are very impressive. "Mutiny" opens at the Valley Dec. 20 with a sold-out house, sponsored by the Northern Kentucky Optimists Clubs. . . . A representative group of American Legion veterans commemorated Pearl Harbor Day by attending "The Longest Day" at the Grand,

Dec. 7. . . . Columbia's exchange staff held its annual Christmas dinner party at Hotel Alms Dec. 10, and 20th-Fox staff had an office party honoring the shippers and inspectors who have transferred to States Film Services, which has assumed 20th-Fox's shipping operations. . . . Bill Cantor, Chakeres circuit staff, is managing the Fairborn, O., house while manager Bob Mills is on vacation. . . . "Yo-Yo" movie matinees sponsored by Chakeres Circuit are proving very popular with the small fry. The circuit, in cooperation with retail merchants, will be "baby sitters" for late Christmas shoppers. . . . Frank W. Huss, Associated Theatres president, was stranded in Akron, O., by the snow on his way home from the Allied convention in Cleveland. . . . E. B. Radcliffe, Enquirer movie critic, queried the Greater Cincinnati religious groups in an open letter, asking if they had any movie classifications that would be beneficial to the general public.

DALLAS

Redecorating of the lounges at the Majestic has been completed. Grillwork on the stairway leading from the lobby to the lower floor lounges has been restored, furniture has been repainted and recushioned, fixtures and tile floor have been refurbished. The work has been supervised by Reuben Knox, the decorator. . . . Jack Arnold Jenkins, 46, projectionist at the Texas, was killed when his car and a train collided at Eddy, Tex., 20 miles south of Waco, Tex. Survivors include his wife, a son, and a brother. . . . Texas will have one of the heaviest concentrations of "Barabbas" engagements in December when the Dino De Laurentiis motion picture goes into general release. The film is slated to open here on Dec. 20 at the Capri and will open on the same day at perhaps a score of other Texas cities. The film has been showing in other sections of the country as a reserved seat attraction. It will be presented here and in its Texas engagements on a continuous basis. Arthur Manson, representing the distributor, Columbia Pictures, and producer De Laurentiis, were in the city to confer with exhibitors on exploitation plans for the film. . . . Bob O'Donnell, General Films, and Mark Tenser, vice-president of Crown International, were on a visit throughout the state promoting "First Space Ship to Venus."

Dallas members of the Women of the Motion Picture Industry have been named to five committees of the international association. They are Juanita White, finance; Lorena Cullimore, extension; Sue Benningfield, publicity; Mable Guinan, newsletter; and Ora Dell Lorenz, industry service. . . . A select group of local children were entertained by the Dallas Women of the Motion Picture Industry at a showing of Billy Rose's "Jumbo" at the Wilshire at 10 a.m. Saturday. Guests included children from the Pilot School for the Deaf, Children's Development Center, William B. Carroll School, United Cerebral Palsy Treatment Center, Muscular Dystrophy, Children, Inc., the Special Education Departments of the Dallas Public Schools, and the parish of St. James Catholic School. Members of WOMPI, dressed in clown costumes, greeted the youngsters. Popcorn and candy were served. Mrs. Lorena Cullimore, chairman of the WOMPI industry relations committee, was in charge of the event. . . . First viewing in Dallas of Universal's "To Kill a Mockingbird," starring Gregory Peck, will be held at the Tower for an invited audience. . . . The Stevens will present two Mexican motion picture stars plus a Mariachi band from Jalisco at the theatre. . . . The first special

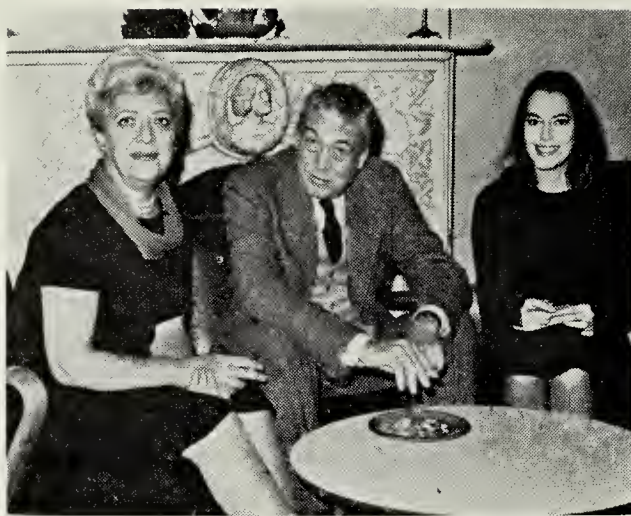
youth showing for "The Longest Day" was offered by the Esquire at 10 a.m. Saturday. All seats, priced at 90 cents, were unreserved. For normal showings all seats are reserved. The film started its sixth week at the Esquire.

HOUSTON

The Windsor Cinerama's first night has been sold out. The public will get its first look at "The Wonderful World of the Brothers Grimm" on Dec. 22. A special preview will be given on Dec. 20. . . . Al Wolf, Acme Pictures, Dallas, was here on a business trip calling on his accounts. . . . "The Coming of Christ," a 23 minute color movie depicting the life of Christ from His birth through His early years and ministry up to the Sermon on the Mount, has been made available for use by churches, civic, education, and social groups during the Christmas season. The 16mm film is composed entirely of views of famous paintings of Christ, as rendered by great artists of the ages. The film was prepared by the Project 20 group of the National Broadcasting Co., and has been shown the past two seasons over NBC by the United States Steel Corp. Requests for use of the film should be made to the U. S. Steel's Gulf-Southwest District Public Relations Office here. . . . "Barabbas" has been booked into the River Oaks Dec. 20 for a roadshow engagement expected to go on for several months. . . . Sherwin Fellezs was a recent visitor here on behalf of the forthcoming Columbia release, "Diamond Head." . . . "Gypsy" will start on Christmas Day at the Metropolitan. . . . "Taras Bulba" will open at Lcew's State just before Christmas.

JACKSONVILLE

Bender A. "Dock" Cawthon, a Florida Theatre projectionist since 1928, has been elected the 1963 business representative of IATSE Local 511. Cawthon is widely known in the industry as a projection booth designer and engineer and as the owner of a memorable collection of early motion picture films and projection equipment which date back to the time of Thomas A. Edison. He has what is considered the oldest Florida-produced newsreel, which pictures the inauguration of Gov. Sidney J. Catts at Tallahassee in 1915. Officials of the Florida State University library are negotiating with Cawthon for the inclusion of many of his historic items in the FSU motion picture archives. . . . Elvin Pratt, Edgewood projectionist who entered the IATSE union in 1915, has been re-elected sergeant-at-arms for the 46th consecutive year. . . . Another oldtimer, J. A. "Jake" Rehkopf, Center projectionist, resigned his IATSE secretary's post after filling it for 30 years. . . . Miss Flora Walden, Film Row veteran and WOMPI officer who recently became Mrs. R. L. Fowler, has changed into a housewife and is home to her friends at 1106 Rubel Street. . . . Virginia Merritt, WOMPI at Jacksonville Film Service and recently elected WOMPI public relations chairman, is now keeping local newspapers informed of WOMPI's social and charitable activities. . . . Robert Heekin, Florida State Theatres district supervisor of this city, awarded 200 pounds of Curtiss Candy Co. sweets as a door prize at the recent TOA convention in Miami Beach, has donated his entire haul to local WOMPI. In turn, the candy has been gratefully received by WOMPI for use as Christmas presents at parties they are staging for retarded children, for residents of the All Saints Home for the Aged, and for inclusion in bags of food for needy families. Heekin said that he never touches the stuff. . . .



Mapping plans recently for the world premiere of Universal's "Freud" at Cinema 1 and Cinema 11, New York City, as a benefit for the Wiltwyck School were Mrs. Marvin Lyons, member of the school board; producer John Huston; and Susan Kohner, co-star of the film.

W. A. "Bill" McClure, president of the Motion Picture Charity Club, has presented a check for \$1146.25 to Mrs. John (Mary) Hart, WOMPI treasurer, for the herculean hours of work with which WOMPI members assisted the MPCC in its conduct of the Cetlin & Wilson Midway at the 1962 annual Jacksonville Fair. Mrs. Hart said that every penny of the MPCC check is being earmarked for financing WOMPI's many charitable activities. . . . A final 1962 WOMPI board meeting was held in the Studio for planning the group's assistance program to outside charitable agencies during the first half of 1963. . . . A cold wave struck most of Florida the night of Dec. 8 and tumbled temperatures to near freezing marks. The chilly weather remained for several days and seriously cut attendance at drive-in theatres. Key West, the only Florida city which has never had freezing weather in recorded history, went no lower than a balmy 61 degrees. . . . The New, Palatka, owned and operated by Mr. and Mrs. John Lawson, was leveled by a devastating fire the night of Dec. 4. The Delmar, Fort Meade, also operated by the Lawsons, burned down several months ago. . . . Bill Sobel has taken over the Boulevard, West Palm Beach, formerly operated by Clyde Hall. . . . Dick Eason, booker for MGM Theatres, Leesburg, is now booking the Astor, Orlando; the Florida, Ocala; and the State, Gainesville, for Melvin Kafka of New York. The three houses were formerly booked by Floyd Theatres. . . . Auditors at the MGM office are Bob Fagin, Bob Long, Silas Gandia and Phil Friedman, all of New York. . . . Thelma Brownnett, local artist whose paintings are in many private collections and art galleries in this country and abroad, held a show of some of her favorite portraits at the San Marco Art Theatre's gallery.

MIAMI, FLA.

The south Florida premiere of "Lawrence of Arabia" will be sponsored by the Miami Beach Fraternal Order of Police at the Colony, Miami Beach, on Dec. 28, according to an announcement from Harry Botwick, southeastern regional supervisor, Florida State Theatres. Proceeds will go into a fund for welfare and service activities in behalf of the members of the organization. Gov. Farris Bryant of Florida is among those invited. Another benefit performance scheduled for the holiday season is the Dec. 25 premiere of "Billy Rose's Jumbo" at the Roosevelt, Miami Beach, under auspices of Miami Beach Elks Lodge 1601. The film will also open Christmas Day at the Trail, Circle, Riviera, 170th Street, and Hollywood, and the Golden

Glades and Palms Drive-Ins. . . . The first 100 patrons in line to see Elvis Presley's "Girls, Girls, Girls," at the Olympia, Beach, Gables, and Shores, were to be given a free 1963 calendar featuring Presley's likeness. . . . The Cinema, Ft. Lauderdale, was robbed by safecrackers 3½ hours after manager John Hegarty had closed the house at 12:30 a.m. City police and deputies were conferring on the possibility of the job being done by the same thieves who robbed an automobile dealer in the same fashion on Hallowe'en night.

MEMPHIS

Mississippi closings include Twilite Drive-In, Bruce, and 41 Drive-In, Amory. Bill Spicer has closed 71 Drive-In, Fort Smith, Ark. Rocket Drive-In, Magnolia, Ark., closed, and New, Little Rock, Ark., also closed. . . . Ackerman, Ackerman, Miss., reopened on Nov. 22. . . . Cherokee Drive-In, Cherokee, Ala., has closed. . . . Malco Theatres announces that Hi-Y Drive-In, Henderson, Ky., has closed for the season. . . . Better Films Council will have a Christmas open house on Dec. 18 at Brooks Memorial Art Gallery. Joy Jemison and Leonard Graves will be presented in a miniature of "My Fair Lady." At the November meeting of the Council, Mrs. Tom Spalding reported on upcoming movies for Memphis during the holidays and the first weeks of 1963. She also reported on MPE's Laurel Awards for 1962. Mrs. Dixie Wallace, Council president, introduced Mrs. Spalding. Mrs. James Fay Hall, film reporter, announced "Girls! Girls! Girls!" as the best family picture for the month of November and "Whatever Happened to Baby Jane?" as the best adult picture. . . . Film Transit has been requested by Exhibitors Services to institute service immediately for the Erin, Erin, Tenn.

NEW HAVEN

East Hartford's redevelopment project for its South Meadows district includes plans for a theatre. Town's officialdom is yet to designate who will operate the amusement facility. Actual construction of the regional shopping plaza, to include the theatre, is some time off, it is indicated. . . . Charles Powell, formerly assistant manager, Stanley Warner Capitol, Springfield, Mass., has been named to a similar post at the S W Strand, Hartford, Conn. At the same time, George Phelps, formerly in independent exhibition in Connecticut, has been named resident manager of Murray Lipson's Park, Westfield, Mass. . . . George E. Freeman, formerly with Loew's Poli-New England Theatres, Inc., is now an auditor for a liquor store chain in Tampa, Fla., it's been learned here. . . . John Scanlon III, Strand, Winsted, Conn., reports "encouraging" kiddie response to a trading card giveaway. Under the plan, cards are distributed to youngsters at Saturday matinees; 10 collected cards entitle the bearer to one free admission. He charges 25 cents admission; screened are a feature plus minimum of ten cartoons. . . . George H. Wilkinson Jr., MPTO of Connecticut president, and operator of the Wilkinson, Wallingford, has dropped daily matinees; he continues afternoon showings, however, on Saturdays, Sundays, and holidays. . . . Brooks LeWitt, owner, Arch St. Theatre, New Britain, reopening the 900-seat, subsequent-run house after a lengthy shuttering, is scheduling performances from 6 p.m. Fridays, and from 2 p.m. Saturdays and Sundays. . . . Stanley Warner has opened a Shakespeare Film Series at the first-run Bristol, Bristol. Adults are charged one dollar, students 75 cents, and children 50 cents. Product is screened on Wednesdays. . . . University of

Connecticut's board of trustees have approved sale of one and a quarter acres of land in the Storrs shopping center complex to Stanley Warner Corporation, which plans to use the newly-acquired tract for a parking lot plus business structure including shops and professional offices. Land was appraised at \$40,000. . . . The Falcon, New Britain, reopened for a four-day American premiere showing of Polish import, "Visit from the President." . . . New England Theatres Inc. (AB-PT) has closed the first-run Paramount, New Haven, for a \$100,000 remodeling project. A Christmas Day reopening is planned, Paramount's "It's Only Money" the initial attraction. . . . Industry pioneer A. M. Schuman has reportedly returned from Florida and is completing negotiations to resume active management of the three suburban theatres currently under the Lockwood & Gordon banner in Hartford. It is understood that Schuman is to again operate the Central, Lenox, and Lyric. A two-year management contract for L&G to book film and manage the three theatres for the Schuman interests concludes Dec. 31.

NEW ORLEANS

C&B Theatre Company, New Orleans, closed the Anne, Baton Rouge, La., indefinitely. . . . Gulf States Theatres will close the Lyric, McComb, Miss., on Dec. 26. . . . J. P. Serio suspended operation at the Century, Morganza, until spring. . . . Maxine Bevelo is pinchhitting for Kay Lazaro, a flu victim, at Exhibitors Coop Service. . . . H. J. Ballam will observe 14 years of service with Hodges Theatre Supply the first of the year. . . . Msgr. Vernon P. Aleman, archdiocesan director, Legion of Decency, advocated that community leaders support legislation for the classification of movies. . . . L. C. Montgomery, president, Joy Theatres; and Billy Briant, chief of 20th-Fox exchange, hosted a press luncheon at Kolb's Restaurant in honor of Irina Demich, in connection with the opening of "The Longest Day," Joy, Dec. 22. . . . Isadore Lazarus, Lazarus Theatres, who plans to open a wax museum in the French Quarter, returned from a trip to Europe. . . . Gene Barnette was named second vice-president, WOMP, to fill the unexpired term of Bernice Chauvin, who has departed from Film Row. . . . Shirley LeRouge, U contract clerk, has resigned to await the coming of the "big bird." . . . Eddie Stevens returned to his office manager duties at Universal after a short stay in Mercy Hospital. . . . Mrs. Nell Renfroe has set Dec. 31 as the date of closing of the Ren Drive-In, McComb, Miss., for the winter. . . . Gulf States Theatres resume showings during the Yuletide season at the Joy, Alexandria, La., the State, McComb, Miss., and the Dixie, Brookhaven, Miss.

PHILADELPHIA

Ira E. Sichelman, Boxoffice Attractions, has been appointed distributor for Astor Pictures in Washington, D. C., Pittsburgh and Philadelphia. He previously was with 20th-Fox for 29 years in a variety of sales positions. . . . Variety Club Tent 13 held its annual Christmas party for the club campers in the Bellevue Stratford Hotel clubrooms on Dec. 15. . . . Barnard L. Sackett held a Charlie Chaplin Festival as his Christmas Nickelodeon Nights attraction at the Wayne Avenue Playhouse.

ST. LOUIS

Charles Goldman, who opened his first theatre in St. Louis 42 years ago was honored at a special Missouri-Illinois Theatre Owners



Norman Pader, MGM special representative, recently visited Scranton, Pa., in connection with the opening of Cinerama's "The Wonderful World Of The Brothers Grimm," Strand. He was interviewed on WDAU-TV on the Carol Guild Show. Miss Guild is also special group sales representative for the theatre.

luncheon at the Chase-Park Plaza Hotel. Surrounded by approximately 50 of his friends and family, Goldman received glowing tributes from all. He was presented with a plaque by Wesley Bloomer, president of MITO, giving him a life membership in the organization. At one time, Goldman operated 10 theatres in the St. Louis area. Before his retirement as an exhibitor last year, he owned the Senate. . . . Mrs. Virgil Harris, exhibitor from Malden, Mo., died Nov. 29. She and her husband operated the Liberty, Malden, and the All-Star Drive-In, Holcomb. She is survived by her husband and a son, Dean. . . . WOMPI's plan a social meeting Dec. 19 at the 20th-Fox screening room at 11:30 a.m. There will be a Christmas motif with grab bag gifts. Currently, the organization is working on Christmas candy for the St. Louis Chronic Hospital. . . . The Mount Vernon Drive-In, Mount Vernon, Ill., and the 460 Drive-In, Carmi, Ill., are down to a weekend operation. . . . Mrs. John Grana, the former Suzy Diebold, of Columbia, who was married Thanksgiving, returned from her honeymoon.

SAN ANTONIO

Ticket reservations to the south Texas premiere of Darryl F. Zanuck's "The Longest Day" may be made for \$5 at the San Antonio Chamber of Commerce. J. Edwin Kuyendall, general chairman for premiere planning, said proceeds will go to the Reserve Officers Association Memorial Fund "as a tribute to the men who fought and died in the real-life 'Longest Day' on June 6, 1944." Commitments for 208 tickets to the showing of the Normandy invasion film Dec. 20 at the Woodlawn have already been made. "Since there are only 900 tickets available for public sale we have to put it on a first-come-first-served basis," Kuykendall said. Jim Battersby, overall coordinator for the premiere, has outlined a program including a luncheon with a prominent speaker; an all-services ceremony at Fort Sam Houston National Cemetery honoring the dead of D-Day; and events and activities in front of the theatre preceding the performance. . . . Sherwin Fellezs was a visitor here, part of a 12 city, cross country tour to promote "Diamond Head," the soon to be released Technicolor movie from Columbia. The picture is scheduled to open at the Majestic on Feb. 21. . . . Lillian Mumme Peavey, Interstate Theatres office secretary, recently underwent surgery. . . . A new Friday evening feature at the Alameda is the "Diversion and Fortune" program which
(Continued on page 18)

MPAA's Johnston Reports On Southeast Asia Trip

WASHINGTON—Red China's invasion of India has acted as a catalyst to unite India's millions behind her government's determination to throw back the invaders, Prime Minister Nehru told Eric Johnston, president of the Motion Picture Association of America.

A discussion of India's plight and her preparations to meet the challenge on her northern border were outlined by Johnston in a report to MPAA-MPEAA board members and foreign department heads. Johnston has just completed a tour of southeast Asia during which he conferred with the heads of state in India, Pakistan, and Indonesia, as well as discussions with officials of Japan in Tokyo.

Johnston's report consisted of two parts—first, a review of the political and economic situations in each of the countries visited; and secondly, a detailed analysis of the problems the motion picture industry is facing in each of these countries, and the steps currently being taken to work out these problems.

Two major film problems in India today are censorship and lack of theatres for playing American product. In a country of over four hundred million population, there are only 70 theatres regularly playing U.S. films. Another 150 to 200 theatres play U.S. films occasionally. Indian audiences enjoy American films and the country provides a tremendous potential for expansion, according to Johnston.

Johnston informed the board that he made a contribution in their behalf to the Prime Minister's Defense Fund. This gift from the industry was widely reported in the press throughout India.

In Pakistan, Johnston found much concern over the shipment of American armaments to India. Despite all comments to the contrary, Johnston feels that Pakistan will remain with the west. This is their thinking and orientation.

Pakistan is a rapidly developing country and earnings from American films have been increasing about 15 percent a year for the past four or five years. The film industry in Pakistan, backed up by the government, has been endeavoring to limit the distribution of foreign films to Pakistani companies. Arrangements have been completed to hold off further encroachments in this area through 1963, Johnston reported. Much of Johnston's time in Pakistan was devoted to negotiating a plan to move blocked balances of American earnings. Substantial progress was made in this area.

Problems in Indonesia are aggravated by inflation and devaluation of the rupiah. Here also an industry-government joint effort has been initiated to reduce the number of importers of foreign films from 161 to 10. A satisfactory compromise solution is being worked out to protect the position of the U.S. distributors. American films are popular in Indonesia and gaining a larger audience every year.

Among other items related to Indonesia, Johnston reported that the Association is continuing to bring out substantial funds each year and that an important increase in admission prices has been negotiated.

Irving Maas, MPEAA director of Asia who accompanied Johnston on his trip, remained in Djakarta to work out the details of a number of problems discussed at top government level by Johnston.

On his return trip, Johnston stopped in Japan.

San Antonio

(Continued from page 17)

offers both cash prizes and merchandise from the Bargain World, local department store. . . . Of four drive-ins at Amarillo, Tex., that went to weekend runs when school began, only two are now operating, the Tascosa and Twin. The Sunset closed for the season. . . . The Tulia Theatre Co., Tulia, Tex., has joined with local merchants during the Christmas shopping season by offering a free screening of "The Snow Queen" for three days, with tickets being issued by the various stores.

Doris Voss, cashier at the Starlite Drive-In at Shertz, Tex., was held up and robbed of \$75 by a bandit who drove up to the drive-in and demanded the money in big bills. . . . Because of a heavy snow which fell in Amarillo, two of the seven drive-ins screens went dark. However, business at the indoor theatres did not suffer.

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Young stars Tab Hunter, left, and Frankie Avalon, right, are seen with James H. Nickerson, American International Pictures president, signing contracts to star in AIP's "Operation Bikini," which recently started production in Hollywood. Samuel Z. Arkoff, company executive vice-president, and director Anthony Carras look on.

Projectionist Local 153 at El Paso, Tex., awarded gold life membership cards to eight persons at its 54th anniversary celebration held recently. Among those receiving the cards were John D. Paxton, local manager for Interstate-Texas Consolidated Theatres, and Raphael Calderon, Sr., who heads International Amusement Co. . . . The Crossroads Co. turned over the use of the Palo Duro Drive-In at Amarillo, Tex., for the "Toys for Tots" drive conducted by the Marine Reserve and the city firemen. Tommy Amburn is manager of the drive-in. . . . Mel Berker is taking over operation of the State, Winnsboro, Tex., and the State, Pittsburg, Tex.

SEATTLE

Ground was broken for the construction of Sterling Theatre Company's new \$200,000

Delaware Theatres Face New Minimum Wage Law

WILMINGTON — Delaware exhibitors would be brought under minimum wage legislation for the first time under a recommendation the State Department of Labor and Industrial Relations is preparing to submit to the 1963 General Assembly.

Chairman Joseph A. Bradshaw said the department is considering a minimum of \$1, but may suggest some other figure close to \$1. In the past, the proposed power for the department to inspect employers' books and payrolls has been a stumbling block in the General Assembly for labor legislation.

The proposed law would hit, in addition to theatres, hotels, restaurants, waitresses, bus boys, gas stations, dry cleaning and laundry establishments, bowling centers, retail stores, and wholesale firms. However, it would exempt domestic, agricultural, and public employment.

Delaware State Labor Council President Clement J. Lemon said that organization will ask for a \$1 minimum wage.

Two neighboring states have minimum wage laws. Pennsylvania's flat \$1 an hour is the same as the Delaware proposal. New Jersey's minimum wages are keyed to employment fields such as 85 cents an hour in laundry and cleaning establishments; \$1 in stores; and in restaurants \$1 or 87 cents if two or more meals are furnished the employee.

One dollar is the minimum wage in Maine, Massachusetts, Hawaii, Nevada, New Hampshire, New York, Rhode Island, and Vermont.

In the State of Washington the hourly minimum will be \$1.25 on Jan. 1, 1963. In Alaska it is \$1.50.

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900-seat theatre in Lynwood in the heart of the business district. Plans call for a next spring opening. The theatre was designed by architect Raymond H. Peck and will feature a wide screen; glassed-in, sound-proofed family rooms; and contour seats. A pumice exterior will be combined with stained natural woods. Community leaders participating in the ground-breaking ceremony included Mayor Jack Bennett and Stan Echelbarger, president of the Lynwood Chamber of Commerce; Peck; and Charles Livers, general contractor. Gerry Vitus, operations manager for Sterling, also took part. The name for the new theatre will be selected in a contest. . . . The Women of Variety Club sponsored a dinner-dance at the Fort Lawton Officer's Club. . . . Mel Hulling, who held the coast franchise for Allied Artists, died in San Francisco. . . . Dan Seymour has joined the public relations department of Sterling. He formerly was with the American Cancer Society. . . . Dick Lang, former RKO Portland branch manager, was killed recently in a car-pedestrian accident in Portland. . . . Tom Walsh, who operated theatres for Mrs. Parker in Portland, passed away. . . . The Cherokee, Othello, Wash., of the John Lee Circuit, burned to the ground. . . . The Ritz, Ritzville, has been closed. . . . Target date for completion of the new Seattle Cinerama Theatre is Feb. 1. . . . Ron Crowe is back in Sterling's advertising department after a tour of Europe that included Belgium, France, Switzerland, Italy, and Denmark. . . . Black-tie premiere of "Mutiny on the Bounty" was to be held Dec. 18 at the Blue Mouse. . . . "The Castaways" (Buena Vista) is scheduled to open as the Christmas offering at the Orpheum.

REVIEWS

The famous pink paper **SAVEABLE SECTION** in which Experienced Trade Analysts evaluate coming product

Published every second week, as a separately bound and easily saveable section of **MOTION PICTURE EXHIBITOR**, this exclusive 25 year old service is both numerically more complete, and informatively more candid, than any similar trade analysis. Cumulatively numbered by film seasons (September to September). It is recommended that readers consecutively save all **REVIEWS** section in a permanent file. The last issue of each August will always contain a complete annual exhibit to close the season.

Combined, the every second week yellow paper **SERVICES** indexes to the past 12 months' product, and the alternating every second week pink paper **REVIEWS**, represent a unique informative service to theatremen. Please address all inquiries or suggestions about these two service features to the Editors of **MOTION PICTURE EXHIBITOR**, 317 N. Broad St., Philadelphia 7, Penna.



SECTION TWO DECEMBER 19, 1962
VOL. 68, No. 26

BUENA VISTA

In Search Of The
Castaways

COMEDY DRAMA
100M.

Buena Vista
(Technicolor)
(Made in England)

ESTIMATE: Another Disney winner for family trade.

CAST: Maurice Chevalier, Hayley Mills, George Sanders, Wilfrid Hyde White, Michael Anderson, Jr., Antonio Cifariello, Keith Hamshere, Wilfred Brambell, Jack Gwillim, Ronald Fraser, Norman Bird, Inia Wiata, Michael Wynne, Milo Sperber, Barry Keegan, George Murcell, Mark Dignam, David Spenser, Roger Delgado, Maxwell Shaw, Andreas Malandrinos. A Walt Disney Presentation; directed by Robert Stevenson.

STORY: Teen-ager Hayley Mills and her brother, Keith Hamshere, convince shipping baron Wilfrid Hyde White to set sail for South America in his steam yacht in search of Mills' father, who is presumed lost at sea. They act on the strength of a note found in a bottle by French scientist Maurice Chevalier. Also along is White's young son, Michael Anderson, Jr. A series of fabulous adventures, including an earthquake in the Andes, a flash flood, and being marooned in a giant Ombu tree is followed by the discovery that they are on the wrong continent. Actually, they learn that the missing captain's ship went down near Australia. They sail there and are duped by mutineer George Sanders, who takes over the ship and sets the ballant band of adventurers adrift. They are captured by Maori tribesmen, and Mills learns that her father, Jack Gwillim, suffered a similar fate. They escape with the help of slightly demented Wilfred Brambell, who was a mate on Gwillim's ship. After a volcanic eruption and other misadventures, they sneak aboard the yacht, defeat the pirates, and rescue Gwillim. There is even the hint of a future romance for young Mills and Anderson.

X-RAY: This should be an absolute picnic for the kids, and as a result should prove a boxoffice winner with the family trade. Disney piles one adventure on top of another, and a charming cast takes full advantage of the fun-filled opportunities. There is a tongue in cheek quality to the offering that is designed to make it enjoyable fare for adults as well as kids, but at times the going gets a bit too cute for the grown-ups. Most of it is good fun, however, and the magic of the Disney name can't be ignored. Aging funsters White and Chevalier have a ball, and audiences should enjoy them particularly. For the kids, there is the engaging Hayley Mills, good looking young Michael Anderson, Jr., and the Disney treatment that turns the whole world into a fabulous Disneyland. Some may call it corny, but it looks like nothing but business from here. Screenplay is by Lowell S. Hawley.

TIP ON BIDDING: Better rates.

AD LINES: "Jules Verne's Wildest Adventure Becomes The Screen's Top Fun And Thrill Show"; "Disney Does It Again . . . A Happy Show For All The Family."

COLUMBIA

Lawrence Of Arabia

DRAMA

222M.

(plus intermission)

Columbia
(Technicolor)
(Panavision)
(Reviewed in London)

ESTIMATE: Top ranking adventure epic is loaded with potential.

CAST: Peter O'Toole, Alec Guinness, Anthony Quinn, Jack Hawkins, Omar Sharif, Jose Ferrer, Anthony Quayle, Claude Rains, Arthur Kennedy, Donald Wolfelt, I. S. Johar, Gamil Ratib, Michel Ray, Howard Marion Crawford, Jack Gwillim. Directed by David Lean; produced by Sam Spiegel.

STORY: In 1916, British Intelligence sees the Arab revolt against the Turks as a possible wedge between Turkey and her German allies. Peter O'Toole, a Lieutenant who knows Arabia from pre-war days, is grudgingly granted leave of absence from the British Army Headquarters in Cairo to investigate revolt at the instigation of Claude Rains, civilian head of the Arab Bureau. O'Toole sets out to contact Alec Guinness, the prince leading the revolt, and arrives as Turkish planes are strafing his camp. Anthony Quayle, The British liaison officer, insists that the Arabs learn modern warfare, but O'Toole recommends that they fight as guerrillas. With Guinness' approval, O'Toole persuades Omar Sharif, a sheriff, to aid him in an attack on the Turkish port of Aqaba. This involves the near impossible feat of crossing of the grim Nefud desert to link with Anthony Quinn, a chief, and his Howietat tribesmen. On the journey, O'Toole impresses Sharif when he courageously turns back to rescue a shifty Arab who has lost his mount, O'Toole is invited to shed his uniform for the white robes of a sheriff. The meeting with Quinn is not propitious. Just as he is won over at the prospect of capturing Turkish gold, a Howietat is killed in a squabble. To save the expedition, O'Toole turns executioner and shoots the murderer. They capture Aquaba, and O'Toole reports back to Cairo, where his triumph is recognized by Jack Hawkins, the general. Bluff and shrewd, Hawkins promises arms, money, everything except artillery, which might give the Arabs independence. (Intermission) O'Toole's successes ambushing troop trains on the Hedjaz Railway results in "El Lawrence" becoming a legend among the tribes. Arthur Kennedy, an American war correspondent, sees in him a character to glamorize. Having promised Hawkins that the Arab revolt will be in Deraa before the British are in Jerusalem, O'Toole goes to scout the city. He is captured by the Turkish Bey, Jose Ferrer, is beaten unconscious and flung

on a rubbish heap. O'Toole emerges from the experience acutely aware that he is no superman and would have betrayed his friends under torture. He also admits an inner guilt that he enjoys killing, and it takes all Hawkins' diplomacy to persuade him to lead a newly equipped force on Damascus. After a bloody massacre in which O'Toole personally adds considerably to the slaughter, his Arabs enter the city. By the time Hawkins, Quayle, and Rains arrive, squabbling has broken out among the tribes. Hawkins sits back to await the inevitable collapse of O'Toole's dream, the United Arab Council. Unable to unite the Arabs and no longer wanted by the Army, O'Toole is promoted to Colonel and sent home. On the way from Damascus, he looks in vain for a friendly Arab face. There is nothing but endless desert.

X-RAY: Here is a motion picture of tremendous magnitude, with thousands of tribesmen, camels, and horses sweeping across the giant screen in epic battle scenes, shattering train wrecks, all played against spectacular Arabian backgrounds. More than a great adventure, it is the enthralling story of a man who became a legend. Lawrence of Arabia has always been an intriguing figure in history, cloaked in exotic mystery. As seen here, he is a near poet and heroic visionary in the loneliness of the desert, but a man who cringed and feared for his actions once he returned to the civilized confines of his base and his superiors. It is to the credit of Peter O'Toole that this basically retiring and idealistic character, who shakes himself with the inner knowledge that he enjoys killing and wants to be prevented from continuing this dangerous game, is entirely credible and dominates the sweeping canvas of the picture. With this performance, O'Toole establishes himself as a great talent and a motion picture personality of the first magnitude. The film runs just a little under four hours, but the time flashes by in a welter of thrills, suspense, comedy, and spectacle. Technically and artistically, the picture is superb, and director David Lean never lets the interest lag. The massacre of the retreating Turks wherein Lawrence avenges himself may be too much of a bloodbath for some viewers, but the sequence is certainly dramatically justified. It strikes with the sickening force of a stomach punch. The camera work generally is magnificent, in a class by itself. A special tribute should also be paid to the sound recordists, who worked under great difficulties since the entire production was shot on location. They have achieved some remarkable effects and have used the medium of stereophonic sound with great skill, considerably enhancing the film's impact. While this is O'Toole's picture, there are outstanding performances from others in the fine cast, particularly Sharif, Guinness, Quinn, and Hawkins. Flawlessly produced by Sam Spiegel, here is a road show attraction which any theatre will be proud to present. It is truly a motion picture landmark, and should pack theatres for a long time to come.

TIP ON BIDDING: Highest rates.

AD LINES: A Sam Spiegel and David Lean Production—Their First Since "The Bridge On The River Kwai."

PARAMOUNT

Who's Got The Action

COMEDY
93M.

Paramount
(Color)
(Panavision)

ESTIMATE: Names aid moderately amusing farce.

CAST: Dean Martin, Lana Turner, Eddie Albert, Nita Talbot, Walter Matthau, Margo, Paul Ford, Lewis Charles, John McGiver, Dan Tobin, Alexander Rose, Jack Albertson, Hillary Yates, Mack Gray, Johnny Indrisano, Ned Glass. Produced by Jack Rose; directed by Daniel Mann.

STORY: Well-to-do Los Angeles lawyer Dean Martin is suspected of straying by wife Lana Turner. She discovers from Martin's partner, Eddie Albert, who is quite fond of her, that her husband has been playing the horses and losing heavily. Relieved that another woman is not involved, Turner cooks up a scheme whereby she will book Martin's bets. After a few months, she will return the money to him and he will see the error of his ways. Albert goes along as the middle man, taking Martin's bets to the new "bookie." Things do not go as planned as Martin suddenly starts to pick nothing but winners. In order to pay off, Turner hocks all their furniture and art objects with the help of night club singer Nita Talbot, their neighbor. She is being kept by syndicate boss Walter Matthau, who is considerably disturbed that several of his horse players have found another bookie. Actually, judges Paul Ford and John McGiver are also betting through Martin's new "bookie." Afraid that a big bet will not be paid off, Martin and friends arrive at Martin's apartment at the same time as Matthau and his hoods. Turner is exposed as the "bookie" and promises to get out of the business. Martin convinces Matthau that he is only safe if he marries Talbot, who knows all about his illegal operations. He charges Matthau enough for the legal advice to wipe out his losses and reclaim his furniture.

X-RAY: This is played strictly for laughs, and an able, name-packed cast manages to overcome some script shortcomings. The farce is Runyonesque, and the entry has been lavishly produced. Costumes by Edith Head worn fetchingly by Miss Turner and Miss Talbot should please the women particularly, while the men should enjoy the zany situations, particularly sequences involving hoodlum Matthau. Some of the farce is played too broadly and a few of the situations don't come off as funny as they must have looked on paper, but all in all it should satisfy general audiences and play off to satisfactory returns. Script by Jack Rose, based on the novel by Alexander Rose.

TIP ON BIDDING: Better program rates.

AD LINES: "Horses And Marriage Don't Mix . . . Or Do They?"; "The Loveliest Lady Who Ever Booked A Bet, As The Underworld Asked, Who's Got The Action."

UNITED ARTISTS

Taras Bulba

DRAMA
122M.

United Artists
(Hecht)
(Panavision)
(Eastman Color)
(Partly filmed in Argentina)

ESTIMATE: Action-packed Cossack adventure should ride to good returns.

CAST: Tony Curtis, Yul Brynner, Christine Kaufmann, Sam Wanamaker, Brad Dexter, Guy Rolfe, Perry Lopez, George Macready, Ilka Windish, Vladimir Sokoloff, Vladimir Irman, Daniel Ocko, Abraham Sofaer, Mickey Finn, Richard Rust, Ron Weyand, Vitina

Marcus, Martine Milner, Chuck Hayward, Syl Lamont, Ellen Davalos, Marvin Goux, Jack Raine. Produced by Harold Hecht; directed by J. Lee Thompson.

STORY: Cossacks led by Yul Brynner (Taras Bulba) come to the aid of the Polish Army under Prince Guy Rolfe and defeat the Turks who have invaded the steppes of the Ukraine. The Polish fear the power of the Cossacks and turn on them after the battle, destroying their weapons although most escape. Years later, an uneasy peace reigns, but Brynner never forgets the treachery of the Poles. He sends his two grown sons, Tony Curtis and Perry Lopez, to the University of Kiev to learn Polish ways and prepare for the fight to come when the Cossacks hope to free themselves from Polish domination. Curtis meets Christine Kaufmann, daughter of a Polish noble, and they fall in love. Her father spirits her off to the walled city of Dubno, and her brother and his gang attack Curtis and Lopez. Kaufmann's brother is killed in the ensuing fight, and Curtis and Lopez flee back home to the Steppes. Brynner and the other Cossacks welcome them in a wild celebration. Word comes that the Poles want a Cossack army to march to the Baltic wars. Brynner remembers the treachery and repays it, attacking the surprised Poles and laying siege to the city of Dubno. Curtis fears that Kaufmann will die in the plague-swept city and tries to rescue her. He is captured by Rolfe, and Kaufmann is sentenced to burn at the stake. To save her life, Curtis offers to steal food from the Cossacks. Brynner catches him in a Polish uniform and shoots him as a traitor. The Cossacks take the city, but Brynner's vengeance is tempered with mercy as he sees Kaufmann mourning over Curtis' body.

X-RAY: This super-spectacle is packed with excellent action sequences and boasts a good cast that should make for plenty of boxoffice action. Battle sequences, while bloody, are well done, as are other action moments, with particular emphasis on feats of brilliant horsemanship. Dramatically, the film is not quite so successful, as the story rambles somewhat. Brynner is a vigorous Cossack, and Christine Kaufmann is an appealing heroine. Curtis is satisfactory, but Perry Lopez as his brother delivers the more impressive performance. The film's strength is in the fine action scenes, and these have seldom been topped on the screen. Argentine locations match the landscape of the Steppes quite well, and make for some impressive color photography. Direction is okay, and production credits are first rate. General audiences should react favorably despite dramatic shortcomings. Sell the scope and the action and no one will be disappointed. Screenplay is by Waldo Salt and Karl Tunberg, from the book by Nikolai Gogol.

AD LINES: "An Epic Adventure As The Mighty Cossacks In All Their Fury Sweep Across The Steppes"; "Bravery And Treachery . . . Love And Hate . . . Battle And Orgy . . . No One Topped The Cossacks Of Taras Bulba."

The Vampire And The Ballerina

MELODRAMA
86M.

United Artists
(Italian-made)
(Dubbed in English)

ESTIMATE: Moderate horror entry for the program.

CAST: Helene Remy, Maria Luisa Rolando, Walter Brandi, Tina Gloriani, Isarco Ravaioli, John Turner. Produced by Bruno Bolognesi; directed by Renato Polselli.

STORY: A ballet troupe is rehearsing near a castle, supposedly haunted. Two ballerinas, Helene Remy and Tina Gloriani, become lost in the woods. They are joined by Remy's fiance, Walter Brandi. The trio takes refuge in the castle, where they meet mysterious but beautiful Contessa Maria Luisa Rolando. During the night, Gloriani is visited by a vampire and falls victim to its spell. The trio leaves

in the morning, but the following night, the vampire visits again. As it feeds on Gloriani, its face becomes younger and she faints. Brandi returns to the castle and forces Rolando to admit that she and her servant are vampires. Remy follows Brandi and is attacked by a vampire. However, her gold cross protects her. They manage to survive until dawn, and the first rays of the sun turn the vampires to dust. Gloriani is freed from her spell.

X-RAY: This mild horror entry from Italy is strictly for the program. There are few surprises, although the ballet touch permits a few nice-looking girls to display their grace and agility. Acting is passable, and horror fans may be satisfied if they do not expect too much action. This doesn't have much to recommend it, and the foreign cast is totally unknown here.

AD LINES: "A Bloodlusting Fiend Who Preys On Girls . . . A Vampire Queen Who Feeds On The Lifeblood Of Men"; "A Horror Legend Two Thousand Years Old Comes To Shocking Life."

UNIVERSAL

Freud

DRAMA
139M.

Universal

ESTIMATE: A quality entry for discriminating audiences.

CAST: Montgomery Clift, Susannah York, Larry Parks, Susan Kohner, Eileen Herlie, Fernand Ledoux, David McCallum, Rosalie Crutchley, David Kossoff, Joseph Furst, Alexander Mango, Leonard Sachs, Eric Portman. Directed by John Huston; produced by Wolfgang Reinhardt; associate producer, George Golitzin.

STORY: In 1885, Montgomery Clift (Dr. Sigmund Freud) leaves a Vienna Hospital after an argument with superior Eric Portman and goes to Paris to study the use of hypnosis in medicine. He later returns to Vienna to marry fiancee Susan Kohner and to lecture to his colleagues on his findings. They ridicule his theories, but Dr. Larry Parks expresses interest, confessing that he has used hypnosis to treat young patient Susannah York. He has been able to help her with a number of her problems. Parks also sends Clift some of his patients so he can continue his studies. He becomes so involved with the mentalities of the patients that his own mind soon has some problems to overcome out of the past. He wants to alter the direction of his research, but he is persuaded to continue. One of his persuaders is Portman on his deathbed. Parks brings Clift in on the York case when she backslides, and the he turns the entire case over to Clift because York falls in love with Parks, threatening his marriage. She refuses to be hypnotized by Clift, and he turns to just talking with her, discussing her problems and her memories. He finds this most rewarding and continues this method of therapy. He analyzes his own problems while working with York, whom he finally has on the road to being cured. He tries another lecture to his own colleagues but again his ideas are too radical for them. They shout him down and this time even Parks refuses to back him.

X-RAY: This partial biography of Dr. Sigmund Freud might be termed a thinking man's (or woman's) picture for it is the kind of film that should be well received by college students, literary and discussion groups, medical students, doctors, psychologists, and others who go for the unusual in films. There are exploitable values to be found here, but they are cloaked in near-technical verbiage so that the result is a clinical approach to many of the saleable angles. The film has been made in quality fashion containing capable performances, good direction, and superior production values. It's also long and talky and adult in its dialogue and situations much of the time as it tells of the birth of

psychoanalysis. Art and class situations seem the best bet for the film. The screenplay is by Charles Kaufman, and Wolfgang Reinhardt, based on a story by Kaufman.

AD LINES: "The Story Of A Most Unusual Man and Doctor"; "Adults Will Best Appreciate The Story Behind The Birth of Psychoanalysis."

To Kill A Mockingbird

DRAMA
129M.

Universal

ESTIMATE: Well-made, absorbing drama.

CAST: Gregory Peck, Mary Badham, Phillip Alford, John Megna, Frank Overton, Rosemary Murphy, Ruth White, Brock Peters, James Anderson, Estelle Evans, Paul Fix, Collin Wilcox, Richard Hale. Produced by Alan J. Pakula; directed by Robert Mulligan.

STORY: In a small town in Alabama during the 1930's, lawyer Gregory Peck brings up his two motherless young children, Mary Badham and Phillip Alford, with the help of colored housekeeper Estelle Evans. A young summer visitor, John Megna, is enthralled by the pair and by the so-called haunted house at the end of the street, supposedly inhabited by mentally disturbed Richard Hale. When Brock Peters, Negro farm worker, is accused of raping Collin Wilcox, daughter of farmer James Anderson, Gregory Peck is assigned to defend him. The youngsters are faced with the resentment of their schoolmates over their father's defense of a Negro. Peck manages to avert a lynching of his client with the help of his youngsters, and despite proving that Peters is innocent, the bigoted jury returns a verdict of guilty. Peck is sure he can get a reversal on appeal but Peters attempts an escape and is killed. Anderson, resentful over Peck's insinuations and able defense, vows vengeance, and one night, Badham and Alford are attacked on their way home from a school function. They are saved from serious injury or even death by the appearance of Hale, who kills their attacker, Anderson, in a fight. The sheriff decides to overlook the killing, calling it an accident, and the youngsters remain friends with Hale.

X-RAY: This filmization of a well-read novel is an uncommon entry containing impressive measures of drama, suspense, and realism. The look back into yesteryear will have more to offer some than others as the youth of today's adults is vividly recalled via an oft-times absorbing look into a small town and its inhabitants. There are scary scenes as the youngsters examine a house of mystery down the street; there are dramatic ones as a small-town lawyer, ably portrayed by Gregory Peck, fights for justice for a Negro accused of raping a white girl; there's a fine relationship between father and children that grows stronger as the picture progresses. Performances by all concerned are good; direction is able and production values are fine. The children are quite engaging although a bit difficult to understand at times as they talk "southern" naturally. To sum up, the entry is an impressive one ready to please those who would view an interest-holding drama selling warmth and human emotions. The screenplay is by Horton Foote, based upon Harper Lee's novel of the same title.

TIP ON BIDDING: Higher bracket in many situations.

AD LINES: "An Unusual Drama Loaded With Suspenseful Interest"; "A Best Seller Hits The Screen With Tremendous Impact."

MISCELLANEOUS

Dangerous Charter

MELODRAMA
75M.

Crown International
(Panavision 35)
(Technicolor)

ESTIMATE: For the lower half.

CAST: Chris Warfield, Sally Fraser, Richard Foote, Peter Forester, Chick Chandler, Wright

King. Produced by Robert Gottschalk and John R. Moore; directed by Robert Gottschalk.

STORY: Chris Warfield, Chick Chandler, and Wright King, fishermen, find a deserted yacht and take it in with a salvage claim. The Coast Guard lets them keep it to take out chartered fishing parties, hoping in this way to solve the mystery. The former owner eventually shows up, charters the boat, and the fishermen soon learn they are mixed up in narcotics smuggling. A gun battle at sea results in the baddies crashing a small speed boat into the yacht and thus committing suicide.

X-RAY: Shot on location off the California coast, the cast of unknowns go through their melodramatic paces in this slight offering bathed in brilliant Technicolor. It will pass the time in indiscriminating second slots of the double feature houses, but that is about all. The photography of the yacht at sea makes pretty pictures, and there is plenty of action. Producer and director Gottschalk also wrote the original story.

AD LINES: "A Nerve-Shattering Voyage With Death Lurking At Every Turn"; "A Thrillingly Authentic, Action-Packed Story Of The High Seas."

The Mermaids Of Tiburon

MELODRAMA
75M.

Filmgroup
(Eastman Color)
(Aquascope)

ESTIMATE: Fishy tale is okay novelty for lower half.

CAST: Diane Webber, George Rowe, Timothy Carey, Jose Gonzales-Gonzales, John Mylong. Written, produced, and directed by John Lamb.

STORY: George Rowe, director of a California Marineland, has heard reports that strange, unclassified mammals have been observed in the coastal waters of Tiburon Island. He is visited by pearl trader John Mylong, who shows him a "fire" pearl and claims there is a rich growth of them at Tiburon. Rowe agrees to a partnership, but when he arrives at La Paz, Mexico, he finds Mylong missing, so he goes on to Tiburon alone. Timothy Carey, who has murdered Mylong, and who is also after the "fire" pearls, trails after Rowe in a small boat, along with Mexican youth Jose Gonzales-Gonzales. Rowe continues his search along the coast and comes upon several strange creatures in the water. He sees on a rock what he believes to be a mermaid. Under water, he soon locates the mermaid, Diane Webber, and she leads him through undersea channels, shows him her pet, a giant shark, and shows him the fine "fire" pearls. Carey arrives and murders Gonzales-Gonzales in an argument about dynamiting Rowe, who is under water. Carey enters the mermaids' cave and finds the pearls, but the mermaids distract him and lure him to his death. Rowe pulls anchor and leaves, wondering if he can believe all he has seen.

X-RAY: This fantasy features some brilliant underwater photography, and the mermaid legend proves interesting, if considerably drawn-out. The cast of unknowns do their chores in satisfactory fashion, and the film does have exploitation possibilities and will get by nicely on the double bills. The slight story gives motivation for the tall tale.

AD LINES: "You, Too, Will Believe In Mermaids After You See This Fantastic Undersea Adventure"; "Visit The Mermaids In Their Underwater Kingdom,"

The Seducers

DRAMA
88M.

Brenner

ESTIMATE: Exploitable drama for program.

CAST: Nuella Dierking, Mark Saegers, Robert Milli, Sheila Britt, John Coe. Produced by Wilson Ashley; associate producer, William E. Maloney; directed by Graeme Ferguson.

STORY: Robert Milli is having an affair with young Sheila Britt though he is married

to Nuella Dierking. Milli and Dierking drive home from a cocktail party, and though slightly drunk, she insists on driving. She also informs him that she has instructed her attorney to file for a divorce since they haven't been getting along. On a road near a lake, the car strikes a pedestrian who looms up in the dark suddenly, and the body goes into the lake. They search for the victim but can't find him, and they take off in a panic. After they leave, a form rises from the water. Milli urges her not to call the police and the thought of divorce is driven away. She gets the broken headlight repaired at a garage where she picks up an unwelcome passenger, Mark Saegers, who shows her the handkerchief that she dropped near the lake. She is forced to drive him home where he blackmails the pair into allowing him to live in the barn on the property. When she becomes desperate, Saegers informs her that there is no body in the lake. She goes back and does find one and is confused more than ever. The body is Dierking's lawyer who was killed by Milli and an accomplice. They intended to use the accident as a hold over her to get her money. Milli drugs Saegers, intending to kill him, but he recovers in time. There is a chase where Milli falls to his death. Dierking and Saegers, in love, will try to work out the future together.

X-RAY: There are a number of elements which can be sold here such as some scenes showing illicit love, some mystery angles, some that are dramatic, etc. There is also an abundance of conversation and angles to the plot development which are a bit superfluous. The acting is okay, and the direction and production are average. The entry should do all right as part of the program. Wilson Ashley wrote the screenplay and most of the cast are unknowns.

AD LINES: "Thrill To An Unusual Mystery Drama"; "Illicit Love Brings Nothing But Trouble."

Stakeout

MELODRAMA
80M.

Crown International

ESTIMATE: Filler for the program.

CAST: Bing Russell, Billy Hughes, Bill Hale, Jack Harris, Bernie Thomas, William Foster, Eve Brent, Chris Wayne. Produced by Robert Hughes, William Hughes, Joe R. Gentile; directed by James Landis.

STORY: Widower and ex-convict Bing Russell gets his 10-year-old son, Billy Hughes, who worships him, out of an orphanage, and they hit the road. No one wants to employ an ex-con, and they find the going tough. Getting a job as a mechanic in a small garage, Russell is fired when the wife of the owner, Eve Brent, falsely accuses him of getting fresh. Desperate, Russell finally contacts some old gang members and lets them in on a kidnap plot involving the son of a wealthy oil magnate. Russell is killed in the final police round-up, but police tell Hughes that his dad died a hero.

X-RAY: This tale of father and son love is fairly well made and boasts good performances by Bing Russell and Billy Hughes, the young son. There is little else save some action in the concluding reels. It's a typical low budget, no names programmer with possible family appeal due to the natural performances by the leads. The screen play is by James Landis, also the director.

AD LINES: "Betrayed By A Woman, Cornered By The Law, Trapped In A Stakeout"; "A Thrill Loaded, Action Packed Drama."

FOREIGN

Joseph And His Brethren

DRAMA
103M.

Colorama
(Filmed in Italy)

(Color)
(English language)

(Continued on page 5008)

ALPHABETICAL GUIDE TO 107 Features Reviewed

This index covers features reviewed thus far during the 1962-63 season in addition to features of the 1961-62 season, reviewed after the issue of Aug. 22, 1962.—Ed.

A		Girl With The Golden Eyes, The—90m.	M		Smashing Of The Reich, The—84m.—
Almost Angels—93m.—BV	4989	Girls, Girls, Girls—106m.—Par.	4994	—UA	4991
Antigone—88m.—For.	4983	—For.	4979	Manchurian Candidate, The—126m.	Son Of Samson—90m.—For.
B		Gypsy—149m.—WB	4986	—UA	4990
Badjao—100m.—For.	4991	H		Marco Polo—95m.—A-I	Stagecoach To Dancers' Rock—72m.
Barabbas—134m.—Col.	4977	Have Figure, Will Travel—70m.—Misc.	4986	Maxime—93m.—For.	—U-I
Billy Budd—123m.—AA	4981	Hero's Island—94m.—UA	4982	Mermaids Of Tiburon, The—75m.—	Stakeout—80m.—Misc.
Billy Rose's Jumbo—125m.—MGM	5001	How The West Was Won—155m.—	4997	Misc.	5007
Blaze Starr Goes Back To Nature—	4983	MGM-Cinerama		Mr. Arkadin—99m.—For.	Sundays And Cybele—110m.—For.
79m.—Misc.		I		Mongols, The—105m.—For.	Sweet Ecstasy—84m.—For.
C		I Spit On Your Grave—100m.—For.	4987	Mutiny on the Bounty—179m.—MGM	Swindle, The—92m.—For.
Chapman Report, The—125m.—WB	4979	I Thank A Fool—100m.—MGM	4982	Sword Of The Conqueror—95m.—UA	
Cleo From 5 To 7—90m.—For.	4991	If A Man Answers—102m.—U-I	4979	Swordsman Of Siena—92m.—MGM	
Constantine and the Cross—120m.—	5001	In Search Of The Castaways—100m.	5005	T	
Emb.	5001	Island, The—96m.—For.	4995	Tales Of Paris—85m.—For.	4988
Crime Does Not Pay—159m.—Emb.	4993	It's Only Money—84m.—Para.	4999	Taras Bulba—122m.—UA	5006
D		It's Wonderful To Be Young—92m.	4990	300 Spartans, The—114m.—Fox.	4978
Damon And Pythias—99m.—MGM	4978	—Par.		To Kill A Mockingbird—129m.—U	5007
Dangerous Charter—75m.—Misc.	5007	J		Too Young, Too Immoral—87m.—	4991
Days Of Wine And Roses—117m.—WB	5004	Joseph And His Brethren—103m.—	5007	Misc.	4991
Devi (The Goddess)—96m.—For.	4992	For.		Tower Of London—73m.—UA	4994
Divorce—Italian Style—104m.—Emb.	4981	K		Trial And Error—99m.—MGM	4998
E		Kamikaze—89m.—Misc.	4991	Two For The Seesaw—120m.—UA	4995
Escape From East Berlin—94m.—	4989	Kill Or Cure—88m.—MGM	4998	Two Tickets To Paris—78m.—Col.	4997
MGM		Kind Of Loving, A—112m.—For.	4983	V	
F		L		Varan, The Unbelievable—70m.—For.	4996
Fancy Pants—92m.—RE.—Par.	4989	La Vlacchia—103m.—Emb.	4981	Vampire And The Ballerina, The—86m.	5006
First Spaceship On Venus—80m.—	4995	Lawrence Of Arabia—222m.—Col.	5005	—UA	5006
For.	4995	Legend Of Lobo, The—67m.—BV	4993	Very Private Affair, A—94m.—MGM	4982
40 Pounds Of Trouble—106m.—U	5003	Lion, The—96m.—Fox.	4978	W	
Flame In The Streets—93m.—For.	4987	Loneliness Of The Long Distance		War Lover, The—105m.—Col.	4989
Freud—139m.—U.	5006	Runner, The—103m.—For.	4999	Warriors Five—84m.—A-I	4993
Frightened City, The—97m.—AA	4977	Long Day's Journey Into Night—175m.	4985	We'll Bury You—75m.—Col.	4985
G		—Emb.	4985	What Ever Happened To Baby Jane?—	4995
Gay Purr-ee—86m.—WB	4991	Longest Day, The—180m.—Fox.	4986	132m.—WB	4995
Girl Named Tamiko, A—110m.—Para	5001	Loves Of Salamambo, The—72m.—Fox	4994	Where The Truth Lies—83m.—Para.	4985
		Lucky Pierre—66m.—Misc.	4986	White Slave Ship—92m.—A-I	4993
				Who's Got The Action—93m.—Par.	5006

Joseph And His Brethren

(Continued from page 5009)

ESTIMATE: Fairly interesting biblical tale.

CAST: Geoffrey Horne, Robert Morley, Belinda Lee, Carlo Giustini, Finlay Currie, Mario Girotti, Vera Silenti, Arturo Dominici, Robert Rietty, Julian Brooks. Produced by Ermanno Donati and Luigi Carpentieri; directed by Irving Rapper.

STORY: Geoffrey Horne as "Joseph," and his younger brother, Mario Girotti, are the favorites of Finlay Currie, the patriarch who had 12 sons from whom the 12 tribes of Israel were later to descend. Horne is entrusted to oversee the sale of a flock of sheep instead of first born Carlo Giustini. The others are aroused at his attitude, beat him, then sell him to a slave trader bound for Egypt. He is bought by Superintendent of Prisons Robert Morley, who appreciates his intelligence and helpful suggestions, and he is eventually freed. Meanwhile, relations between Morley and his young wife, Belinda Lee, are on a platonic level, and she tries to get Horne to make love to her. He turns her down, and she falsely accuses him of attacking her. He is sent back to prison. When he correctly interprets a dream for an imprisoned ex-minister of the Pharaoh, who is returned to favor, he is able to return the favor by getting him to interpret a dream of the Pharaoh, who is so impressed with the prediction of seven years of prosperity to be followed by seven lean years that he places Horne in charge of preparing for the famine. The other nobles oppose the appointment to no avail. Morley learns his wife is unfaithful and that she has framed Horne, whereupon he kills her and then commits suicide over her body. Horne carries out his assignment well, whereupon the jealous nobles encourage

an attack by the King of Syria. Horne orders a giant dam opened, and the invaders are drowned or swept away. Horne marries and orders some of the stored food sold to less fortunate outsiders. His brothers come to buy food and do not recognize him. He holds one a hostage and orders that their father and younger brother return with them. There is a reunion at which time Horne reveals his identity, and all are happy at the outcome.

X-RAY: There are some moments of interest in the biblical drama, another import in the English language, and there are some moments that are not very interesting, in fact being on the dull side. The cast does what it can and with an unwieldy script. Direction is fair, and production values are okay. It can do okay as part of the show where not too much is expected. The subject matter may be one angle of attraction for some in the audience. The cast is mainly Italian, except for Geoffrey Horne, Robert Morley, Belinda Lee, and Finlay Currie.

AD LINES: "On Of The Bible's Most Absorbing Tales Brought To The Screen In Revealing Color"; "A Biblical Spectacle That Has Everything—Including Romance And Action."

Sundays And Cybele

Davis-Royal Films
(French-made)
(English titles)

ESTIMATE: Interesting import.

CAST: Hardy Kreuger, Nichole Courcel, Patricia Gozzi, Daniel Ivernel, Michel De Re, Andre Oumansky. Produced by Romain Pines; directed by Serge Bourguignon.

STORY: Hardy Kreuger suffers from amnesia

following an accident in a plane during a war assignment, and he winds up living with nurse Nichole Courcel, who loves him and tries to help him. She supports him. One day, he sees a father leave Patricia Gozzi at an orphanage run by nuns. The father forgets to give her her briefcase and leaves it outside. Kreuger's attention had been drawn to the incident because the girl tearfully begged to be left there. He brings in the briefcase, and one of the nuns assumes that he is the father. Loneliness and pity cause him to assume the task of father to the girl since it is quite evident that her real parent has abandoned her. He starts visiting her on Sundays and taking her out for walks and companionship. They become close, and he keeps her a secret from Courcel, who finds out about the meetings and assumes the worst, figuring that his mental condition has worsened. She confides in others and eventually the police are brought into the case by alarmed orphanage authorities. Kreuger is killed when it is mistakenly assumed that he wants to do harm to the girl. In reality, he was bringing her a present.

X-RAY: The story of an adult man and a young abandoned girl is a sensitive and at times intriguing tale as they are brought together by loneliness and circumstance. Their relationship and the reactions of those around them make for an interesting import that should get good payoff and audience interest in the art spots. Performances are fine, especially by youngster Patricia Gozzi and Hardy Kreuger, and the direction and production are very good. The screenplay is by the director based on the novel, "Les Dimanches de Ville d'Avray," by Bernard Eschasseriaux.

AD LINES: "A Decidedly Different Love Story"; "A Fine and Emotional Love Study."

DRAMA
110M.



DECEMBER 19, 1962 SECTION THREE
VOL. 68, No. 26

EXPLOITATION

ACTUAL PROMOTIONS, accomplished by Experienced Theatremen, that can be applied with profit to many other Theatre Situations.

This special section is published every-second-week as a separately bound saveable service to all theatre executive subscribers to MOTION PICTURE EXHIBITOR. Each such cumulatively numbered saveable section represents current submissions that have been judged by the Editorial Board as having the originality and ticket selling force to warrant placement in the 1962 SHOWMEN OF THE YEAR CONTEST (explanation elsewhere). It is recommended that theatremen save complete annual consecutively numbered files of these EXPLOITATION sections, and on the last page of each issue will be found a complete cumulative index for the year. Address all communications and submissions to the Editors of MOTION PICTURE EXHIBITOR, 317 N. Broad St., Philadelphia 7, Pa.

Individual ACHIEVEMENT CITATIONS have been issued for each of these:

A CIVIC-CLUBS

NUMBER A5

Ties In With Visual Education

THEATRE: Regal

ADDRESS: Uxbridge, Middx, England

MANAGER: L. P. Ward

When motion pictures are so often publicly accused of being detrimental to the welfare of teenagers, I turned the tables nicely so that this theatre was spotlighted in the best possible manner.

I work closely with the local educational authorities and have lectured on film appreciation at the two schools controlled by the Chairman of the Head Teachers of North West Middlesex Association. Through this connection I discovered that H. G. Wells' "History of Mr. Polly" was the set book for literature in the forthcoming General Certificate of Education examinations at the High Schools.

Having ascertained from the head office booking department that a copy of Rank's film version was available I was able to approach the Chairman of the Head Teachers and suggest a special screening. This was seized up on and five High Schools agreed to send parties.

Originally I catered for about 600 pupils but in the end I had approximately 1000 pupils and teachers. The teachers were delighted with the experiment and the local press gave the screening admirable editorial and pictorial coverages.

Now it will be interesting to see if the examination results are influenced. A modicum of success could mean revised thinking regarding the role of motion pictures in the realm of character building.

B KIDS' MATINEES

NUMBER B14

There Are Some Good 'Young Ones'

THEATRE: Carlton

ADDRESS: Boscombe, England

MANAGER: H. K. G. Wesken

When I played Associated British's "The Young Ones" I approached a reporter on the Bournemouth Times and suggested that though disreputable teenagers received much publicity the good ones went unsung. My idea was that the newspaper should get readers to send in details of the good deeds of youngsters. The most worthy would receive a camera which I had promoted.

The English Take Over "Exploitation"

LONDON—All of the entries in this issue of EXPLOITATION are from Great Britain proving that our English cousins are indeed not lacking in motion picture advertising, publicity and exploitation know-how.

As a pre-Christmas salute to MOTION PICTURE EXHIBITOR London Bureau representative Jock MacGregor, whose co-operation made the compilation possible, and to the enterprising managers represented by the varied stunts herein, our congratulations. You are now, of course, automatically eligible for year end judging in the 1962 "Showman-Of-The-Year" contest conducted by the publication.

This was most eagerly accepted and excellent writeups culminating with the selected letters from readers appeared over a full month. Our "Top Young One" who organized friends to help the old people in her district with their chores, etc. received her prize from the captain of the local football team on the stage. As an extra thrill I arranged through head office for Cliff Richard, the pop singer star of "The Young Ones," to send her a congratulatory telegram.

Thirty four photographic stores co-operated with window displays plugging the search for the "Top Young One" and the picture. Other window displays were obtained on the book, record and knitwear tieups, teenage fashions and Capri Scooters tieups.

A manager's letter of recommendation

throwaway was prepared and distributed over a wide area. Additionally Flook's Dairy used our special milk bottle collars plugging milk as the drink of "The Young Ones" on deliveries to all customers.

G STUNTS-BALLY

NUMBER G44

Pigeon Fanciers Eat Pigeon Pie

THEATRE: Regal

ADDRESS: Kirkcaldy, Scotland

MANAGER: Douglas Adams

I really had fun promoting Paramount's "The Pigeon That Took Rome"!

Twelve prominent local pigeon-fanciers, the correspondent of "The Racing Pigeon," pressmen and their wives were my guests on the opening night. After the show I staged a surprise party, inspired by the one in the film, in the circle lounge.

For this a butcher made a pigeon pie containing 19 pigeons and sufficient for 35 people. This was baked by the chef at the Station Hotel who decorated it with a pigeon, skewered with its wings outstretched.

H. J. Heinz and Co. provided spaghetti bolognese, stuffed olives, pickled onions and serviettes, Huntley and Palmers, cocktail biscuits and cake, and Lyons Maid, Neapolitan ice cream. Italian wines were given by Grants.

The Electricity Board loaned and installed a full size electric cooker for the occasion and the circle lounge was specially decorated. The pearl lights were replaced with rose colored bulbs which, supplemented with



Douglas Adams, manager, Regal, Kirkcaldy, Scotland, recently served a buffet to pigeon fanciers featuring pigeon pie in a tie-up effected for Paramount's "The Pigeon That Took Rome." Other refreshments, including Italian wine, were promoted by cooperating dealers.



Lee C. Prescott, manager, Odeon, Bury, Lancs, England recently used this lion as effective street bally for 20th-Fox's "The Lion." The bus ride he took his lion on proved quite startling to passengers who did a double take when they spotted the "beast."

candles stuck in bottles on the tables, gave just the right "night club" atmosphere. Italian posters and pictures adorned the walls and Italian music was played on a borrowed tape recorder.

Grants set no limit to the amount of wine consumed and it flowed throughout the reception. When it was learned that the owner of a pigeon which had that afternoon won a race from France was present, Grant's representative immediately presented him with a bottle of Italian wine.

From the start the affair was an immediate success and a first rate pictorial and editorial coverage resulted in the Scottish national and

local press—and how the reporters picked on the pigeon fanciers eating pigeon pie!

Window displays were effected on Italian style shoes, clothes, hair styles, wines and vacations, Pigeon Blend Whisky and pigeon food. Reciprocal displays of Italian wines and pigeon food were mounted in the theatre foyers.

An "Italian Holiday Snaps" and a "Best Kept Pigeon" contests were promoted and on the Saturday before playdate a cooperative usherette toured the town carrying a pigeon and a card reading "I'm Going to See 'The Pigeon That Took Rome' Are You? plus credits."

I said I had fun with this campaign and most of this resulted from the "Haggis Bird" which we devised for a highly successful window display. We really let our imagination run and created the full legend. With "Burns Night" coming on January 25 American and Canadian managers may appreciate full details.

Fortunately my assistant, A. C. B. Scott, comes from the Highlands and we decided that he is one of the few remaining Haggis Hunters, an ancient and traditional craft, the mysteries of which are handed down from father to son. The "Haggis Bird" is, of course, extremely rare and can only be found in the remotest part of Scotland but my man after stalking over the wildest snow covered slopes of Ben Nevis had luck. He bagged a Greater Spotted Haggis Bird, a beautiful bird with a resemblance to a pheasant but extremely ferocious, and a lesser dove tailed Haggis Bird which is definitely related to the pigeon clan. Both birds it should be stressed are strongly adverse to foreigners and the English in particular and hibernate during the tourist season!

Stuffed, the Haggis Birds were displayed in the Pet Store window along with suitable details about them and the film, stills, posters, etc. They proved a real crowd stopper and passers by were impressed or just amused. Either way the result was the same. The display incidentally cost the theatre nothing.

The Haggis Birds became such a talking point that they were "guests of honor" when the Rotary Club of Kirkcaldy entertained the Canadian Rotary Curlers Club, touring Great Britain, to dinner. They stole the show! The hotel chef and his assistant carried them on silver salvers into the hall and around the tables to the swirl of bagpipes before placing

them in the center of the top table.

Round Table Haggis Hunt Convener, the Kirkcaldy Deputy Burgh Prosecutor, Brian C. T. Wood, drew up a certificate of witness couched in legal terms. I had these printed on vellum-type paper and inscribed individually with the dinners' names. The Canadians were delighted and were seemingly terrified lest they got bent before being framed!

Yes, this campaign was fun and it only cost us \$16.80 which was shared fifty-fifty with the distributor.

NUMBER G45

Let's Go Native

THEATRE: Odeon

ADDRESS: Rutherglen, Scotland

MANAGER: C. Hayden Reed

Filmed in color with locations on Tahiti and bringing the talents of James Mason and John Mills together for the first time, Ivan Foxwell's "Tiara Tahiti" is a film of which the whole industry can be justly proud. It provides plenty which is far beyond the scope of television, and is a glossy entertainment for all comers.

For several weeks prior to playdate my news boards in the foyers were dominated with information, stills and posters regarding this important booking so that all patrons knew that the film was coming. This was backed up with the use of colorful posters.

A "Tiara Tahiti" contest was organized on a national scale in conjunction with the "News of the World" with a vacation in Tahiti as the first prize. Copies of the newspaper were sent to the theatre and having had them over printed, I distributed them during the week prior to playdate.

The contest was backed with posters in the form of news sheets. These I also had overprinted with theatre credits and were displayed at several newsagents shops in the town.

Armed with stills of an exceptionally high standard colorfully putting over the South Seas settings I approached a photographic store who willingly co-operated with a window display for the week of playdate. These color stills were backed with a special display sheet and a show card reading: "We Can Develop and Print Your Color Films Here—See Tiara at the Odeon. You'll Love the Color and Beauty of a Tropical Paradise."

The travel agent was a natural for an eye catching window display. Continuing on the travel angle I prepared dummy airline tickets reading "To—Adventure. From—Tahiti. Via—Odeon, Rutherglen. Flights: 2:10-5:30-8:50." It was a simple gimmick but it caught the imagination and caused a chuckle.

A Wine Store window display on the theme "Our Wines are bottled Sunshine . . ." and music tieups rounded off the campaign.

NUMBER G46

'Lion' Plugs 'Lion'

THEATRE: Odeon

ADDRESS: Bury, Lancs, England

MANAGER: Lee C. Prescott

Playing 20th-Fox's "The Lion" concurrently with the Odeon at Rochdale, some seven miles away, I hired a lion costume jointly with the manager of that theatre to reduce the cost. I used the costume first for street stunts and this proved doubly effective. Not only did my lion led by my chief of staff cause considerable interest among passersby but it made pictures in the local evening and weekly papers.

Having distributed 3000 throwaways, ridden pillion on a motor bike and done everything humanly possible for a lion to do, the time came for the costume to be passed to my colleague. I then pulled my ace. My chief of staff took the "lion" on the scheduled bus

THE NEW 1962

"Showman-of-the-Year" CONTEST

Each individual achievement, selected by the Editorial Board and published in this every-second-week EXPLOITATION Section of MOTION PICTURE EXHIBITOR, will receive an Achievement Citation. Five by the same showman published in any one year will receive a SILVER Achievement Citation, And, should any showman ever accomplish ten in the same year, a GOLD Achievement Citation will be awarded. No weekly or monthly prizes will accompany such citations.

At each year's end, all such published achievements will be submitted to a Board of Judges for their individual study and their personal choice of the BEST THREE. A minimum of

\$30000 IN PRIZES

will be awarded to the three "SHOWMEN-OF-THE-YEAR" so selected. Alert showmen, interested in the international distinction to be gained from such awards, will recognize that an advantage lies in winning repeated individual published achievements. Address all submissions and photographs to: GEORGE F. NONAMAKER, Feature Editor, MOTION PICTURE EXHIBITOR, 317 N. Broad Street, Philadelphia 7, Penna.

to Rochdale on the Saturday afternoon passing through the territory from which both theatres draw patronage. To do this successfully the line panel sewn to the costume bore credits for both theatres.

I went along as photographer and throughout the journey I was quite amazed by the reaction of passengers. Without exception they nonchalantly climbed aboard, passed the lion and did a double take to stare in a mixture of utter amazement and disbelief. That's when they got their leaflet.

For the first time I was able to persuade the manager of the Gas Board Showroom to co-operate with a window display. This featured gas fires and the picture under the slogan "Star Performers" and included art cards and a 6' x 3' "West End" framed photo panel of a scene still. This was particularly valuable as the showroom stands on part of the Bury bus terminal.

With the Egg Marketing Board stamping Britain's largest eggs with a lion, I devised a tieup with a food store. This resulted in an excellent showcard which was in a different position each day as the perishable food displayed is placed in cold storage every night.

Another excellent boost came from a book store with a window which featured the book of the film and every other book in stock incorporating the word "Lion."

NUMBER G47

In Person Pleases Golden-Agers

THEATRE: ABC Theatre
ADDRESS: Camberwell, London, England
MANAGER: L. S. Johnson

Since Donald Sinden, who stars in "Twice Around The Daffodils," was appearing in a West End play when we had the Anglo Amalgamated release, we persuaded him to attend a matinee at this theatre. We spotlighted this as an occasion for our Old Age Pensioners patrons, who are admitted to weekday matinees at greatly reduced rates.

Through the local papers, a competition was organized in which OAPs were invited to write to the manager explaining why they liked visiting this theatre. Donald Sinden would present the prizes which included Huntley and Palmers biscuits and Scotties Tissues on the stage during his visit.

The local press played up the appearance, posters were put out, slips placed on all main doors and a slide projected. Stage announcements were also made every afternoon and evening for two weeks. 2000 throwaways announcing the PA (and paid for by Scotties Tissues) were distributed around the district.

The exciting day for our pensioners arrived at last and as a crowning achievement the Mayor of Camberwell found time in his busy diary to attend the theatre to receive the star. Nurses from two local hospitals also attended in uniform. All guests were presented with carnations by local florists who also provided an abundance of daffodils for decorating the foyers.

Everyone attending the theatre that afternoon received a packet of Scotties Tissues.

To ensure a perfect stage presentation, Clifford Elsom, ABC's head office expert, accompanied Donald Sinden, to introduce him on the stage in a manner that my OAPs will not forget. The star then added his own surprise personal touch by inviting the three winners to see his stage play, "Guilty Party" as his guests.

The Mayor of Camberwell gave a note of thanks to Donald Sinden and the Theatre. Afterwards numerous old people flocked around the star to thank him personally for



Gene Edwards, manager, Fox, Levittown, N. J., is seen with lobby display he created himself for Warners' "What Ever Happened To Baby Jane?" by personally cutting out a six-sheet, backing it up, and framing it on wall board with a shadow box made for the two heads. The head of the doll in the cradle was treated with red dye to resemble the one shown on the poster.

coming. A reception for VIPs rounded off a highly satisfying promotion.

NUMBER G48

Fashion Competition Scores

THEATRE: ABC
ADDRESS: Torquay, England
MANAGER: A. G. Cattell

Playing Anglo Amalgamated's "Night of the Eagle," I arranged with the Herald Express to run a Janet Blair Fashion competition. The Dorothy Perkins fashion store cooperated by providing a prize to the value of \$20.00. Guest tickets to the theatre were given as second and third prizes. There were 126 entries.

The prizes were presented at the theatre and publicity was given to the winner choosing the goods at the store. The names of the winners appeared in the paper during play week together with a story about Anna Karina, who stars in the co-feature, "She'll Have to Go."

For a street stunt, 20 members of the local Lambretta Club toured the town for four evenings starting and finishing at the theatre.

Each scooter carried a linen banner bearing theatre and program credits.

1000 overprinted bags were used by a fish shop. 25 extra poster sites and nine shop window displays rounded off the campaign.

I INSTITUTIONAL

NUMBER I-17

Courtesy Reminder Pays Off

THEATRE: Royalty
ADDRESS: Hull, England
MANAGER: Albert E. Hallam

Periodically there are complaints in the press regarding the lackadaisical approach of theatre employees to the paying public. To make sure that such criticisms are never levelled at my operation, I set about educating my staff in maintaining a happy relationship with my patrons.

I am an avid reader of verse and over the years certain lines have stuck in my mind. These I have adapted in prose-verse as a virtual "code of conduct." Suitably inscribed and framed they hang in the staff room:—

"There's no use for rudeness or for discourtesy.

"Always speak with kindness and civility.

"You may be tired and hurried and have a lot to do but so have others—and maybe more than you.

"Whatever you are doing, wherever you may be—sweeten life a little by speaking amiably. It may not seem important and yet it means so much.

"Good temper and good manners give life a gracious touch. It oils the wheels of ABC and helps to ease the strain.

"On both sides of the box office, or phone or bus or train—in hotel and in office, at home or in the street—be most polite and courteous to all patrons that you meet."

It is a simple idea but I do believe that it has an enormous effect.

Courtesy, pleasantness and the little niceties by the house staff are the too often taken for granted things among theatre services that make for patron comfort and enjoyment; and are often long remembered by the movie goer. An on their toes house staff cannot only enhance a patron's visit to the theatre; but can unobtrusively create an actual desire in the paying public to come back again and again to that friendly cinema where the service staff are so pleasant, helpful and cordial.

SAVE . . . these EXPLOITATION sections!



Specially Numbered, Classified, Indexed and Punched for Filing, they will prove to be an encyclopedia of useful exploitation stunts.

●

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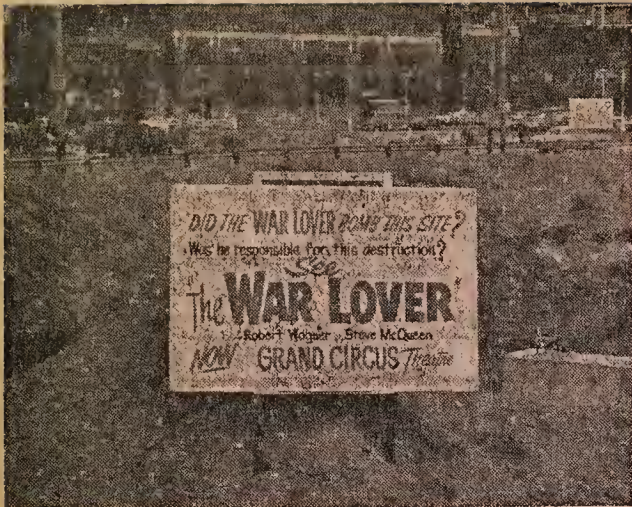
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**MOTION PICTURE EXHIBITOR
BOOK SHOP**

**317 N. Broad Street
Philadelphia 7, Penna.**



This unusual promotion used in Detroit recently for Columbia's "The War Lover" at the Grand Circus attracted a great deal of attention. The leveled land was in the downtown area.

COMPANY ASSISTS

PARAMOUNT and RCA Victor Records scheduled a major promotional effort in behalf of the new soundtrack album from Elvis Presley's "Girls, Girls, Girls!" Field forces are currently engaged in setting local campaigns keyed to Thanksgiving openings of the film. "Return to Sender," a single from the soon-to-be-released album, is already in the "Top Twenty" on trade publication charts. On the same film, over 300 high school newspapers having a circulation base of 2,500 or more, assuring a national readership in excess of 3,500,000 have been enlisted by Paramount in a campaign highlighted by display ads especially created for them. Each high school editor is also being serviced with a press kit including feature stories, pictures and scene mats. This high school campaign is but one phase of an all-out "accent on youth" promotion with music and record tie-ups, special screenings and numerous stunts and contests also being directed at the millions of teenagers who contributed so much to the success of other Presley attractions.

MRS. MARGARET C. TWYMAN, director, community relations, Motion Picture Association of America, has issued a "Special Applause" four-page plug on MGM's "World Heritage Film and Book Program." Stating that "the schools in your community have been alerted to this exciting program; and that teachers everywhere are eager for school children to view the films as they study the classics in book form" and that MGM and Scholastic Magazines are co-sponsoring the release of the eight movie masterpieces, with accompanying paperback editions of these classics to be in your community soon," the herald lists the films as "David Copperfield," "Pride and Prejudice," "Captains Courageous," "Little Women," "A Tale Of Two

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- G48. Fashion Competition Scores EX-465

H LOBBY DISPLAYS

- H1. Art Exhibit Helps Oriental Lobby Display EX-410

I INSTITUTIONAL

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- I-11. Benefit Proves Mutually Beneficial EX-446
- I-12. Tug Of War For Charity EX-451
- I-13. Reopening Features Nostalgia EX-461
- I-14. Talent Stage Show Boosts Sunday Matinee EX-462
- I-15. Horror Show Drive-In Campaign EX-462
- I-16. Personal Appearance Of Stars EX-463
- I-17. Courtesy Reminder Pays Off EX-465

Cities," "Kim," "Julius Caesar," and "The Good Earth," and adds that "I trust YOU will take advantage of this opportunity for indeed they are 'movie masterpieces' which will live forever."

COLUMBIA has set for "Lawrence Of Arabia" the "Lawrence Of Arabia" look, a new trend in American fashion. Drawn from



Al Arnstein, right, manager, RKO Palace, New York City, recently had WMCA disc jockey Fred Stickle doing a remote broadcast to promote U's "If A Man Answers" from the theatre lobby. WMCA staffer Barbara Militello looks on. Savings Bond awards and tickets as well as record albums were awarded lucky callers in a telephone contest.

the Middle Eastern costumes worn in the picture, the creations will appear in the high fashion market in originals of a group of this country's outstanding designers. The new trend look will be featured in Vogue Magazine and at Bonwit Teller and similar haute couture shops throughout the nation. The unveiling of the fashions inspired by the film occurred at a press fashion show on Dec. 12 at New York's Bonwit Teller. The January 1 issue of Vogue will carry a two page feature devoted to the "Lawrence Of Arabia Look." One page will display, in full color, creations by Adolpho Hats and a Bill Blass gown. The other, in black and white, will show a Rudy Gernreich beach dress. In the January 15 issue of Vogue creations inspired by the film will be featured. Columbia has assembled and is distributing a merchandising kit to each store and its representatives in each city will initiate separate promotions with each display.

MGM and Columbia Records are backing with tremendous advertising, publicity and exploitation the soundtrack album of "Billy Rose's Jumbo." To launch the package, Columbia has set up a heavy ad budget and distributors and dealers are receiving special mailings, including a wing display piece, flash mailers, inserts and other news about the track. Window cards, handsome window flyers and streamers have been prepared

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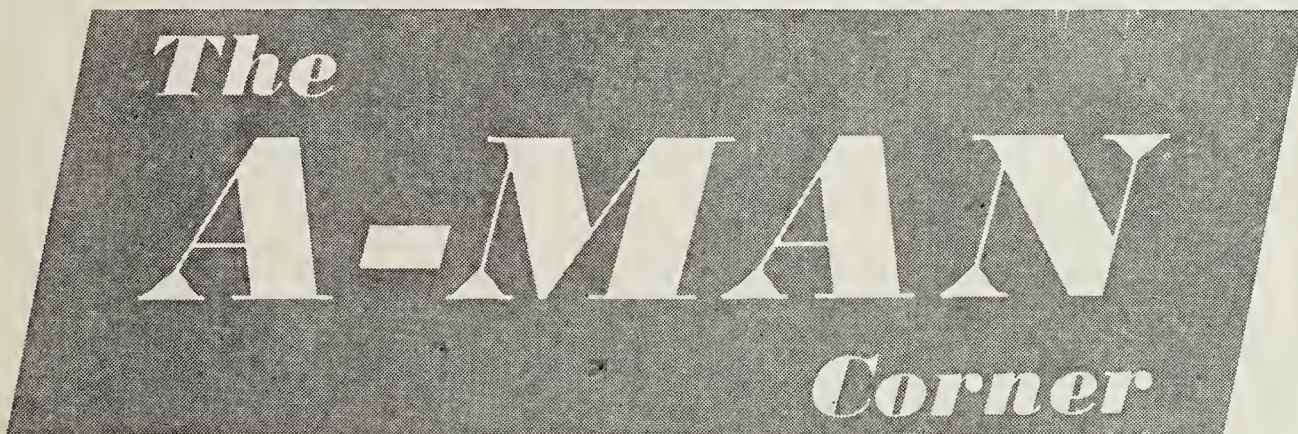
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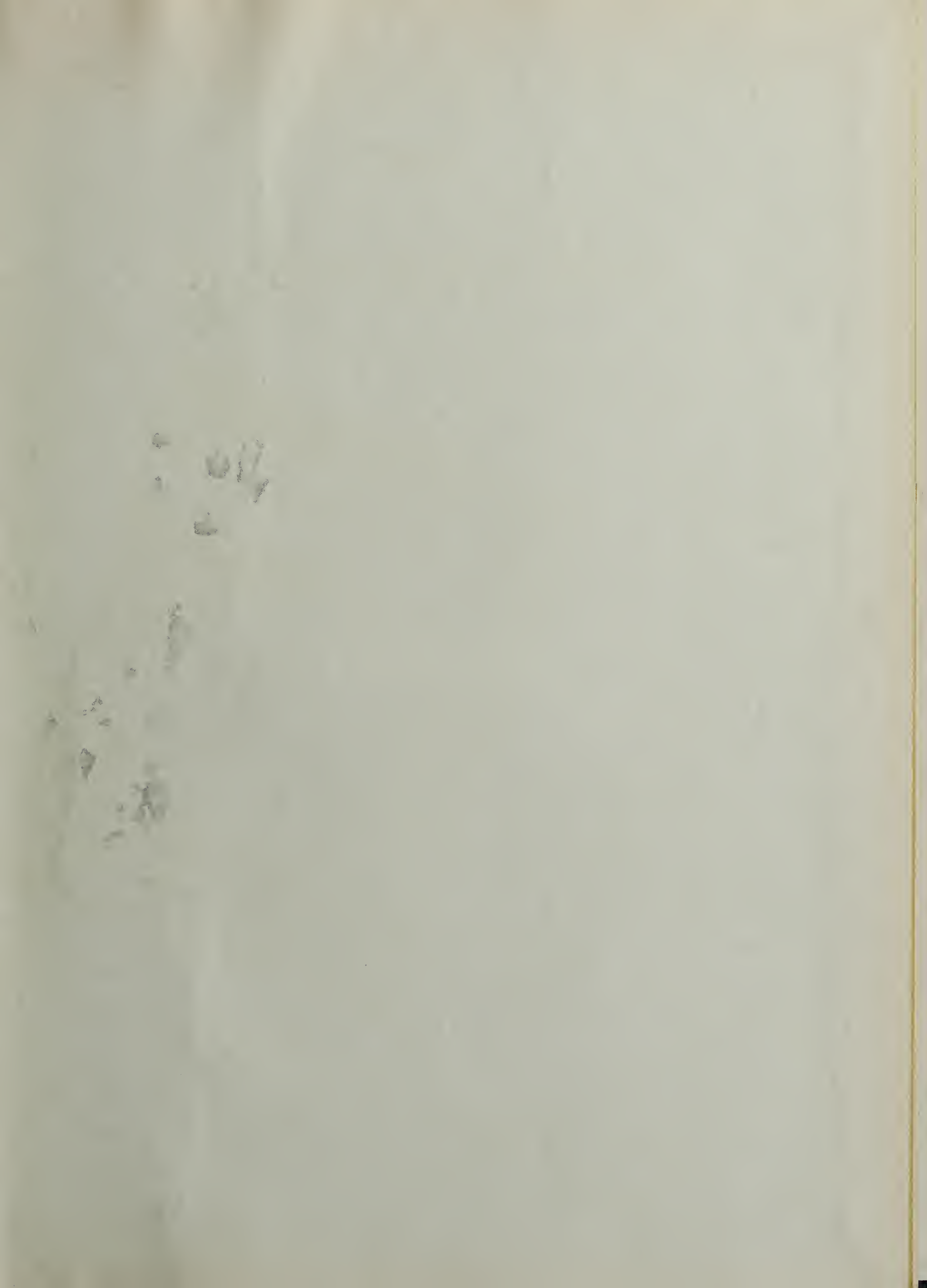
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